**AMERICAN ACADEMY OF DRAMATIC ARTS, LOS ANGELES First Year**

**1ST YEAR FALL 2015**

**MATTHEW ARKIN - ACTING I - FALL 2015**

**COURSE OUTLINE** **Credits: 4**

2 Hr. classes 4x per week / 1st 12-week block

Instructor: Matthew Arkin - **matthew@matthewarkinstudio.com**

I check email periodically but if your message is urgent, I can be reached through the front desk. If it is an emergency, be sure to ask them to contact me. DO NOT INSTANT MAIL ME UNLESS IT IS A DIRE EMERGENCY

**I. COURSE DESCRIPTION**

The purpose of this course is to develop the student’s ability to achieve a relaxed, free, focused, and truthful use of oneself in imaginary circumstances; identify and apply strong, playable objectives and actions; access truthful emotional availability; respond honestly, spontaneously, and creatively to internal and external stimuli and employ moment-to-moment reactions: analyze instructor’s criticism and feedback and integrate these observations in a positive and professional manner; detect and address personal strengths and weaknesses; research dramatic texts and apply this work in creating fully realized performances; apply off-stage preparation and “prior moments”; demonstrate full vocal support and character appropriate articulation and physical behavior; apply creativity, originality and imagination in his/her approach to the work; evaluate plays and performances; demonstrate effective oral and written communication skills through reports and assignments; implement professional decorum and discipline in a collaborative environment; demonstrate natural skill and instinct in acting in rehearsal and performance; and demonstrate consistency and competence in rehearsal and performance.

**II. COURSE LEARNING OBJECTIVES**

1. Develop the ability to achieve a relaxed, free, focused, and truthful use of oneself in imaginary circumstances (PLO 1.A, 1.B, 1.C, 1.D, 1.E;GE 1,2)
2. Identify and apply strong, playable objectives and actions in exercises and scene work (PLO 1.A, 1.C1.D,)
3. Access and reveal truthful emotional availability in exercises and scene work (PLO 1.A, 1.B, 1.D)
4. Respond honestly, spontaneously, and creatively to internal and external stimuli and employ moment-to-moment reactions in exercises and scene work (PLO 1.A, 1.B, 1.C, 1.D, 1.E; GE 1, 2)
5. Analyze instructor’s criticism and feedback in a positive and professional manner and integrate these observations into exercises and scene work (PLO 5.A; GE 1)
6. Detect and address personal strengths and weaknesses (PLO 1.A, 1.D, 1.E, 4.C; GE 1)
7. Research and analyze dramatic texts and apply this work in creating fully realized performances (PLO 2.A, 2.B, 4.B; GE 3, 6)
8. Apply off-stage preparation and “prior moments” to exercises and scene work (PLO 1.A, 1.D,3.A, 3.B, 5.A)
9. Demonstrate full vocal support and character appropriate articulation and physical behavior (PLO 1.A, 1.B, 1.C, 1.D, 1.E; GE 1, 2)
10. Apply creativity, originality and imagination in his/her approach to the work (PLO 1.A, 1.B, 1.C, 1.D, 1.E, 4.B, 4.C, 5.A; GE 3)
11. Evaluate assigned artistic creations, specifically plays and performances (PLO 4.E; GE 5, 6)
12. Demonstrate effective oral and written communication skills through reports and assignments (PLO 4.D; GE 5,
13. Implement professional decorum and discipline in a collaborative environment (PLO 3.A, 5. B)
14. Demonstrate natural skill and instinct in acting in rehearsal and performance (PLO 1.A, 1.B, 1.C, 1.D, 1.E; GE 1, 2)
15. Demonstrate consistency and competence in rehearsal and performance (PLO 1.A, 1.B, 1.C, 1.D, 1.E, 3.A, 5.a, 5.B; GE 1, 2)

**III. COURSE LEARNING ACTIVITIES**

* 1. Acting exercises (CLO 1, 2, 3, 4, 5, 6, 8,9, 10, 11, 12,13, 14)
  2. Scene work from plays focusing on drama (CLO 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)
  3. Play analysis assignments (CLO 6, 7, 11, 12,13)
  4. Play research assignments (CLO 6, 7, 11, 12, 13)
  5. Reports on plays read and performances seen (CLO 6, 7, 11, 12)
  6. Class discussions on work done in class (CLO 8, 9)
  7. Written self assessment, self-reflection, and self-evaluation assignments (CLO 5, 7)
  8. Stage management or tech work (CLO 14)
  9. Faculty assessment within rehearsal process (CLO 4, 14)
  10. Professionally engaged faculty offering a knowledgeable industry perspective to students (CLO 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)

**IV. GRADES**

**Your grade in this course is in no way considered a guarantee of your acceptance into the second or third year of training at the American Academy of Dramatic Arts, or your future success in this profession.**

**Artistic discipline and professionalism are of the utmost importance.**

At the end of the term you will receive a progress report which will include your grade. You will receive two grades, a letter grade and a number grade. Your Acting portion of your grade is not an average of the work that is being done but an accumulation of knowledge and the application of that knowledge. Because people are at different beginning levels, your grade is in no way based on any sort of competition with other students. Your improvement and application of the tools being taught is our focus. Your grade is based on how well you have accomplished the 15 Course Learning Objectives listed above.

**Note: Studentship will affect the Course Grade. A student must be present, ready to work and participate fully to benefit from course offerings.**

The following are your grade outlines:

25% — Professional behavior and collaboration — This includes, but is not limited to, attendance, classroom behavior, prompt completion of assignments, accurate and timely learned lines, application of instructor’s notes, responsibility toward partners and attitude toward all.

25% — Written and discussion

50% — Applied technique in rehearsal and performance

**Criteria for the letter grades**

A: The student has achieved a relaxed, free, truthful and concentrated use of self in imaginary circumstances, consistently demonstrating above-stated learning objectives in exercises and scene work.

B: The student has achieved the technical goals stated above for the semester, certain skills being stronger than others, but without consistent application.

C: The student comprehends the goals and techniques intellectually, but is unable to apply them on a consistent basis.

D: The student lacks comprehension of the goals and/or is inadequate in achieving them.

F: The student fails to achieve the goals stated for the semester.

The Studentship grade represents the quality of scholarly application and professional discipline demonstrated by the student in the work of the course. This grade is a number and is based on the following criteria and standards:

* Eagerness to learn; a positive, searching attitude
* Full & purposeful participation in discussions and exercises
* Positive acceptance and use of criticism
* Full concentration on the work being done in class
* Regular, prompt attendance
* Completion of assignments on time
* Responsibility, professional behavior and respect shown to partners and other class members

**Criteria for Studentship Grades**

1. Student demonstrates exemplary conservatory studentship, has gone well above and beyond course level requirements and expectations and functions as a leader and a professional on every level.
2. Student demonstrates conservatory-appropriate studentship with consistent attendance, exhibiting full use of self, engagement and focus in exercise work in class and consistent and complete preparatory work outside of class.
3. Student exhibits unsatisfactory studentship for a conservatory. Absences totaling 15% or more of total semester hours and/or is missing one or more assignments and/or exhibits difficulties with material necessary to be fully present in the work physically, emotionally or vocally (which includes line memorization).
4. Student failing to fulfill Academy standards of studentship. The failure may reflect lack of commitment. Student is subject to dismissal.

**American Academy of Dramatic Arts**

**Mission Statement**

Founded in 1884, the American Academy of Dramatic Arts is the first conservatory for actors in the English speaking world. Since then, its purpose has remained constant: To provide students with the tools needed to make acting their profession.

We select our students from varied backgrounds and from all around the globe. Diversity, which gives our students exposure to many cultures, enriches the depth of the actor’s work. Selectivity, which continues throughout our program, yields a pool of students who nourish each other’s growth.

Our training program is unique, based upon the long tradition of the Academy and embracing modern methods that promote discipline and self-discovery, along with the development of technique. Our faculty consists of working professionals and master teachers. They lead students to deeply felt, psychologically true and physically realized performances. To support this process, students receive constant feedback from faculty who consult collaboratively on their progress.

The goal of the Academy is to prepare students for acting careers in theatre, television and film. Our purpose is to provide a practical, post-secondary education that emphasizes the skills needed by an actor in today’s competitive environment.

**Standards of Professional Conduct**

As you undertake the profession of acting, you become part of an elite group with thousands of years of history and tradition. Becoming a member of this elite group does not call for arrogance; on the contrary, it requires humility, integrity, grace and diligence. Over centuries, the Theatre has evolved professional standards of conduct. **These standards — these behavioral criteria — all of which underlie the Academy Rules and Regulations** exist in order to promote creativity, efficiency, artistic growth and mutual respect.

The Academy expects its students to **adhere to all Academy rules and regulations.** Over and above that, we require our students to maintain the highest standards of professional conduct. These include, but are not limited to:

* **Extending professional courtesy to instructors and directors by**
  + Refraining from talking while they are working or speaking
  + Remaining in the classroom/rehearsal room until official breaks
  + Accepting notes and criticisms with a “Thank you,” rather than arguing, challenging or in any way showing disrespect. You may respectfully ask for clarification if needed.
  + Recognizing that each instructor/director has his/her own method of working and agreeing to comply with his/her specific requirements
* **Extending professional courtesy to fellow actors**
  + Refraining from directing, commenting upon, or openly judging fellow actors when feedback is unsolicited
  + Refraining from talking while they are working or speaking
  + Honoring commitments to rehearse and or meet with scene partners.
    - Notifying partners of unforeseen emergencies
    - Taking necessary steps (apologizing, arranging extra rehearsal time, finding a replacement for yourself, etc.) to make up for missed rehearsals or meetings
  + Avoiding gossip and/or negative comments about fellow actors
* **Accurately memorizing all lines by stated deadlines**
* **Turning in completed assignments, by stated deadlines**
* **Arriving on time to class and rehearsal fully prepared with completed assignments, costume, props, etc . . .**
* **Remaining fully alert and focused on the work at hand, actively participating in class activities.**
* **NOTE:VIDEOTAPING IN CLASS IS STRICTLY PROHIBITED!**

Students who fail to meet these standards will receive a referral form (“Failure to Meet Academy Standards of Conduct”) and must immediately meet with the Director of Instruction in order to formulate plan for correcting the behavior. Failure to correct the behavior may result in dismissal from the Academy. The Academy faculty/administration will review copies of these forms when considering students for acceptance into the 2nd Year or invitation to join the 3rd Year Company

One of the strengths of the Academy is that our teachers come from different disciplines and training. We ask that you bring what you learn from class-to-class and add to your tool box with each course. Do not abandon what you have learned but **add** to it. We expect you to remain open to different ways of learning and new approaches to acting with the goal that you begin to form your own method by the end of your training. Seek what works for you.

**Academy Faculty have different methodologies and approaches to teaching Acting, Movement, Voice and Speech and Vocal Production and are focused on the same goal: Truthful, believable and moment-to-moment work in imaginary circumstances. The faculty respect one another’s approaches and methodologies of learning and expect students to do the same.**

**V. REQUIRED READING: You will write play reports each week. The first written report will be due at the beginning of class next WEDNESDAY, September 9, 2015 and on every Monday thereafter. The reports will be on the following plays, in order, alternating each week with a play of your choice from the optional list, for a total of 11 reports.**

**Required Plays**

**Miller, Arthur — Death of a Salesman.**

**Pinter, Harold — Betrayal.**

**Williams, Tennessee — A Streetcar Named Desire.**

**Albee, Edward — Who’s Afraid of Virginia Woolf.**

**Wilder, Thornton — Our Town.**

**Choose Six from the following list:**

Beckett, Samuel. Waiting for Godot.

Brecht, Bertolt. Mother Courage.

Chekhov, Anton. Uncle Vanya.

Fugard, Athol. My Children, My Africa.

Hansberry, Lorraine. A Raisin in the Sun.

Hwang, David Henry. M. Butterfly.

Hellman, Lillian. Little Foxes.

Inge, William. Picnic.

Letts, Tracy. August Osage County.

Lindsay-Abaire, David. Proof.

Loomer, Lisa. The Waiting Room.

Lorca, Federico García. The House of Bernarda Alba.

O’Neill, Eugene. Desire Under the Elms.

Piñero, Miguel. Short Eyes.

Saroyan, William. The Time of Your Life.

Wilson, August. Fences.

**VI. CURRICULUM**

The required plays highlighted above will be discussed in class. Everyone is to read these plays. You are to have done the research on the playwright and the play prior to the MONDAY we discuss it in class. They will be in the order listed  — for example, Death of a Salesman will be discussed Wednesday, September 9, 2015. If for any reason, we do not have class on a MONDAY, the play will be discussed the following day of class.

You will choose one play every two weeks from the list above  — except the ones which are highlighted. **Your report is due before class begins every other MONDAY**. For all play reports you will research the playwright and briefly discuss him/her and where this play fits into his/her work and then you will discuss the time of the play, when it was written and what affected the playwright or inspired him/her to write about this subject matter and/or how he/she felt about the play. This should be no longer than **two typewritten double spaced** pages on standard 8 ½ x 11 inch paper. YOU MAY NOT COPY FROM THE INTERNET BUT YOU MUST CITE WHERE YOU FIND INFORMATION AND GIVE THAT SOURCE CREDIT. **Plagiarism is grounds for dismissal. Do not copy from other sources. Put it into your own words and cite the source, page and line number.** You may quote from another source but you must use quotation marks and citations.

Part 2 of your play report will be for you to choose one character and tell the story through that character’s eyes. You must tell the entire story not just your character’s part. Even if the character has one short scene or dies, you must tell the complete story as that character would see it and you must use that character’s voice. If the character has bad grammar, you should use his/her grammar. If the character has an accent, use it in your writing. If he curses, that should be included in his “voice.”

The report must be **handwritten** in PEN and **must be legible**. It is to be on lined 81–/2 by 11 inch paper and is to be single spaced. **These reports will be a part of your letter grade**. YOU MAY AND YOU ARE ENCOURAGED TO TURN IN YOUR REPORTS EARLY. YOU MAY NOT TURN THEM IN LATE. I will not accept them past 6 p.m. on the day they are due. If you are ill, send the reports by a friend, or email them to me.

Be careful. The library has two lists. One is for first semester and one is for second. First semester deals with drama. Second semester plays are comedies. Try to use the above list as much as possible. It is safer.

If you are absent on the MONDAYs we discuss the plays listed above, you must send in a report on that play by the end of the day on the day that you miss. The plays are listed in order in which we will discuss them so prepare accordingly.

**HIGHLY RECOMMENDED READING**

Audition by Michael Shurtleff. The library also has copies. Many bookstores have inexpensive paperback editions as does Amazon. Much of what we will discuss will be based on information in this book.

The Power of the Actor by Ivanna Chubbuck. Similar but different from what you will learn this semester. Ms. Chubbuck was a student of one of Ms. Hagen’s students, Roy London. He was a wonderful acting teacher in Los Angeles.

Dramatic Imagination by Robert Edmond Jones — for fun and inspiration.

Tips by Jon Jory — a paperback handbook.

**RECOMMENDED READING**

Acting, the First Six Lessons by Richard Bolevslavsky

An Actor Prepares by Constantin Stanislavski

Creating a Role by Constantin Stanislavski

Building a Character by Constantin Stanislavski

On Acting by Sanford Meisner

Acting is Believing by Charles McGaw

No Acting, Please by Eric Morris

Method or Madness by Robert Lewis

Advice to the Player by Robert Lewis

Acting One by Robert Cohen

Challenge for the Actor by Uta Hagen

Improvisation for the Theatre by Viola Spolin

Actors on Acting by Toby Cole and Helen Chinoy

To the Actor by Michael Chekhov

**REPRESENTATIVE LIST OF PLAYS WORKED ON**

Watson, Ara. Final Placement (From Win, Lose or Draw)

Weller, Michael. Loose Ends.

Lindsay-Abaire, David. Rabbit Hole.

Auburn, David. Proof.

Kessler, Lyle. Orphans.

Shepard, Sam. True West.

Margulies, Donald. Sight Unseen.

Korder, Howard. Boys Life.

Gazzo, Michael. A Hatful of Rain.

Johnson, Cindy Lou. Brilliant Traces.

Pielmeier, John. Agnes of God.

Wilson, Lanford. Burn This.

Kushner, Tony. Angels in America.

Lonergan, Kenneth. This is Our Youth.

**REQUIREMENTS**

1. **Respect for Acting** by Uta Hagen. Each of you should have a copy.
2. A loose leaf binder for notes, handouts and assignments.
3. **On time** attendance on a consistent and regular basis. **You learn as much by watching someone else perform** and being critiqued as you do when you participate. Anyone who arrives late will have to obtain a tardy slip from the front desk in order to be admitted to class. If you arrive between 1 and 15 minutes late, you will be required to obtain a tardy slip and will be charged with 1 absent hour. If you arrive more than 15 minutes late, you will be charged with 2 hours of absences. You may not leave early. If you do, you will be charged with 2 hours of absences. You may be **dismissed** from the school if you accumulate **26 hours** of absences. After you accumulate 15 hours, you will be required to have a conference with the Director of Instruction, Miss Hayes to discuss the situation. Illness is NOT necessarily excused. That is why you are allotted 26 hours. Save them for emergencies. Do not decide to just sleep in. If you are ill, you should obtain a note from a doctor and present it to Ms. Hayes. Check with the front desk, Irma Roa, the Registrar, or Dr. Brennan for recommendations for doctors now before you need them. There is a “free” clinic nearby.
4. Your casting in class and in exam plays is affected by attendance.
5. **On time work is required**. That includes reports due on time, lines learned by the due date, plays read and viewed, as well as the classroom reading. If you do not have your homework on time, your grade will be lowered.
6. Professional behavior is expected at all times. You must behave as a professional actor now. That means being fully prepared and having accomplished what your director asks of you. Respectful behavior toward your fellow actors is a must. That means no talking or whispering, rattling or giggling while your fellow actors are working. **Inappropriate behavior will affect your grade.**
7. Attendance is required at all company and second year productions and you must sign in at the performance. It is your responsibility to know when and where those productions will be held and to be in attendance. Notices are posted in the lobby. You must schedule any work around these plays.
8. You will be required to work at least two hours of tech per semester on any show or exam play and to serve as stage manager for at least one exam play or second year production during the year. Failure to do so will affect your final evaluation. Please plan for this in your schedule. **Hint: Do it early.** See Alex to volunteer. You may usher once to count for one of your tech sessions but you must do at least two hours of work for Alex other than ushering unless he tells you (and me) that your requirement is fulfilled.
9. You must bring the essential actor’s tools to rehearsal  — a pencil with an eraser, and a notebook. Taking notes on an electronic device is not acceptable.
10. Get yourself a library card at one of the local libraries. Just because our library does not have a copy of something is not an excuse for not having done the work.
11. Please dress appropriately for class, in clothes that allow full and easy movement, and address issues of modesty as well. **If you are not dressed appropriately, you will not be allowed to participate in exercises. Tennis shoes** or some similar type of shoe in which you can move without getting your toes stepped on or slipping are required. Clunky shoes that would hurt if you stepped on someone else are also not acceptable. Sandals, high heels or platform shoes are not allowed in the classroom, except in scenes when they are necessary. If you wear them to school, change before your class begins. BRING THEM TO EVERY CLASS. **Flip flops are not allowed in the classroom**. You will not be allowed to work if you wear flip flops in the classroom. **We are here to work not to be fashionable**. Classes are often very physical and require strenuous exertion. YOU MUST BE SAFE. Bare feet are not allowed. No low slung pants! No belts. No jewelry. No pants which drag the floor, no short shorts. **If you do not have the proper clothing, you will not work and will be marked down absent for the day.**
12. KEEP THIS SYLLABUS FOR REFERENCE. YOU WILL NEED IT DURING THE YEAR.

**RULES AND PROCEDURES**

1. The first afternoon class starts at 8:30 AM and ends at 10:25 AM. The second class begins at 10:35 AM and ends at 12:30 PM.
2. 8:30 AM class members should be **in costume and warmed up prior** to the beginning of class. Class begins promptly at 8:30 AM. 10:35 AM class members should check in with instructor first and then go get into costume as quickly as possible and warm up.
3. If you are late, go to the front desk and get a tardy slip. Give your tardy slip to the Instructor in order to be admitted to class. Please enter as quietly as possible. **Do not enter if a scene is in progress or a classmate is working. Wait until a break or until you hear my voice.**
4. **Cell phones are to be off — not silent — during class unless you have a bona fide reason for leaving it on and have cleared it with the instructor.**
5. Each of you will serve for one week as a stage manager for the class. Responsibilities of the weekly stage manager are to:
6. **STAGE MANAGER DUTIES**
   1. KEEP THE ROOM CLEAN. That means both before and after the class.
   2. Remind the class to shut off all cell phones.
   3. Keep time for the instructor. You will give the instructor 5 minute warnings before the end of class. You will also give 5 minute warnings (preferably silent) to the instructor for work in progress.
   4. Oversee classroom behavior, ensuring no talking, rattling, reading, sleeping, disrespectful behavior, etc.
   5. Make sure class members are warming up and chatting has stopped by the time class begins.
   6. Take attendance slip to the front desk.
   7. Check to be sure all class members are wearing appropriate shoes and clothing.
   8. Announce the next day’s scheduled scenes.
7. No talking, reading (not even plays for this class), writing (except for taking notes from the class), cramming for your scene, etc. during class, especially when someone else is working. **No lying on the floor**. You may sit on the floor or a chair. Your focus is to be on work being done in the class.
8. There will be NO food or drink except water in a closed container in the classroom. This means no candy, no mints, no gum. If you are hungry, you must eat outside the classroom. If you see someone eating in the classroom, it is your responsibility to remind them it is against the rules.
9. Go the bathroom before or after class. If it is an emergency, speak with your teacher and then be careful you do not disrupt the class when you come back.
10. We will work on one play together as a class, beginning the third week. By Week 7 or 8 we will begin individual scenes from different plays and you will take what you learned from your first scene when we all were working together and apply it to your play and scene. You will not be allowed to rehearse outside of class for your first scene and will be **required to rehearse for your second scene**. It is your responsibility to make yourself available for rehearsal of your scene so plan accordingly.
11. **YOU MUST NOT DIRECT OR CRITICIZE ANOTHER STUDENT NOR MUST YOU ALLOW YOURSELF TO BE DIRECTED OR CRITICIZED.** This means neither positive nor negative criticism. This is important. It can be extremely disruptive to both your growth and your fellow actors’ growth.
12. The outcome of your role in your scene is your responsibility. If you are having difficulty with a scene partner, if he or she is directing you, not showing up for rehearsals or in any other way adversely affecting your work, YOU ARE REQUIRED to tell me about it. It is not tattling to protect your work. Do not wait until the day before your final rehearsal to tell me. Do so early in the process so we can make changes, if necessary. (Your partner’s not being “good” in the part is not a consideration. You should be responding to your partner’s work, not judging it.)
13. You will have 2 stage managers for each of your scenes. They should be scene partners who are neither in the scene which proceeds yours nor in the scene that follows. At least one stage manager should attend rehearsals when you rehearse and each of your stage managers should have a copy of your scene and should follow lines while you are working. You are required to supply personal props and props are required for your scenes. You may leave them in the classroom but at your own risk. You must bring a box with a lid on it to store your props. WRITE YOUR NAME ON THE LID AND SEAL IT. The classroom also has props which you may use. Stage managers will help you set up quickly and will strike your set. While you are the actor, you act. Your stage managers will do the work for you so that you can prepare emotionally.
14. It is also your responsibility to find costumes appropriate for your scene and to have rehearsal clothes for your first rehearsal on your feet and off book by the second rehearsal. We have a great many very good thrift stores in Los Angeles. They often have 25 cent racks on Sunday. I highly suggest you visit at least one thrift store for costumes.
15. Please change into your rehearsal clothes **before** class begins and wait until after class to change back. Instructor will give you an extra five minutes to change if you have a class immediately following this one. **You may not change into your street clothes immediately after your scene or exercise.**
16. You are responsible to get and read the scripts we are working on and to make copies of the scenes for both you and your stage manager. The first play script is included in your tuition. The second is your responsibility.
17. You may NOT write in any script that is not your own. This includes writing in pencil in a script you have checked out from the library. Pencil marks do not completely erase and the library is very strict about this. It is costly to write in their scripts. You must copy your scene and write much on your own copy.
18. If you have any physical difficulty which would prevent you from participating in any activity, you must notify Miss Hayes, Dr. Brennan and me in writing. You must not do anything to endanger yourself but you must document any disability and formally request accommodation. That includes asthma, bad backs, bad knees, etc., and any other ailment that might be triggered by a great deal of physical or emotional activity. It is your responsibility to protect yourself.
19. When you are assigned scenes to rehearse outside the classroom, you may book a room through the front desk 24 hours in advance. If you book it earlier than that, your scheduled time will be lost. Available hours are 8:00 AM — 8:25 AM, 12:30 PM — 1:25 PM and 5:30 PM — PM.
20. We do not clap after scene work. We are in rehearsal. We have a tradition at the Academy of no curtain calls until your second year performances and your final full length play prior to graduation from second year.
21. No outside observers, except faculty, will be allowed in the classroom. You may not invite your friends or family.
22. There will be a final rehearsal of each scene you work on, for which you will receive a grade. Faculty observers will be invited to see your progress.

**SUGGESTED ACTIVITIES**

Actors should be well-rounded, cultured people. **It is your job to educate yourself.**

1. Attend as many outside plays, films, shows as possible.
   1. There are many small theatres in Los Angeles. The Los Angeles Times and L.A. Weekly list available productions. Students generally get discounts. Also audience.com often has free tickets. The Mark Taper Forum has inexpensive student tickets and a student standby. The subway will take you downtown near the Music Center complex.
   2. As we build our craft as actors, we stand on the shoulders of the giants who walked before us. **You must begin to develop a literacy in your chosen field that encompasses knowledge of the work of those who have come before you.** The American Film Institute has a website a list of the 100 greatest movies of all time. Visit it at http://www.afi.com/docs/100years/movies100.pdf and begin to watch some of them.
2. Go to as many museums as possible.
   1. Local museums  — The Getty Museum, the Museum of Tolerance, the Museum of Radio and Television; the Los Angeles County Museum of Art (LACMA); the Huntington Museum, the Norton Simon are among the many in our area. There are also a number of art galleries in Hollywood and West Hollywood which occasionally have openings and receptions (with food).
3. Attend concerts. LACMA has free concerts beginning at 5:00 p.m. on FRIDAY evening.

**THE STEP OUT**

The Step Out is designed to interrupt any emotional state or pattern by altering your stance, “your relationship to gravity, your facial expression, and most importantly your breathing.”<!SS!1> It can be done at the beginning and or the end of class, or after any intense emotional work. The following maneuvers allow a release of strong feeling because they are not positions your body will normally adopt when you are in an intense emotional state.

1. Stand with spine long, feet at about shoulder width, or a bit closer, toes pointing forward and weight balanced evenly on and along the feet.
2. Look at a point across the room, or half way across the room, at about eye level. Your eyes are alert, looking at the point, not soft or inward focus. “Alert and serene.”
3. Lace fingers together and in a slow arc upward, breathe in through the nose. As arms get to the point where the arc seems to stop easily, gently drop laced hands to behind the head.
4. Touch palms together. Do this deliberately. Do not hold the breath.
5. Keeping fingers laced, bring slow, easy arc back up over head to front of body below waist, exhaling through mouth. Keep eyes focused on point in space. Repeat steps 3, 4 and 5 three times, or more if needed.
6. Unlace fingers. Bring fingers to face and gently palpate, massage jaw, cheeks, point of articulation at upper and lower jaws, eye sockets, etc. Continue to breathe in through the nose and out through the mouth slowly and deliberately. Keep eyes focused; alert and serene.
7. Turn plane of shoulders on the diagonal to your right. Your upper torso and head should turn as well, but not hips or lower body. Keep eyes up and focused outward. Roll down from the head, breathing in through the nose and out through the mouth. Hang over from the waist and roll up.
8. Repeat step 7 to the left side.
9. Gently bounce on feet to check in with shoulders, arms, hands, fingers.

Rocco Dal Vera and Robert Barton, Voice:Onstage and Off, 2nd edition.

**VII. SYLLABUS:**

**SCHEDULE**

**Due to the nature and specifics of this class, all dates are subject to change. New and additional assignments may be given. However, until further notice, these are your deadlines. FOLLOW THEM.**

**WEEK 1**

**MONDAY, August 31, 2015**

1. Fill out forms about yourself.
2. Discuss Class Expectations.
3. Discuss Syllabus.

HANDOUTS:

1. Information Sheet
2. Syllabus
3. Play Report Form

ASSIGNMENT:

1. Get a copy of **Respect for Acting** by Uta Hagen immediately. Read pp 3-33 of(Concept, Introduction, Identity).
2. Begin your “Who Am I?” TODAY. Write 5 pages each day for 10 days. Due **FRIDAY, September 11, 2015. The format is discussed below.**

Explore yourself. Find out what formed you into the person you are today. Be brave. Do not write a letter to me. I will not read them. I will scan them to be sure you are doing them but I will not read every word. **This is not a journal**. Do not write the events of the day. Although that sort of record is very useful for the actor, it is not the purpose of this exercise. Use this exercise to discover how you became you. Do it for yourself. Only write about your parents, siblings, friends, lovers in relation to how they affect you. Even if your parents are the most interesting people in the world, write only about how they affected you. This is your biography. You can’t play someone else if you do not know who you are?

You are to write **5 typewritten** double spaced pages on 8½ x 11 paper in Times New Roman font, using no larger than 12 pitch font. Do not double return between paragraphs. Margins should be no more than 1 inch on all sides and PAGES MUST BE NUMBERED. **GET BUSY!** You may not verbally record your Who Am I? unless you have some kind of writing disability.

**WEDNESDAY, September 2, 2015**

1. Library visit.
2. Video.
3. Discussion regarding acting and reading.
4. Exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.
5. Discuss Company Play #1.

HANDOUTS: 1) Uta Hagen’s Six Steps

2) Glossary of Theatrical Terms

ASSIGNMENT:

1. Reading pp. 34-94 of **Respect for Acting** (Substitution, Emotional Memory, Sense Memory,The Five Senses, Thinking, Walking and Talking, Improvisation, Reality, Introduction, The Basic Object Exercise) for next class.
2. Continue with Who Am I?
3. Attend Company play #2.

**THURSDAY, September 3, 2015**

1. Discussion of warm up — first 10 minutes of class each day; i.e., stretch, vocal warm up, step out, observation of classroom, listening, focus of listening.
2. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.
3. Discussion of reading and assignment for next class.

ASSIGNMENT: 1) Reading pp. 95-142 (Exercises) of **Respect for Acting** for next class.

2) Continue with your Who Am I.

3) Place exercise. Bring in a **story** you are willing to share with us that contains an **event** which occurred in one place and to which you had a **strong emotional reaction**. Beginning MONDAY we will do 1 per day, time allowing.

4) Attend Company play #2.

5) Read **Death of a Salesman** **and research playwright and the history of the play.** This includes the productions of this play, Mr. Miller’s life, his work, other plays, Mr. Miller’s family, his friends, his associates, his health, his death. **This will be due WEDNESDAY, September 9th.**

**FRIDAY, September 4, 2015**

1. Warm up.
2. Discussion of reading, focusing on the Object Exercise.
3. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.

ASSIGNMENT: 1) Continue with your Who Am I.

2) Prepare Object exercise. Starting in two weeks, 2 students a week will present an object exercise.

**WEEK 2**

**WEDNESDAY, September 9, 2015**

1. Warm up.
2. Turn in Play Report #1 (Death of a Salesman).
3. Discuss Company play #2.
4. Discussion of reading if not completed from last week.
5. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.

ASSIGNMENT: 1) Reading pp. 145-191 of **Respect for Acting** for next class.

2) Continue with your Who Am I?

**THURSDAY, September 10, 2015**

1. Warm up.
2. Discussion of reading.
3. Discussion of **Death of a Salesman**.
4. Exercises (Stage Areas, Set Plan, objectives, obstacles and actions listening with your eyes, your ears, your senses.)
5. Continue with Place Exercises.

HANDOUTS: 1) Ground Plan

2) Stage Areas

3) Objectives

4) Why choose the strongest possible objective?

ASSIGNMENT: 1) Attend Company play #3.

2) Reading pp.192-223 (The Rehearsal, Practical Problems, Communications, Style, Epilogue) of **Respect for Acting** for next class

3) WHO AM I’S DUE TOMORROW.

**FRIDAY, September 11, 2015**

1. TURN IN WHO AM I’S?
2. Discussion of reading from Respect for Acting (the Actor’s homework and research, Character Who Am I’s/Histories — personal tie-ins and anything not covered until now).
3. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.
4. Begin place exercises.
5. Exercises for Objectives.

HANDOUTS: 1) Objective Study for the Actor

2 ) Finding a New Identity

2) Verb list

ASSIGNMENT: 1) Read Picnic **for MONDAY, September 14, 2015 and research playwright and the history of the play.** This includes the productions of this play, Mr. Inge’s life, his work, other plays, Mr. Inge’s family, his friends, his associates, his health, his death. **This will be due Monday, September 14, 2015.**

**WEEK 3**

**MONDAY, September 14, 2015**

1. PLAY REPORT #2 DUE
2. Discussion of Picnic.
3. Discuss Company play.
4. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.
5. Continue Place Exercises.
6. Work on Breaking Down Scripts.

HANDOUT: 1) MIND THE GAP.

2) How to Break Down a Script.

ASSIGNMENT: 1) Read **Betrayal** **for MONDAY, September 28, 2015 and research playwright and the history of the play.**

2) Read a play from optional list for MONDAY, September 21, 2015.

**WEDNESDAY, September 16, 2015**

1. Warm up
2. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.
3. Continue Place Exercises
4. Work on breaking down scripts and Character Research
5. Discuss Picnic:
   1. Theme
   2. Conflicts
   3. Crises
   4. Character relationships
   5. Use and importance of language
   6. Style
   7. Anything else you would like to discuss about it.

ASSIGNMENT: Begin research for Picnic.

**HISTORY GROUP ASSIGNMENTS FOR FRIDAY, SEPTEMBER 19, 2015.**

**Group 1** — Locale and time/era (including architecture, style of houses, farms, towns, apartments, etc.), and climate (including seasons, weather), history of the community, terrain, geography, congestion, customs, language and slang, manners, religion, mores and morals, social values, ethnic and social makeup, socio-economic classes, education, social life, economics of community — where do people work? Where do the jobs come from? The daily life — everything about our town.

**Group 2 —**Technology and Lifestyle — (including work, transportation — both local and national, pollution, modern advances, plumbing, life comforts — their way of life in this town). What did they not have that we have now and vice versa?

**Group 3** — National and Local News and Politics that have an effect on our town and its inhabitants.

**Group 4** — Art and Literature (includes newspapers, books, magazines and other publications of the time, comic books, all kinds of art)

**Group 5** — Dress (Costume) — Local and National relating to our characters

**Group 6** — Media — Film, Television, Radio

**Group 7** — Music and Dance

ASSIGNMENT: 1) Research for PICNIC history presentations on BEGINNING FRIDAY, September 18th, 2015.

**THURSDAY, September 17, 2015**

1. Warm up
2. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.
3. Continue Place Exercises
4. Continue Breakdown Exercises and Character Research

HANDOUT: COFFEE GROUNDS, KALEIDOSCOPES, AND CHARACTER.

ASSIGNMENT: 1) **Continue research for PICNIC history presentations beginning Monday, September 21st.**

2) Attend Company Play #4.

**FRIDAY, September 18, 2015**

1. Warm up
2. Continue exercises for relaxation, focus, concentration, awareness, emotional connection, destination, listening, and simple sensory exercises.
3. Continue Place Exercises
4. Discussion of Sensory Exercise

ASSIGNMENT: 1) Continue research for PICNIC history presentations next MONDAY

2) Prepare Sensory Exercise. Starting next week, 2 students a week will present a sensory exercise.

**WEEK 4**

**MONDAY, September 21, 2015**

1. Warm up.
2. Play Report #3 (Written).
3. Discuss Play you saw over the weekend.
4. Continue Place exercises.
5. Object and/or Sensory Exercises Begin.
6. PICNIC history presentations begin.

HANDOUT: SCENE STUDY STEPS: A Primer for the Amateur and the Pro, Part 1.

ASSIGNMENT: 1) Continue Character Discovery

**WEDNESDAY, September 23, 2015**

1. Warm up.
2. PICNIC history presentations continue.

ASSIGNMENT:

1) EACH person bring in 2 photocopies of your scene Script. One for breaking down your script and the other for your stage manager.

2) Be prepared to be in rehearsal costume next WEDNESDAY or THURSDAY, depending on your scene number.

4) Continue Character Discovery.

**THURSDAY, September 24, 2015**

1. Warm up.
2. Continue PICNIC history presentations.
3. SET SCENE FOR PICNIC.
4. Assign stage managers for scenes.

HANDOUT: SCENE STUDY STEPS: A Primer for the Amateur and the Pro, Part 2.

ASSIGNMENT: 1) Continue Character Discovery

**FRIDAY — September 25, 2015**

1. Warm up.
2. Continue Object, Sensory, and Place Exercises.
3. Continue PICNIC history presentations.

ASSIGNMENT: 1) Continue Character Discovery

2) Scenes 1, 2 and 3 rehearse MONDAY –

in rehearsal costume.

**WEEK 5**  — Section 5

If you are not able to be in class at your appointed time, **it is your responsibility** to swap days with someone and to inform your partner and the instructor prior to that missed class. If you are ill at the last moment and are scheduled to rehearse in class, you are responsible for calling your partner and informing him or her. **DO NOT UNDER ANY CIRCUMSTANCES JUST LEAVE YOUR PARTNER HANGING.** If you are not prepared at your appointed time, you will miss that day of rehearsal. It will not be made up unless you are able to swap with another scene. Your partner will rehearse without you. If your partner is not in class, you will still rehearse.

You should also be prepared to go up any day of the week, should I need to fill in for someone else. That means props and costumes should be with you or stored in the classroom.

**MONDAY, September 28, 2015**

1. Warm up
2. PLAY REPORT #4 — Betrayal by Harold Pinter. Everyone must have read it and looked up information on the playwright.
3. SCENES 1, 2, 3 IN REHEARSAL COSTUMES

ASSIGNMENT: 1) Continue working on your Character Discovery.

2) Begin to break down your script. Find your objectives.

3) Scenes 4, 5, 6 — Rehearsal in costume

WEDNESDAY.

4) Read **A Streetcar Named Desire for THURSDAY, October 15, 2015 and research playwright and the history of the play.**

5) Read a play from optional list for MONDAY, October 5, 2015.

**WEDNESDAY, September 30, 2015**

1. Warm up
2. Continue Object, Sensory, and Place Exercises.

SCENES 4, 5 AND 6 REHEARSE (1)

ASSIGNMENT: 1) Scenes 7 and 8 — Rehearsal in costume

on THURSDAY.

2) Scenes 1, 2, 3 — rehearse off book and in costume on FRIDAY and prepare Basic Object Exercise as your character in our space.

3) Continue your Character Discovery.

4) Break down your script. Find your objectives.

**THURSDAY October 1, 2015**

1. Warm up.
2. SCENES 7 and 8 REHEARSE with working costumes, props and set decoration.

ASSIGNMENT: 1) Continue working on your Character Discovery.

2) Break down your script. Find your objectives.

3) Prepare Basic Object Exercise as your character  — two minutes alone where you are trying to accomplish

something. Find the behavior of your character in the

setting

**FRIDAY, October 2, 2015**

1. Warm up
2. Continue Object, Sensory, and Place Exercises.
3. SCENES 1, 2 and 3 (2nd presentation)  — REHEARSE **OFF BOOK** with costumes, props and set decoration. In addition, Basic Object Exercise and Word for Word Exercise. Each character will do their Basic Object Exercise as his or her character.

HANDOUTS: 1) Checklist

2) Partial list of considerations

ASSIGNMENT: 1) Continue working on your Character Discovery.

2) Break down your script. Find your objectives.

**WEEK 6**

**MONDAY, October 5, 2015**

1. Warm up
2. Continue Object, Sensory, and Place Exercises.
3. PLAY REPORT #5 (WRITTEN) DUE
4. SCENES 4, 5, 6 (2nd presentation) REHEARSE **OFF BOOK** with costumes, props and set decoration. In addition, Basic Object Exercise and Word for Word Exercise. Each character will do their Basic Object Exercise as his or her character.

ASSIGNMENT: 1) Continue research and Who Am I for your scenes

**WEDNESDAY, October 7, 2015**

1. Warm up
2. SCENES 7, 8 (2nd presentation) and 1 (3rd presentation) REHEARSE **OFF BOOK** with costumes, props and set decoration. In addition, Basic Object Exercise and Word for Word Exercise. Each character will do their Basic Object Exercise as his or her character.

ASSIGNMENT: 1) Continue research and Who Am I for your scenes

**THURSDAY, October 8, 2015**

1. Warm up
2. SCENES 2, 3, 4 (3rd presentation) OFF BOOK IN WORKING COSTUME AND MAKEUP WITH SETS AND PROPS.

ASSIGNMENT: 1) Continue research and Who Am I for your scenes

**FRIDAY, October 9, 2015**

1. Warm up
2. Continue Object, Sensory, and Place Exercises.
3. SCENES 5, 6, 7 (3rd presentation) OFF BOOK IN WORKING COSTUME AND MAKEUP WITH SETS AND PROPS

ASSIGNMENT: 1) Continue research and Who Am I for your scenes

**WEEK 7**

**MONDAY, October 12, 2015**

HOLIDAY — DAY OFF

**WEDNESDAY, October 14, 2015**

1. Continue Object, Sensory, and Place Exercises.
2. SCENES 8 (3rd presentation), 1, 2 (4th presentation).

ASSIGNMENT: 1) Continue research and Who Am I for your scenes.

2) Read **Who’s Afraid of Virginia Woolf** **for MONDAY, October 26, 2015 and research playwright and the history of the play.**

3) Read a play from optional list for MONDAY, Monday, October 19, 2015.

**THURSDAY, October 15, 2015**

1. Warm up
2. PLAY REPORT #6 DUE — A Streetcar Named Desire by Tennessee Williams  — ORAL
3. SCENES 3, 4, 5 (4th presentation).

ASSIGNMENT: 1) Continue research and Who Am I for your scenes.

2) Attend Company play #1. Take notes. We will discuss.

**FRIDAY, October 16, 2015**

1. Warm up
2. Continue Object, Sensory, and Place Exercises.
3. SCENES 6, 7, 8 (4th presentation).

ASSIGNMENT: 1) Continue research and Who Am I for your scenes