Assignments to be completed prior to the first class:

Advance Assignment One (MAJOR GRADE!)

- Memorize two one-minute monologues prior to the first class; read the entire script for each monologue you will be performing. Bring the script with you to class.

**NOTE:** you may use monologues that you are using for The Teaching of Voice as long as they meet the following criteria:

**Guidelines for this assignment:**
- Don’t use pieces that require an accent.
- Avoid monologues with telephone calls.
- Choose contemporary pieces from plays published after 1910.
- No movie monologues or original pieces please.
- Pick audition pieces appropriate to your age and emotional range.
- Choose two pieces that contrast.
- Avoid overacting and/or overly dramatic material.
- Remember that sexually explicit or socially offensive material usually works against an auditor.
- Avoid Shakespeare for this assignment.
- Keep your audition simple and honest.
- Avoid elaborate staging; you can plan for one chair to be provided.
- Know the titles, authors, and characters in your audition pieces and read the entire play so that you know the context of the piece.

Advance Assignment Two

Reflection #1 due Monday June 29: Write a one-two page (do not exceed two pages) double spaced thoughtful reflection on “the most impactful acting teacher (or director) you have encountered and their qualities that impact or inspire you as an acting teacher.”

**Note:** Heading for all submissions for The Teaching of Acting should be in this format at the top of every page submitted:

Last name, first name  The University of Houston  Assignment Title
MM/DD/YY  The Teaching of Acting

Advance Assignment Three  Reading assignments as listed below.

**Required Texts and Reading Assignments**

   (read the following sections)
   - Meisner Technique, by July 14
   - Uta Hagen’s Technique, prior to first day of class
   - Acting With The Wisdom of our Bodies (Grotowsky) prior to first day of class
   - The Six Viewpoints (Mary Overlie) (prior to July 21)

   *(Note: I know there are nine now, this was Anne Bogart’s predecessor and will give a historical perspective. We will be studying the Bogart approach later in the class!)*
The Teaching of Acting-Syllabus
Jackie deMontmollin  jdemontmollin@uh.edu
M,T,W,Th 9am-11am  Lab Theatre  Summer 2009

Amazon.com Link to this Text:

   (Read at least “Chapter 2 The Twelve Guideposts” prior to first day of class)

Amazon.com link to this text:
http://www.amazon.com/Audition-Everything-Actor-Needs-Know/dp/0802772404/ref=sr_1_1?ie=UTF8&s=books&qid=1243884379&sr=1-1

3) Moore, Sonia The Stanislavsky System Penguin Books, NY
   (Read at least the section entitled “elements of action” prior to the first day of class)

Amazon.com Link to this text:
http://www.amazon.com/Stanislavski-System-Professional-Training-Handbooks/dp/0140466606/ref=sr_1_1?ie=UTF8&s=books&qid=1243884440&sr=1-1

Some additional reading on Laban, Bartinieff and Viewpoints will be assigned during the course of the class, so please complete the pre-assigned reading to avoid being overwhelmed!

Clothing for Teaching Acting:
- Comfortable clothing you can move in (preferably sweat pants that fit well and are not flared at the ankles (tripping hazard). Also avoid wind material as it creates a swooshing sound that interferes with movement work.
- Clean feet as you will at times be removing your shoes and socks.
- No flip flops.
- Dressing in layers is helpful as room temperature varies
- No jewelry
- Hair off face (Hair tie or tight fitting cap/scarf that will not fall off)
- Bring capped bottle of water to every class.
- For Viewpoints and Laban session bring a towel for sweat
- ***Come with an open heart and mind, ready to work and play!!!

Learning Outcomes:
1. You will compare and contrast instruction of various theorists
2. You will reflect on application of various approaches to acting as it applies to your teaching situation and your future goals as an acting teacher.
3. You will apply Guideposts to Auditioning to monologue and scene work in the role of both coach and actor.
4. You will reflect on the role of coach and the role of actor and the relationship of those roles.
5. You will define best practices in teaching acting based on research
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Expectations:
1. Arrive on time everyday
2. Dress appropriately every day
3. Bring a capped bottle of water with you
4. Be ready to work, willing to take risks and participating fully at all times
5. Support each other
6. Be professional
7. Communicate with me before or after class if you have concerns, difficulties or if I can help you with anything.
8. Submit your best work on time; deadlines are important. Late work will not be accepted.
9. Have an open heart and open mind

ATTENDANCE
School of Theatre policy allows for one absence after which the student is penalized one full letter drop for the second absence, two full letters drop for the third absence, and an automatic grade of F for the fourth absence.
Three Tardys = one absence.

GRADES:
Your grade will be based upon the following criteria:
  a. Active Commitment to the Work/ Discussion, etc. (35%)
  c. Monologues (30%)
  d. Written reflections & Article reviews (35%)

GRADING SCALE:
94-100%  A  74-76  C
90-93  A-  70-73  C-
87-89  B+  67-69  D+
84-86  B  64-66  D
80-83  B-  60-63  D-
77-79  C+  0-59  F

Week One:
Monday June 29- Reflection #1 Due
Program Orientation
Tuesday June 30- Introduction-Course expectations
Teaching Acting and Art Education
Wednesday July 1 Stanislavski’s elements of action
Thursday July 2- Reflection #2 Due
Acting Theorists and Educational Theorists

Week Two:
Monday July 6- Shurtleff Guideposts 1-6
Article Review #1 Due
Tuesday July 7- Shurtleff 1-12
Wednesday July 8- Peer Coaching Session of Monologues
Thursday July 9- Alley Theatre Visit: Master Class with David Rainey
The Teaching of Acting-Syllabus
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Week Three:
Monday July 13- Prepping Students for College/University Auditions
Article review # 2 Due
Tuesday July 14- Reflection #3 Due
Wednesday July 15- Guest Teaching Artist Topher Olsen, (MFA UT Austin) on Meisner
Thursday July 16- Guest Teaching Artist on Meisner

Week Four:
Monday July 20- Guest Teaching Artist (Dance Professor Becky Valls) on Laban & Bartinieff
Article Review # 3 Due
Tuesday July 21- Guest Teaching Artist (Annie Rubino, MFA The University of Houston) on Viewpoints
Wednesday July 22- Reflection #4 Due
Monologue Final Performances
Thursday July 23- Depart for Chicago!!! from Houston Hobby  flight 951,
Meet at airport no later than 5am.

Article Reviews:
Article reviews are intended to encourage you to read and reflect on the journals and magazines you receive all year that you never have time to read because you are so busy during the year!

Article Reviews will not exceed 2 pages double spaced in which an article from a professional journal or magazine such as “Teaching Theatre,” “Dramatics” or “American Theatre.”

The article must be related to actor training or teaching acting. No technical theatre articles can be accepted for this course. An education article from a peer reviewed source related back to acting can also be accepted.

Reviews will:
1) Include a ½ page personal reflection in the two page (double spaced) paper.
2) Have heading on each page (in the format stated above). Assignment title is Article Review 1, 2 or 3
3) Cite the source(s) in MLA format Note: you can use citation machine to help you http://citationmachine.net/
4) Use quotes if more than three words appear verbatim in any other source and be certain to cite all sources.
5) A copy of the article must be attached to the paper at the time of submission.

Supplemental Texts:
(not required to purchase; these function as a partial bibliography for the course)
Bogart, Anne (2005) The Viewpoints Book TCG, NY
Silverberg, Larry (1994) The Sanford Meisner Approach, Smith & Krause, NH
Moss, Larry (2005) The Intent to Live, Bantam, NY
Newlove, Jean (1993) Laban for Actors and Dancers, Routledge, NY