IOWA STATE UNIVERSITY
ACTING I Course Syllabus – Fall 2019

Course Title: ACTING I  Course: THEA 251
Credits: 3  Meeting Times: M/W/F: [10-10:50] [11-11:50] [1:10-2]
Classroom: CARVER 0308  Instructor: Tiffany Antone (She/Her/Hers)
Email: TLAntone@iastate.edu  Phone: 515-294-1144  Office: CARVER 0328
Office Hours: T/Th 2-5 & by appt.

CONTACTING ME:
• All students are invited to stop by my office during posted office hours (or when you see the door open!) If you have conflicts during regular office hours, please email me to set up an alternate meeting time.
  • I make every effort to respond to email within 24 hours, Mon-Fri.
  • Make sure you email with assignment questions well before the assignment is due. I’m “old” and go to bed early. If you have a concern about something due the next day, don’t wait till midnight to email me about it because I’ll probably already be asleep…
  • When emailing me, please address me by name. (Never begin professional/academic emails with “Hey” or “Yo”)
  • If you have problems with Canvas, please contact the IT department for assistance.

REQUIRED TEXT: The Actor and The Target, by Declan Donnellan

COURSE DESCRIPTION:
This is an introductory course in the theory and practice of acting for the stage. Using the techniques of the actor, the class is designed to help you develop communication skills and confidence that you can carry with you into everyday life whenever appearing before others, whether personally or professionally.

The course will include fun and challenging physical and vocal exercises, creative group work and various performance activities such as monologues and scene-work.

IMPORTANT: Acting I is an introductory course designed for anyone to explore performance and build/improve their performance skill set. Experience and “talent” are far less important than hard work, risk-taking, and enthusiastic participation. Grading policies follow this philosophy.

COURSE OUTCOME GOALS:
Upon completion of this course, students will be able to:
• Identify and effectively apply fundamental acting vocabulary, techniques, and processes in practical acting situations.
• Use and integrate acting skills, including control of the actor’s instrument (voice and body), collaboration, play instinct, imagination, flexibility, courage, focus, discipline, and communication.
• Build effective collaborations through creativity, self-awareness, confidence, and sensitivity to self and others.
COURSE OBJECTIVES

- To develop the students’ observational skills toward life, its experiences, toward artistic sensibility and toward becoming a more informed audience member.
- To offer the student a basic knowledge of theatrical terms.
- To explore various approaches to creating honest relationships on stage.
- To utilize fundamental acting terminology and techniques in character analysis and performance.
- To expand the student’s spectrum of trust, relaxation, and imagination.
- To introduce the student to various live performances.
- To identify and practice better physical and vocal control, expression, and projection techniques.
- To develop in the student an ability to objectively critique their own work and the work of their classmates.
- To introduce to the student a beginning approach to rehearsing scripted scenes.
- To work as an artistic community to understand the collaborative and cooperative nature of acting.

ATTIRE: Appropriate rehearsal clothing should be worn in class. For most meetings, this simply means clothing/footwear that allows for easy movement, sitting & laying on the floor, and/or jumping jacks (i.e., flip flops, restrictive clothing, and short skirts should be avoided) On performance days, students should wear clothing that supports the text/performance piece.

HYGIENE: Work in this class can be quite physical. Please plan accordingly (use deodorant, bring extra clothes if you can’t be sweaty in your next class, etc.) *I always try to let you know in advance when we will doing lots of physical work.*

FEEDBACK: Each student will be expected to not only receive, but also give constructive feedback. Emotionally and socially prepare yourself to enter into a room in which all constructive feedback has a place and is encouraged. Listening to/working with feedback is a fundamental part of our personal evolution, both as artists and as human beings. Don’t be afraid to ask questions when feedback is confusing & remember that feedback in this class is always designed to help you progress through the material.

COLLEGIALITY:
It is VITAL that students display respect towards one another in this class. Creative work does not flourish in harsh, negative, or overly critical environments. In this class we will practice outstanding audience skills and hone the art of giving/receiving creative feedback. Students who do not give their attention to/respect their peers’ work will lose points.

Students are responsible for living the tenets established in ISU’s Principles of Community: Respect, Purpose, Cooperation, Richness of Diversity, Freedom from discrimination, and the Honest and respectful expression of ideas. Visit ISU’s Principles of Community website (http://www.diversity.iastate.edu/principles-of-community)

ATTENDANCE: This is a performance-based class; attendance is mandatory. Theatre is a collaborative art. To learn to perform, you must be here and participate. Much of the process of learning about acting involves interacting with your peers in class. Arrive on time with a positive attitude, and take an active role in all course activities.

Each student is permitted two unexcused absences in this course. Each subsequent unexcused absence will automatically lower the “Preparation and Participation” grade by 15 points. It is possible to achieve negative points in this category.
An excused absence is defined as: 1) a medical emergency or illness, 2) death in the immediate family (grandparents included), 3) university sanctioned activities. Official documentation and advance notification is required for an absence to count as "excused."

*Note: Arriving late to class more than once will impact your attendance grade…

TARDINESS: If a student is late to class, it is the student’s responsibility to have me change the roll from absent to late at the end of the class. If a student fails to have the roll changed at the end of the class, the student will be considered absent for that class. I will not change the attendance record days or weeks after the student was counted absent or late.

*Habitual tardiness will be treated like absenteeism—don’t let it become a habit!*

**Late Deductions:**

- 1st-4th is a 5-point deduction for each time late to class.
- 5th-8th is a 10-point deduction for each time late to class.
- 9th and up is a 25-point deduction for each time late to class.

GRADING:

Acting is a creative skill, but also a technical one. This is a participation-based and individualized growth-oriented class. While performing is the goal of an actor, a class in acting can benefit other aspects of your life, both professionally and personally. Students will be graded on completing each assignment’s required creative and technical elements as well as each student’s growth and progress as a performer.

**It is very important to remember that since this a performance based course, grading is often subjective. Do not seek perfection in regards to your performances. Your progress/process is more important than a final, “perfect” product.**

GENERAL ETIQUETTE REQUIREMENTS:

- **ABSOLUTELY NO CELL PHONES or TEXTING…not even on silent. Disruption of class by either will result in a penalty of -25 points.**

- A creative environment is one in which all artists feel safe to fail – recordings of any kind (audio, visual, live-stream, etc.) are strictly prohibited and any student found to be in violation of this rule will be dropped one letter grade for the first offense, and dismissed from the class for the second. **The only exception to this is on performance days IF (AND ONLY IF) an actor asks to have their performance recorded.**

- Theatre is a collaborative art, and this class is no exception. We will be working collaboratively every day and you should think of your peers as fellow members of this artistic community. We will engage in class discussions, exercises, improvisation, and other theatre games/activities – which will help you build self-confidence as you find new ways to express yourself.

- If you bring a laptop to class, you are solely responsible for preventing its damage. Pack it safely to protect it during movement exercises and performances. If during class time you use the laptop for activities other than class work and notes, you will be required to shut it down and will not be permitted to bring the laptop to class again for the remainder of the semester.

- **NO EATING OR DRINKING IN CLASS (“Bottled water and spill-proof coffee/tea containers are ok”)**

- No tobacco use in class.

- No sleeping in class.
• Plays written for theatre often contain strong language and mature content: profanities, violence, sexual terms, religious references and other mature themes/elements may be presented in this class. Theater provides us an opportunity to explore the human condition, and the human condition is not always pretty. Expect to examine material that challenges you as both an actor and as an audience member. **It is a violation of copyright law to alter/change/omit dialogue from a play. Keep this in mind when you select material, as you will NOT be permitted to change the text in any way.** If you have any problems/questions about this please see me.

• The nature of acting and any acting course or performance requires physical contact from time to time with fellow students/actors. A good rule of thumb is to always check in with your partner before engaging in physical contact in order to make sure you are BOTH clear on boundaries/previous injuries/concerns before you begin working. If you have any problems/questions about this please see me.

• Perfect costumes/props are not required for monologues and scenes; however, you should always dress appropriately for a role and bring in props that suit your basic performance needs.

• When attending theatre performances (both for those taking place in-class and in professional settings) arrive on time, and be attentive & respectful.

UNIVERSITY POLICIES

Cheating and Plagiarizing: Plagiarism is defined as copying or paraphrasing the ideas of others and passing them off as your own. Cheating and plagiarism are very serious issues. Anyone caught cheating or plagiarizing in this class will automatically receive a “0” on the assignment and be turned into the Academic Dishonesty Committee. Please see the student handbook for more information. If you have any question about whether you are plagiarizing an assignment, please ask me about it before you turn it in. The class will follow Iowa State University’s policy on academic dishonesty. Anyone suspected of academic dishonesty will be reported to the Dean of Students Office. 

http://www.dso.iastate.edu/ja/academic/misconduct.html

Regarding name, gender identity and/or gender expression: Class rosters are provided to the instructor with the student’s legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records.

Accessibility Statement: Iowa State University is committed to assuring that all educational activities are free from discrimination and harassment based on disability status. Students requesting accommodations for a documented disability are required to meet with staff in Student Accessibility Services (SAS) to establish eligibility and learn about related processes. Eligible students will be provided with a Notification Letter for each course and reasonable accommodations will be arranged after timely delivery of the Notification Letter to the instructor. Students are encouraged to deliver Notification Letters as early in the semester as possible. SAS, a unit in the Dean of Students Office, is located in room 1076, Student Services Building or online at www.sas.dso.iastate.edu. Contact SAS by email at accessibility@iastate.edu or by phone at 515-294-7220 for additional information.

Dead Week: This class follows the Iowa State University Dead Week guidelines as outlined in http://catalog.iastate.edu/academics/#examinationstext

Harassment and Discrimination: Iowa State University strives to maintain our campus as a place of work and study for faculty, staff, and students that is free of all forms of prohibited discrimination and harassment based upon race, ethnicity, sex (including sexual assault), pregnancy, color, religion, national origin, physical or mental disability, age, marital status,
sexual orientation, gender identity, genetic information, or status as a U.S. veteran. Any student who has concerns about such behavior should contact his/her instructor, Student Assistance at 515-294-1020 or email dso-sas@iastate.edu, or the Office of Equal Opportunity and Compliance at 515-294-7612.

**Religious Accommodation:** If an academic or work requirement conflicts with your religious practices and/or observances, you may request reasonable accommodations. Your request must be in writing, and your instructor or supervisor will review the request. You or your instructor may also seek assistance from the Dean of Students Office or the Office of Equal Opportunity and Compliance.

**Contact Information:** If you are experiencing, or have experienced, a problem with any of the above issues, email academicissues@iastate.edu

**ASSIGNMENTS:**

Each assignment will be covered in class with detailed guidelines given for each. It is the student’s responsibility to make sure they are completing each assignment as outlined in order to earn full points. All written assignments will be posted in Canvas. Please make sure you have this course bookmarked in Canvas, with course notifications turned ON.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Weekly Journals 14 x 20pts each</td>
<td>350</td>
</tr>
<tr>
<td>+ 1&lt;sup&gt;st&lt;/sup&gt; and 16&lt;sup&gt;th&lt;/sup&gt; week journals worth 35 pts each</td>
<td></td>
</tr>
<tr>
<td>Grimm Rituals – Group Assignment</td>
<td>75</td>
</tr>
<tr>
<td>Attend and Respond – ISU play assignment (two assignments worth 75 pts each)</td>
<td>150</td>
</tr>
<tr>
<td>Teach The Play Group Assignment</td>
<td>75</td>
</tr>
<tr>
<td>Personalized Performance</td>
<td>100</td>
</tr>
<tr>
<td>Text Draw - In Class Assignment</td>
<td>50</td>
</tr>
<tr>
<td>Valentine’s Tales – in class assignment</td>
<td>50</td>
</tr>
<tr>
<td>Object Exercise</td>
<td>50</td>
</tr>
<tr>
<td>Monologue (there are several pieces to this assignment)</td>
<td>200</td>
</tr>
<tr>
<td>Team Warm Up</td>
<td>50</td>
</tr>
<tr>
<td>Scene (there are several pieces to this assignment)</td>
<td>200</td>
</tr>
<tr>
<td>Attendance &amp; Participation</td>
<td>150</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>1500</td>
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</tbody>
</table>

**Things to Remember About Coursework**

1. **Attendance and Participation:** The participation and enthusiasm of each member in this class contributes to the success of the whole. Show up (on time), engage with class discussions, invite one another into the conversation, and be present for one another!

2. You will engage in partner/group work in this class - be prepared to schedule outside rehearsal time*

3. Weekly Journals are an opportunity to reflect on the week’s readings/lessons/work, and to track your progress over the course of the semester. They are also worth 20 points every week. **Do NOT overlook/skip this assignment.** Reflection and introspection are
important skills for us to cultivate as both actors and as human beings—this assignment is intended to inspire healthy reflective/critical thinking habits. Word count has been set to ensure thoughtful responses - make sure you meet word count requirements.

4. ALL journals and play reports must be turned via Canvas. I will not accept emailed journals or play reports unless there is a technical error and you absolutely cannot upload your assignment to Canvas. If this happens, it is your responsibility to email the assignment to me before the posted deadline along with an explanation of why you are emailing the assignment to me in the body of the email.

*This policy exists to best serve you, as emails can/do get lost and overlooked. Canvas is the most secure way to ensure assignments are documented/receive full credit.*

5. Performance days are scheduled ahead of time and are non-negotiable. If you are called to perform your scene and are not prepared or present, it will result in a 0 or an “F” for the assignment.

   • NOTE: This class requires you to schedule some rehearsals outside of class!

6. You must attend at least two ISU productions and write a short critique of the shows (Guidelines will be provided) You are required to purchase tickets for any show you see unless you are ushering. Ushering is a great way to see the shows for FREE!

   ★ THE WOLVES February 28, 29, March 5, 6, 7 at 7:30 p.m.
   March 1 at 1:00 p.m. @ Fisher Theatre
   BONUS: HERoic SYMPOSIUM ROUNDTABLE: DIVERSIFYING THE WOLFPACK: CHAMPIONING GENDER EQUITY IN THE ARTS AND ATHLETICS Sunday, March 1 at 4:00pm @ Scheman 004

   ★ 9 TO 5 April 3, 4, 9, 10 and 11 at 7:30 p.m. April 5 at 1:00 p.m. @ Fisher Theatre
   BONUS: HERoic SYMPOSIUM ROUNDTABLE: “WHERE ARE THE MUSICALS BY WOMEN?”: THE OUTRAGEOUS GENDER DISPARITY IN MUSICAL THEATRE Sunday, April 5 at 4:00pm @ Scheman 004

   ★ OF THE DEEP April 24 – May 2 at Fisher Theatre
   April 24, 25, 30, and May 1 and 2 at 7:30 p.m. April 26 at 1:00 p.m.
   BONUS: HERoic SYMPOSIUM ROUNDTABLE - MAKING WAVES: WOMEN AS STORYTELLERS Sunday, April 26 at 2:30pm @ Scheman 004

   ★ BONUS: ** HERoic KEYNOTE SPEAKER: Tony Award Winning Actor: Ali Stroker: “Turning Limitations into Opportunities”
   Monday, April 6 at 7:00pm@ Memorial Union, Great Hall

   *You can attend and write a response to all three productions for 50 pts extra credit!*
   *You can attend and write a short response to the HERoic Roundtable Symposiums/HERoic Keynote for 15pts extra credit each!*

7. When attending performances (both for those taking place in-class and in professional settings) arrive on time, turn off your cell phones, and give your attention to the artists.

LATE WORK POLICY
I understand that sometimes students get behind/get overwhelmed. If you miss a journal entry or other written assignment due date, you can (and should) still turn it in.

• Late work turned in up to 7 days past due date is eligible for 50% credit
• Late work turned in after 7 days is NOT eligible for any credit.
• This policy ONLY applies to journals and written assignments.
• This policy DOES NOT apply to in-class performances. If you are not in attendance on your scheduled performance day, you will receive a 0 on that assignment. Exceptions will only be made under extenuating circumstances (medical/family emergencies)

That said, if you start to fall behind in class, the best thing you can do is talk to me! I want everyone in this class to be successful - but I can only help troubleshoot with you when you let me know when you’re having trouble.

**KEEP IN MIND:** Late work is only eligible for **up to 50%** credit. That means that if you do an outstanding job on the assignment, but it is late*, you can still only earn 50%. If you do a poor job on the assignment and turn it in late, you will most likely earn less than 50%. If you take advantage of this policy on too many assignments, it WILL negatively impact your grade and you may not pass the course.

*Don’t Panic - Assignments coming in an hour or two past the due date/time will NOT be penalized. If you have an EXCUSED absence for a performance day, it is your responsibility to communicate with the professor & your scene partner(s) a time to make up the performance before we move to the next assignment.

**FLEXIBILITY:** As theatre artists, learning to be flexible—both physically and in life—is an asset. Although the course syllabus has been carefully laid out, there may arise an occasion when we need to spend more time on certain concepts/techniques than anticipated. If that happens, we will need to adjust the syllabus accordingly. As a result, any necessary changes to our timeline/syllabus will be communicated in class and through Canvas.

**COURSE SCHEDULE**

**WEEK 1 - How We Begin**

<table>
<thead>
<tr>
<th>Jan 13</th>
<th>Jan 15</th>
<th>Jan 17</th>
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</thead>
<tbody>
<tr>
<td>Introductions and Course Expectations</td>
<td>Cultural Mapping/Getting to Know You</td>
<td>Intro to Ensemble <strong>Might get Sweaty!</strong></td>
</tr>
</tbody>
</table>

**ASSIGNMENT:** Journal due by 11:59pm, Sunday Read Ritual Article & pgs 1-10 in Target

Looking ahead... Beginning The Actor and The Target

**WEEK 2 - Ensemble and Ritual**

<table>
<thead>
<tr>
<th>Jan 20</th>
<th>Jan 22</th>
<th>Jan 23</th>
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<tbody>
<tr>
<td>NO CLASS</td>
<td>KCACTF - no class - work on reading</td>
<td>KCACTF - no class - work on reading</td>
</tr>
</tbody>
</table>

**ASSIGNMENT:** Journal due by 11:59pm, Sunday Read SWEAT (due Mon, Feb 3)

Looking ahead... The search for monologues and first presentation: Grimm Rituals
### WEEK 3 - Ensemble and Ritual Cont

<table>
<thead>
<tr>
<th>Jan 27</th>
<th>Jan 29</th>
<th>Jan 31</th>
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<tbody>
<tr>
<td>Discuss Target 1-10 &amp; Ritual - Continuing Ensemble</td>
<td>Continuing Ensemble &amp; Intro to Ritual Storytelling</td>
<td>Continuing Ensemble &amp; Ritual Storytelling</td>
</tr>
</tbody>
</table>

**ASSIGNMENT:** Journal due by 11:59pm, Sunday  
Read pgs. 11-29 in Target  
Finish reading SWEAT (Due Feb 3)

Looking ahead... Facing fear, the search for monologues and intro to text

### WEEK 4 - Beginning with Text

<table>
<thead>
<tr>
<th>Feb 3</th>
<th>Feb 5</th>
<th>Feb 7</th>
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<tbody>
<tr>
<td>Discuss Target 11-29 &amp; SWEAT (Group 1 leads discussion) Intro to Monologues</td>
<td>Continuing Ensemble &amp; Ritual Storytelling</td>
<td>Grimm Rituals IN CLASS PERFORMANCE</td>
</tr>
</tbody>
</table>

**ASSIGNMENT:** Journal due by 11:59pm, Sunday  
Read pgs. 30-48 in Target  
Find a monologue! Monologue selections due Mon. Feb 10  
Begin IMOGEN SAYS NOTHING (due Feb 26)

Looking Ahead... The Stakes, a busy week: Digging into your monologue & Object Exercise

### WEEK 5 - Monologue Madness!

<table>
<thead>
<tr>
<th>Feb 10</th>
<th>Feb 12</th>
<th>Feb 14</th>
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<tbody>
<tr>
<td>Discuss Target 30-48, Text Analysis/Intro to Given Circumstances</td>
<td>Intro to Object Exercise</td>
<td>In-Class assignment: VALENTINE TALES</td>
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<tr>
<td>Monologue Selections DUE IN CLASS!</td>
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**ASSIGNMENT:** Given Circumstances due in CANVAS Feb 17th  
Begin work on Object Exercise (Due IN CLASS Feb 21)  
Journal due by 11:59pm, Sunday  
Read pgs 49 - 64 in Target

Looking Ahead... Action & Reaction + Text and The Body
WEEK 6 - Object Exercises and Working with Words

<table>
<thead>
<tr>
<th>Feb 17</th>
<th>Feb 19</th>
<th>Feb 21</th>
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<tbody>
<tr>
<td>Discuss Target 49-64, Introduction to Tactics/Action Verbs &amp; Subtext</td>
<td>Rasa Boxes</td>
<td>Object Exercise PERFORMANCE</td>
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<tr>
<td>Given Circumstances DUE IN CANVAS</td>
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</table>

ASSIGNMENT: Journal due by 11:59pm, Sunday
ASSIGNMENT: Tactics/Action Verbs IN SCRIPT + Subtext, due Feb 26 in CANVAS
Finish reading IMOGEN SAYS NOTHING (due Feb 26)

Looking Ahead... Identity, Persona & The Mask

WEEK 7 - Putting it all together...

<table>
<thead>
<tr>
<th>Feb 24</th>
<th>Feb 26</th>
<th>Feb 28</th>
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<tbody>
<tr>
<td>Object Exercise PERFORMANCE</td>
<td>IMOGEN SAYS NOTHING Discussion (Group 2 leads) &amp; Intro to Personalized Perf (Due in-class March 11)</td>
<td>Stretch Work &amp; The Thinking Actor</td>
</tr>
<tr>
<td>Tactics/Action verbs in script DUE IN CANVAS</td>
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</tbody>
</table>

ASSIGNMENT: Journal due by 11:59pm, Sunday & Monologue Memorization Test March 13
Schedule interviews for Personalized Performance!
Begin reading SOMETIMES THE RAIN, SOMETIMES THE SEA

THE WOLVES opens this week, runs Feb 28 - March 7
February 28, 29, March 5, 6, 7 at 7:30 p.m.
March 1 at 1:00 p.m.

&
HERoic SYMPOSIUM ROUNDTABLE:
DIVERSIFYING THE WOLFPACK: CHAMPIONING GENDER EQUITY IN THE ARTS AND ATHLETICS
Sunday, March 1 at 4:00pm @ Scheman 004
Sponsored by the Center for Excellence in the Arts and Humanities.

Looking Ahead... Monologue Performance
### WEEK 8 - Rehearsing and Performance

<table>
<thead>
<tr>
<th>March 2</th>
<th>March 4</th>
<th>March 6</th>
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<tbody>
<tr>
<td>Monologue Workshop</td>
<td>Monologue Workshop</td>
<td>Monologue Workshop</td>
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</table>

**Assignment:** Schedule/Complete interviews for Personalized Performance!  
Journal due by 11:59pm, Sunday  
*THE WOLVES* Review due March 15th  
Finish reading *SOMETIMES THE RAIN, SOMETIMES THE SEA*

*THE WOLVES* closes this week - March 5, 6, 7 at 7:30 p.m.

**Looking Ahead… Monologue Performance**

### WEEK 9 - Personal Performance & Respecting Your Audience

<table>
<thead>
<tr>
<th>March 9</th>
<th>March 11</th>
<th>March 13</th>
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</thead>
<tbody>
<tr>
<td>Discussion <em>SOMETIMES THE RAIN, SOMETIMES THE SEA</em> (Group 3 leads)</td>
<td>Personalized Performance DUE - IN CLASS</td>
<td>Monologue Memorization Test &amp; Stretch Work</td>
</tr>
</tbody>
</table>

**Assignment:** Journal due by 11:59pm, Sunday  
*THE WOLVES* Review due by 11:59pm Sunday, March 15th  
Begin *MR. BURNS, A POST ELECTRIC PLAY* (due March 30)  
*Find Your Scenes!* (Due March 30)

**Looking Ahead… SPRING BREAK! Upon our return: Monologues, Spatial Relationships & Scenes!**

**March 16 - 20 = SPRING BREAK!**

### WEEK 10 - Monologues in Performance

<table>
<thead>
<tr>
<th>March 23</th>
<th>March 25</th>
<th>March 27</th>
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</thead>
<tbody>
<tr>
<td>Monologues - PERFORMANCE</td>
<td>Monologues - PERFORMANCE</td>
<td>Monologues - PERFORMANCE</td>
</tr>
</tbody>
</table>

**Assignment:** Read pgs. 65 - 84 in *Target*  
Journal due by 11:59pm, Sunday  
Finish Reading *MR. BURNS, A POST ELECTRIC PLAY* (due March 30)  
*Selected Scene Due March 30*

**Looking Ahead… Make a scene!**
### WEEK 11 - Making a Scene

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>March 30</td>
<td>Discuss Target 65-84 &amp; MR. BURNS, A POST ELECTRIC PLAY (Group 4 leads)</td>
</tr>
<tr>
<td>April 1</td>
<td>Partner Work &amp; “Painting” Pictures</td>
</tr>
<tr>
<td>April 3</td>
<td>Intro to Meisner &amp; Repetition</td>
</tr>
</tbody>
</table>

**ASSIGNMENT:** Begin work on Given Circumstances (Due April 6 in Canvas)

Read pgs. 98 -115 in *Target*,
Journal due by 11:59pm, Sunday April 7

- *9 TO 5* opens this week, runs April 3 – 11, 2020
  - April 3, 4, 9, 10 and 11 at 7:30 p.m.
  - April 5 at 1:00 p.m.

**HERoic SYMPOSIUM ROUNDTABLE:**

"WHERE ARE THE MUSICALS BY WOMEN?": THE OUTRAGEOUS GENDER DISPARITY IN MUSICAL THEATRE

- Sunday, April 5 at 4:00pm @ Scheman 004

****HERoic KEYNOTE SPEAKER:**

Tony Award Winning Actor: Ali Stroker: "Turning Limitations into Opportunities"

- Monday, April 6 at 7:00pm @ Memorial Union, Great Hall

Sponsored by the Center for Excellence in the Arts and Humanities

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### Looking Ahead... Rehearsal is Your Best Friend!

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### WEEK 12 - Putting it all together...

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 6</td>
<td>Warm Up Team 1 &amp; Discuss 98-115 &amp; Meisner Cont.</td>
</tr>
<tr>
<td>April 8</td>
<td>Warm Up Team 2 Mask Work</td>
</tr>
<tr>
<td>April 10</td>
<td>Warm Up Team 3 Checking in &amp; Catching Up</td>
</tr>
</tbody>
</table>

**ASSIGNMENT:** Begin working on Tactics/Action Verbs & Subtext (Due in Class April 13)

Journal due by 11:59pm, Sunday

9-5 Response due by 11:59pm Sunday, April 19

Begin THE EXPLORERS CLUB (due April 29)

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**9 TO 5** closes this week - April 9, 10 and 11 at 7:30 p.m.

---

Looking Ahead... Rehearsals
### Week 13 - Behavior & Rehearsal

<table>
<thead>
<tr>
<th>Warm Up Team 4 Meisner +</th>
<th>Warm Up Team 5 Behavior and Space</th>
<th>Warm Up Team 6 Checking in &amp; Catching up</th>
</tr>
</thead>
</table>

**No Reading this week - Focus on scene/group work**

<table>
<thead>
<tr>
<th>April 13</th>
<th>April 15</th>
<th>April 17</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Tactics/Action Verbs &amp; Subtext DUE IN CLASS</th>
</tr>
</thead>
</table>

**ASSIGNMENT:** Journal due by 11:59pm, Sunday 9-5 Response due by 11:59pm Sunday, April 19 Read THE EXPLORERS CLUB (due April 29)

*Looking Ahead… Getting ready for performance!*

### Week 14 - Rehearsal and Catching Up!

<table>
<thead>
<tr>
<th>Warm-Up Team 7 In-Class Rehearsal Response</th>
<th>Warm Up Team 8 In-Class Rehearsal Response</th>
<th>Warm Up Team 9 &amp; In-Class Rehearsal Response</th>
</tr>
</thead>
</table>

**ASSIGNMENT:** Journal due by 11:59pm, Sunday April 28 & Rehearsal

**OF THE DEEP** opens this week! Runs April 24 – May 2 at Fisher Theatre

- April 24, 25, 30, and May 1 and 2 at 7:30 p.m.
- April 26 at 1:00 p.m.

**HERoic SYMPOSIUM ROUNDTABLE - MAKING WAVES: WOMEN AS STORYTELLERS**

- Sunday, April 26 at 2:30pm @ Scheman 004
- Sponsored by the Center for Excellence in the Arts and Humanities.

*Looking Ahead… Rehearsing and More Rehearsing*

### Week 15 - Props, Costumes, Oh My!

<table>
<thead>
<tr>
<th>In-Class Rehearsal Response</th>
<th>THE EXPLORERS CLUB Discussion (Group 5 leads)</th>
<th>Prepping for Performance!</th>
</tr>
</thead>
</table>

**ASSIGNMENT:** Journal due by 11:59pm, Sunday May 5 & Final Play Reports due by 11:59pm Tuesday, May 5

**OF THE DEEP** closes this week! April 30, May 1 and 2 at 7:30 p.m.
**WEEK 16 - The Final Performance!**

<table>
<thead>
<tr>
<th>Class Day/Time</th>
<th>Final Exam Day/Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>M/W/F 10-10:50 Class</td>
<td>Thurs, May 7 @ 9:45am</td>
</tr>
<tr>
<td>M/W/F 11-11:50 Class</td>
<td>Weds, May 6 @ 9:45am</td>
</tr>
<tr>
<td>M/W/F 1:10-2:00 Class</td>
<td>Mon, May 4 @ 12pm</td>
</tr>
</tbody>
</table>

**ASSIGNMENT: **ALL SECTIONS - Final Journal Due by 11:59 pm Thurs. May 7**