

SPECIAL TOPICS IN DRAMA (ACTING GENRES, INDEPENDENT STUDY)
THEA4340
T 1:00-3:00, Room M404
SPRING 2017

Professor: Kim McKean
Email: kamckean@utep.edu

Office: Worrell 303
Office Hours: T/Th 9:30-10:30 or by appointment

Course Description

This course is a practical study of monologue and scene work in heightened text. Coursework includes in-exercises, discussions, text analysis, monologue and scene work focused on playwrights including Chekhov, Strindberg, Pinter, Beckett, Wallace, Brecht, Genet, Shepard, Churchill, Kane, Mamet, and Ibsen.

Learning Goals

Upon successful completion of this course you should be able to:

- Articulate similarities and difference of different acting styles and genres, ranging from Russian to postmodern American drama.
- Demonstrate ability to connect to text of a myriad of styles
- Demonstrate ability to connect to and personalize ‘absurdist’ given circumstances
- Use full physical and vocal expressive range when acting in any style
- Demonstrate how pace and tempo affect performance
- Connect to (and share your work with) an audience when working on a myriad of styles.

Required Texts

The Plays of Anton Chekhov by Anton Chekhov
Love and Information by Caryl Churchill
Ashes to Ashes and Other Plays by Harold Pinter
Nine Plays of the Modern Theatre
Four Plays by Eugene Ionesco
Plays Four by Caryl Churchill

Recommended Texts

The Great Acting Teachers and Their Methods by Richard Brestoff
How to Stop Acting by Harold Guskin
Playwrights and Acting: Acting methodologies for Brecht, Ionesco, Pinter, and Shepard by James McTeague

Evaluation Criteria

All paperwork must be typed, double spaced, and printed.

1. Scene/Monologue 1.....	10%
2. Scene/Monologue 2.....	10%
3. Scene/Monologue 3.....	10%
4. Scene/Monologue 4.....	10%
5. Participation	20%
6. Work Responses.....	20%
7. Final.....	20%

Participation

Active participation is vital to your growth as artists and to your success in this class. You will be expected to come to class on-time and fully prepared, actively engage in class discussions, and give your all to class exercises and scene work. Class periods will include exercises, scene work, and discussions. Absences, lateness, lack of preparation, or non-participation will lower your grade significantly—**each absence after TWO lowers your overall grade a whole letter grade. Three tardies are equivalent to one absence.** Share your voice! We only get better by asking questions and taking risks.

Written Work Responses

Over the course of the semester you will turn in three short papers or “Work Responses.” Responses can include questions/discoveries/responses to reading and in-class exercises, or something you noticed when working or watching a live theatrical production (related to course concepts). Specific due dates are listed below. Responses should be at least two pages, double spaced, and typed. No electronic copies will be accepted.

In-Class Exercises (Scene/Monologue Work)

Includes all work done in class. You will be evaluated on preparation, work ethic, professional standards, and ability to apply course concepts. You are expected to memorize and rehearse your scenes outside of class.

Academic Integrity

Any incident of academic dishonesty will result in a grade of zero on the assignment. This includes cheating and plagiarism. Please visit <http://sa.utep.edu/osccr/academic-integrity/> for more information.

Disability Accommodations

The Center for Accommodations and Support Services (CASS) at UTEP provides students with disabilities, accommodations and support services to help them pursue their academic, graduation, and career goals. For more information, visit <http://sa.utep.edu/cass/>.

Subject Matter

The scripts and scenes studied in this course deal with mature subject matters. Consequently, much of the discussion in class will require discussion of adult subject matter and language. If you have concerns, please see me as soon as possible to discuss possible accommodations. All classroom discussions must be held in a respectful and professional matter.

Electronic Devices

No electronic devices allowed in class unless permission is given beforehand. Students using electronic devices in class will be asked to leave and marked absent for the day.

Schedule of Classes & Assignments

(subject to change)

**the reading and assignments are due the day they are listed*

Week	Date	IN CLASS	Assignment(s) Due
1	T 1/19	Monologue Practice and Intro	
2	T 1/24	URTA	Read Two Chekhov Plays, Pick Monologue
3	T 1/31	Chekhov	
4	T 2/7	Chekhov	
5	T 2/14	Chekhov	Work Response 1 Due Read Two Plays by Ibsen or Strindberg, Pick Scene
6	T 2/21	Ibsen/Strinberg	
7	T 2/28	Ibsen/Strinberg	
8	T 3/7	Ibsen/Strinberg	Read Two Plays by Kane or Churchill, Pick Monologue
9	T 3/14	NO CLASS SPRING BREAK	
10	T 3/21	Sarah Kane/Caryl Churchill	Work Response 2 Due
11	T 3/28	Sarah Kane/ Caryl Churchill	
12	T 4/4	Sarah Kane/ Caryl Churchill	Prep His Girl Friday with Partner of Advanced Level
13	T 4/11	His Girl Friday	Read Two Plays by Ionesco or Pinter Pick Monologue or Scene
14	T 4/18	Ionesco/Pinter	
15	T 4/25	Ionesco/Pinter	
16	T 5/2	Ionesco/Pinter	Work Response 3 Due
FINAL	TBD	FINAL PERFORAMNCE and CRITIQUE of 4 Genre Specific Monologues and/or Scenes with Invited Audience	

