

Syllabus
PRINCIPLES OF ACTING
COM 220

Spring Semester 2006

Thursdays 6:00-9:00 PM

Instructor: Amy Sima-Dirham Phone: 330.685.3086 Email: Asima72@aol.com

Office hours by Appointment: Thursdays 5:30-6:00 or 9:00-9:30

COURSE OBJECTIVES

1. To acquire a comprehensive understanding of Stanislavski's Acting Techniques
 2. To explore and unlock your creative voice
 3. To prepare a complete character analysis
 4. To present a final performance of your acting repertoire
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ATTENDANCE POLICY

Attendance is mandatory and will be counted towards your grade. One excused absence will be allotted without out penalty to your grade. Additional absences will be evaluated by the instructor on an individual basis.

ACADEMIC DISHONESTY

Any act of cheating or plagiarism will result in a failing grade on the given assignment.

ASSIGNMENTS AND GRADING

JOURNAL-130 points/26%

13 entries each worth 10 points

CHARACTER ANALYSIS-80 points/15%

4 papers each worth 20 points

PARTICIPATION/PREPARATION-70 points/13%

Each class meeting worth 5 points

MIDTERM-100 points/18%

Written exam

FINAL PERFORMANCE-150 points/28%

100 points given for participation/50 points used to evaluate performance

TOTAL-530 points

CLASS MEETINGS

January 12-Introductions/Review Syllabus and class expectations/Viewing of Film on Acting

JOURNAL ENTRY #1-Why did I take this course?

January 19- Warm-ups with Viola Spolin/Discussion of Journal Entry #2/How to analyze a character/ Who is Stanislavski?/Read-*Mental Action* packet/Bring three monologues to read in class

JOURNAL ENTRY #2-Pick two actors in the film and list their strengths and weaknesses.

January 26-Warm-ups in mental action/Read-*Physical Action* packet/Work on Monologues

JOURNAL ENTRY #3-What makes for a good monologue?

February 2-Warm-ups/Read *Tempo and Rhythm* packet/Memorized in-class performance of monologues/Distribution of scenes/Turn in *Character Analysis #1* for monologue.

JOURNAL ENTRY #4-Pablo Picasso said, “Every child is an artist. The problem is how to remain an artist once he grows up.” What does he mean by this?”

February 9-Warm-ups/Work scenes in class/Re-work monologues

JOURNAL ENTRY #5- Evaluate your work on the monologue.

February 16-Warm-ups/Presentations of memorized scenes/Review for *MID TERM EXAM*/Turn in *Character Analysis # 2* for Scenes.

JOURNAL ENTRY #6-Which relationship has the most impact on your scene character? Why?

February 23-**MID TERM EXAM**/Bring *final monologue* to class

JOURNAL ENTRY #7-As a child, what did you “want to be” when you were an adult? How close are you to that dream?

March 2-Distribution of Final scenes/Field trip (TBD)

JOURNAL ENTRY #8-Create a before-time for you monologue character.

March 9-Spring Break

JOURNAL ENTRY #9-Articulate your reaction to the Field Trip.

March 16-Warm-ups/Turn in *Character Analysis # 3* for Final Monologues/Work Monologues/Finish blocking scenes

JOURNAL ENTRY #10-In your opinion, what makes an actor “good”?

March 23-Warm-ups/Work final monologues and scenes/Create set and prop list needs for each performance

JOURNAL ENTRY #11-Choose a character in your scene or monologue and create a daily schedule for him/her.

March 30-Warm-ups/Work scenes and monologues with props as needed/Turn in *Character Analysis #4* for Final Scenes

JOURNAL ENTRY #12-An Artist is encouraged to dream. Complete the Artist’s Way Handout

April 6-TBD based on preparation for performances

JOURNAL ENTRY #13-Evaluate this course.

April 13-Easter Break

April 20-**DRESS REHEARSAL with props and costumes**/*Turn in journals*

April 27-**FINAL PERFORMANCE! Class meets at 6:00 PM and performance begins at 7:00 PM.** Family and friends are invited. After-reception and goodies to celebrate the end of the semester!!!

Text References used in this course:

THE ARTIST’S WAY by Julia Cameron

IMPRO by Keith Johnstone

IMPROVISATION FOR THE THEATRE by Viola Spolin

STANISLAVSKI AND THE ACTOR by Jean Benedetti

