BOONE
ACTING 1339

11:30-1 T Thur

BASIC ACTING II

REQUIREMENTS AND WHAT TO EXPECT:

1. ATTENDANCE: Department policy concerning absentees (first 3 free, 4th absence equals half letter drop; 5th absence equals whole letter drop; 6th equals 2 whole letter drops and 7th is an automatic F) will be STRICTLY FOLLOWED. * A new policy in the school re: absence protest. You must be able to account for all your absences NOT JUST THE OVERAGE. Please be aware.

It is the student's responsibility to drop class due to excessive absences, otherwise grade will be figured according to policy. A student who becomes ill in the course of the semester needs to keep all doctor notes, etc. BE PREPARED TO CONFERENCE WITH ME IMMEDIATELY upon your return.

Also, absences from class to make a movie or industrial video, audition (or shoot), or a performance or a print shoot, etc. will STILL be absences in the class regardless of the fact that they concern "the business."

Also the department policy concerning tardies will be strictly followed. 2 TARDIES EQUAL ONE ABSENCE. A tardy is defined by entering class after the roll is called. It is the student's responsibility if arriving late to class to make sure that the recorded absence is changed to a tardy. If you enter more than 15 min. late your absence will remain, but you may attend the class.

2. This class is an extension of 1338. The main focus is on beginning acting skills as students continue their search for a personal technique and to refine skills. A variety of acting needs will be addressed to individuals and exercises will be provided in order to help the student break through. In that same vein, we will workshop several duet scenes (different scene/different partner). Also, you will be required to do 2 contrasting monologues, All information covered in Boone’s 1338 will come up again and be utilized this semester. Our objective in this class is to continue preparing a personal technique for each actor, learning how to cross over material from one class to the next, and to continue to become familiar with monologue/audition techniques.
please be versed in Stanislavski’s terminology: Michael Shurtleff’s AUCTION; etc.)

3. PARTICIPATION in class will count 1/3 of course grade. All exercises, interest and enthusiasm, attitudes, cooperation, accommodations towards acting partners, etc. will be evaluated as part of this grade. Attending class is not considered participation. Students need to engage heart and mind in this basic study (or seriously consider dropping the course.) I will be glad to discuss with you what this means if you would like.

4. Rules of the ‘biz’ remain the same-The show must go on! All performance assignments will be scheduled in a particular order, if a student is ABSENCE FOR ANY REASON on the performance day (s)he is assigned, (S)HE WILL NOT BE ABLE TO MAKE UP THIS PERFORMANCE. In the event the performance is a duet, and one of the partners is absent, students are instructed to bring a copy of their scene so that another student may read in the missing character. The absent student WILL NOT BE ABLE TO MAKE UP THIS PERFORMANCE GRADE.

5. NOTE TAKING: Each student is required to TAKE NOTES in the class every day. Not only to record any 'gems' that might be talked about, but to get in the habit of writing your own thoughts down about your own and your peer's work within the class. The notes maybe checked and graded at any time, I would simply like to see you responding to the class in general through this discipline.

MAJOR COURSE WORK

6. MONOLOGUES: Each student will be required to perform TWO monologues. Each should be approximately 1 minute in length. Choose both from contemporary realistic plays, emphasizing one as serious, and the other as lighter. These monologues may 1) exist intact within the text, or 2) may be 'cut and pasted' together, or 3) may be developed from published fiction or non-fiction writing. However, original monologues, written by the student or a friend, are unacceptable. *Note: If you choose to work on a monologue found in an 'actor's monologue book', please plan to read the whole play prior to doing the piece. Both monologues will be performed at least twice in the class. FOLLOWING WORKSHOPS, STUDENTS WILL PARTICIPATE IN A MOCK AUDITION WITH BOTH PIECES.

*After each round of the monologues an evaluation and grade will be given to student.
7. DUET SCENE: We will begin with THE GLASS MENAGERIE by Tennessee Williams. I did not order this book, as it is a classic and can be found in any library, perhaps Half Price, or Online. All students will perform first scene out of this text.

The other one or two scenes are free choice by approval.

Students may choose from, but are not restricted to, the following list of plays for duet scenes.

- Loss of Roses-William Inge
- Savage in Limbo -John Patrick Shanley
- A Raison in the Sun-Bill Naughton
- Bus Stop-William Inge
- Ladyhouse Blues-Kevin O’Morrison
- The Piano Lesson-August Wilson
- Death of a Salesman-Arthur Miller
- Betrayal-Harold Pinter
- Lips Together, Teeth Apart-Terrence McNally
- A Hatful of Rain-Michael V. Gazzo
- Master Harold and the Boys-Athol Fugard
- Of Mice and Men-John Steinbeck
- Golden Boy-Clifford Odets
- K2-Patrick Meyers
- Key Exchange-Kevin Wade
- A View from the Bridge- Arthur Miller
- A Delicate Balance-Edward Albee
- Tea and Sympathy -Robert Anderson
- Educating Rita-Willy Russell
- Death and the Maiden-Ariel Dorfman
- Orphans-Lyle Kessler
- Crossing Delancey-Susan Sandler
- The Substance of Fire-Jon Robin Baitz

The time should be no more than 3 minutes for the first, and 5 minutes for the second, etc.

If a student feels they are not getting adequate cooperation, rehearsal etc., from their partners, and that this is interfering with personal growth, please inform me immediately. I will not hesitate to remove anyone for the sake of the quality of the work.

The scene will be work-shopped in class at least twice (for an evaluation), we will perform 2 scenes a day once they begin.

*After each round of duet workshop, an evaluation will be give to each student.
8. DEPARTMENT PRODUCTIONS: Students will be required to see the department productions. On the Monday following the closing of the show, we will discuss ACTING in class. (a grade will be given for each student’s comments)

9. THE MONOLOGUE PERFORMANCES, THE DUET PERFORMANCES WILL BE AVERAGED TOGETHER TO COUNT 1/3 OF COURSE GRADE. Written critique and grade will be given after each performance.

10. The texts will include discussions of ACTING PROFESSIONALLY (RAW FACTS ABOUT CAREER IN ACTING) by Robert Cohen, (toward the end of the semester.)

(To recap: Attitude, enthusiasm, etc. will count 1/3 of class grade; all major work: monologue performances, and duet performances will count 1/3, and the Final will count 1/3. Also written evaluations will be given after monologue rounds and duet rounds. Please make an appointment with me if you do not understand your evaluations.)

I do not keep regular office hours, but I will be glad to meet with you, please make an appointment. Phone: 713-743-2910; Email: cboone@uh.edu

TENTATIVE CALENDAR:

Jan 15th first day: syllabus; assign reading of THE GLASS MENAGERIE; assign PERSONAL STORY. Monologues for perf. Parade, if you wish.

17th: review beats, actions and other pts. Paper cup exercise

22th: Personal story due

24th: continue/redo personal story if needed

29th: Discussion and analysis of THE GLASS MENAGERIE

31th: SAME/ assign scenes, 3 minutes in length
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<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Feb 5th</td>
<td>First page memorized, will do exercises</td>
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<tr>
<td>Feb 7th</td>
<td>same</td>
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<tr>
<td>Feb 12th</td>
<td>Time to work in class/ assign first monologue (light)</td>
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<td>Feb 14th</td>
<td>Whole scene due, will workshop hopefully at least 3 a day</td>
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<td>Feb 19th</td>
<td>Workshop continues</td>
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<td>Feb 21st</td>
<td>last workshop day, some can repeat if wish</td>
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<td>Feb 26th</td>
<td>Do all MENAGERIE scenes for grade/Assign 2nd scene (title must be approved soon) 5 minutes in length/ Discuss final scene for final grade***</td>
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<td>Feb 28th</td>
<td>Analyze working on monologue (decisions, etc.)</td>
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<td>Mar 4th</td>
<td>Light monologues due and work shopped</td>
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<td>Mar 6th</td>
<td>monologues cont'</td>
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<td>Mar 11th</td>
<td>Scene/Play approval/partners/Perform Light monologue for grade</td>
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<td>Mar 13th</td>
<td>Catch up day/ time to work on scenes with partners</td>
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<tr>
<td>Mar 18th</td>
<td>first page (or first page that includes all partners) memorized for workshop</td>
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<td>Mar 20th</td>
<td>cont' workshop</td>
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<td>Mar 25th</td>
<td>3 pages due, memorized for workshop</td>
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<td>Mar 27th</td>
<td>cont' workshop</td>
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<td>April 1st</td>
<td>cont' workshop</td>
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3th: Whole scene due for workshop
8t: same
10th: same/assign 2\textsuperscript{nd} monologue serious/ assign which is a new and different partner scene
15t: catch up day/ workshop scenes for last time
17th: Scenes due in performance for grade
22t: Workshop 2\textsuperscript{nd} monologue
24th: cont’ monologues/ last day of class