



Spring Semester, 2016

Meeting days: Tuesday	Professor: Dr. Ronda Rice Winderl
Meeting times: 1:30-4:00pm	Phone: 619-849-2687
Meeting location: Salomon Theatre	E-mail: rwinderl@pointloma.edu
Additional info:	Office location and hours: Cabrillo 201, MW 8:30-9:45 and other times by appointment.
Final Exam: Wednesday, 5/4 10:30am-1:00	

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

This course will review and continue to pursue fundamentals of the western realistic acting approach of Stanislavsky and his American training counterparts focusing on identification and exploration of playable action in a role. We will continue the essential search for truth, self, and authentic presentation of text.

We will further extend those skills working on Period Style, through the application of truthful choices to the conventions of acting approaches which are the heritage of this craft and which inform approaches to many texts. As in Acting I, this is a studio course where preparation, ensemble support and commitment, and openness to growth are essential. All work will be "in progress."

COURSE LEARNING OUTCOMES:

Students will be able:

1. To continue the development of a practical understanding of how an actor creates a character.
2. To encounter personal growth through the self-exploration which occurs in the process of developing a role.
3. To polish performance skills in contemporary realism, and encounter/ techniques of period style through scene study and final presentations.
4. To research and report on the major precepts of leading actors and acting trainers.
5. To experience and constructively respond to acting work in class performance scenes and professional productions.

COURSE SCHEDULE AND ASSIGNMENTS

DATE	TOPIC	READING DUE	ASSIGNMENT
1/19	Course orientation and overview		Syllabus, report selection

1/26	Acting: In Person Developing Inner Resources	Ch 1-4, 15; 1 report; class assgn. Register 6-8 min. Realism scenes (script copy)
2/2	Acting in Person: Scene study	Ch 5, 6, 7, 9; 1 report; class assgn.
2/2 or TBA (1/30-3/6) <i>The Metromaniacs</i> by David Ives, Old Globe, 7:00pm app.\$29		
2/9	Contemporary realism	*Realism scene performances 1 report; <i>Metromaniacs</i> perf response due
2/16	In Style: Intro, Classical Antiquity	Chapter 10; Register Gr/Roman scenes; 1 report
2/23	Workshop	Rehearsal; 1 report; class assgn.
2/23 or TBA (2/20-27)<i>Le Bete</i> by David Hirson (<i>Moliere insp</i>), 7:00pm at UCSD, app.\$20		
3/1	Greek/ Roman scenes	*Greek/Roman scene performances 1 report; Commedia assignments <i>La Bete</i> perf response due
Spring Break! 3/5-12		
3/15	Commedia Dell' Arte workshop	Chapter 11; Companies form for <i>The Portrait</i> ; 1 report
3/15 or TBA (3/4-4/10) <i>The Miracle Worker</i> by William Gibson at Lamb's Theatre,7:30pm, app. \$12		
3/22	<i>The Portrait</i> rehearsal/performance	*Commedia team performance; 1 report Register Elizabethan Solil/duet scenes <i>Miracle Worker</i> response due
3/29	Elizabethan and Shakespearean Style	Chapter 12; Workshop/class assignments
4/5	Production week- <i>And Then They Came...</i>	Coached reh for Elizabethan performances!
<i>And Then They Came for Me!</i> PLNU Salomon Theatre 4/7-9, 14-16!		
4/12	Elizabethan scenes	*Elizabethan scene performances Register French Neo-classic scenes
4/19	French Neo-classic style Selection of Final Exam performance period, lecture-demos, and performances	Chapter 13; Workshop; class assgn. Chapter 14, 16, 17, 18
4/26	French Neo-classic scenes	*French Neo-Classic scene performances
5/4	1:30-4:00pm	Final Exam Performances/workshops

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

REQUIRED TEXT:

Crawford, Hurst, Lugerling. Acting in Person and in Style, Fifth ed. Waveland Press. ISBN 157766664X or 9781577666446

RECOMMENDED:

Cole and Chinoy, Actors on Acting, Fourth + ed. Three Rivers Press. (for reading reports and overall understanding of pivotal actors/trainers/approaches to the craft)

Adler, Stella. The Technique of Acting.

Barton, Robert. Style for Actors.

Benedetti, Robert. The Actor at Work.

Cohen, Robert. Acting Power.

Hagen, Uta. Respect for Acting.

Meisner, Sanford. On Acting.

Shapiro, Mel. An Actor Performs

Spolin, Viola. Improvisation for the Theatre.

Stanislavski, Konstantin. An Actor Prepares; Building a Character; Creating a Role.

Strasberg, Lee. A Dream of Passion

Toroporkov, Vasily. Stanislavski in Rehearsal.

ASSESSMENT AND GRADING

COURSE REQUIREMENTS:

1. Prompt, consistent attendance will ensure your success. More than 2 absences will seriously impact your class participation for the course, and 2 late arrivals count as an absence. According to catalog policy, at 3 absences you may be de-enrolled from the course and the only excused absences are those approved by the Academic Dean. We have so much terrific material to cover and performances to produce/experience, that we will need to start on time and need your full involvement in each class. Assignments, presentations and performances are due and may be handed in/taken only on day assigned unless officially excused, in which case arrangements must be made ahead of time.
2. Thorough reading of assigned text and hand-outs evidenced through active class participation and discussion is essential. I will throw out leading questions and expect you to be ready to explain and comment on the material. Lively discussion, enthusiastic tackling of exercises, and creative performance should be the heart of this course. Unannounced quizzes will be given as needed to reward careful reading and enthusiastic response to the material. Bringing your books/scripts to class each session and taking careful notes are an essential part of preparation and participation.
3. Research, oral presentation (10-15 min.), class hand-out (1 page), and outline (2-3 pages) with bibliography on two acting texts, or two influential actor/trainers will be required. Each of the two outlines must be typed and thoroughly cover the topic selected. Outlines and reports are accepted only on date assigned. Presentations should creatively involve the class in exercises and as many visual, audio, and performance illustrations as possible.
4. Application of techniques/approaches in the polished performance of five acting scenes.
5. Attendance at selected theatre/video presentations and a brief (1 page) typed response to the performance. Response papers will be due at the beginning of the class following the performance. Tickets for 3 plays for a total of \$61 or less will be required.
6. Comprehensive final performance exam incorporating material from readings, lectures, class discussion and presentations, and your most creative ideas.

SUPPLEMENTARY READING PRESENTATIONS

From the list of recommended texts or pairs of readings listed below from Actors on Acting, please select 2 and sign up for a report focus on each. Read your selection thoroughly taking notes and research other information about your texts (or author or topic). From your findings, prepare a 15 min. class report summarizing their major ideas/techniques for the actor, illustrating with exercises, etc. whenever possible. A hand-out for each class member and a 2-3 page outline of your findings should be handed in before your presentation.

We will begin most class sessions with one of these reports. Please make them as memorable, accurate, and practical as possible to enhance knowledge of practitioners and practice.

Select a recommended text above, or these two of the readings from Actors on Acting (requiring outside research):

Michael Redgrave	pp. 402-408;	Laurence Olivier	pp. 408-416
Peter Brook	pp. 422-428;	Charles Marowitz	pp. 428-438
Michael Chekhov	pp. 518-522;	Jerzy Grotowski	pp. 529-535
Robert Lewis	pp. 629-634;	Geraldine Page	pp. 635-641
Julian Beck and Judith Malina	pp. 652-662;	Joseph Chaikin	pp. 663-669

ELECTRONIC DEVICES:

Cell phones must be disabled during class (no texting) and laptops/tablets used for note-taking only (in the front row and visible to instructor, wifi disabled.) Other use will heavily impact the class participation portion of your grade.

GRADE COMPUTATION:

50%	Prepared Readings (5)	Points
20%	Active Class Participation, Attendance	500
20%	Final Exam Project	200
10%	IPA Quizzes	200
100%		<u>100</u>

GRADE SCALE:

A=93-100	C=73-76
A-=90-92	C-=70-72
B+=87-89	D+=67-69
B=83-86	D=63-66
B-=80-82	D-=60-62
C+=77-79	F=0-59

A: Indicates excellent work that reflects thinking, creativity, individuality, and a very high level of intellectual application.

B: Indicates good work that reflects a thorough understanding of theory but is lacking in individual thinking and creativity.

C: Indicates work that reflects a satisfactory completion of the assignment as directed, but is lacking in thoroughness, individual thinking, and creativity.

D: Indicates work that reflects a lack of understanding of theory and/or fails to fulfill the assigned tasks.

F: Indicates work that reflects an inability or unwillingness to do the assigned task.

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3 unit class delivered over 15 weeks. Specific details about how the class meets the credit hour requirement can be provided upon request.

ATTENDANCE AND PARTICIPATION

Regular and punctual attendance at all classes is essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member has the option of filing a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of W or WF consistent with university policy in the grading section of the catalog. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/and are accepted only at the beginning of the class session when they are due.

ACADEMIC HONESTY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As explained in the university catalog, academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. Violations of university academic honesty include cheating, plagiarism, falsification, aiding the academic dishonesty of others, or malicious misuse of university resources. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal also using the procedure in the university catalog. See [Academic Policies](#) for further information.

ACADEMIC ACCOMMODATIONS

While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing documentation with the [Disability Resource Center](#) (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student. See [Academic Policies](#) in the (undergrad/graduate as appropriate) academic catalog.

FERPA POLICY

In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. This class will meet the federal requirements by (Note: each faculty member should choose one strategy to use: distributing all grades and papers individually; requesting and filing written student permission; or assigning each student a unique class ID number not identifiable on the alphabetic roster.). Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See [Policy Statements](#) in the (undergrad/ graduate as appropriate) academic catalog.

FINAL EXAMINATION POLICY

Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is posted on the [Class Schedules](#) site. No requests for early examinations or alternative days will be approved.

COPYRIGHT POLICY Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.
