

SCENE STUDY I/II/III
THEA 3304/3313/4307
T/TH 1:30-3:20, Room D071
Fall 2018

Professor: Kim McKean
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Office: Worrell 114
Office Hours: M/W 10:30-11:30am
(or by appointment)

Course Description

This is a hybrid Scene Study 1/2/3 course that covers beginning to advanced techniques in scenework. Techniques are derived from Stainslavsky's system with an emphasis on the Meisner Technique. Scene Study 1 and 2 will work on contemporary plays and Scene Study 3 will work plays with heightened language and circumstances.

Learning Goals

Scene Study 1:

Upon successful completion of this course you should begin to practice and demonstrate "living truthfully under imaginary circumstances" while acting. This will include:

- Personalizing and connecting to text believably
- Connecting to your scene partner and living spontaneously in the moment
- Connecting robustly to the given circumstances of the script
- Connecting fully to character, including objectives and obstacles
- Connecting to (and sharing your work with) the audience.
- Demonstrating a technique in how to approach a scene including: research, preparation, character development and rehearsal.
- Developing vocabulary to effectively critique peer's scenework

Scene Study 2:

Upon successful completion of this course you should demonstrate "living truthfully under imaginary circumstances" and "the reality of doing" while acting. This will include:

- Personalizing and connecting to text believably.
- Embracing everything, denying nothing.
- Connecting to your scene partner and living spontaneously in the moment.
- Connecting robustly to the given circumstances of the script
- Connecting fully to character, including objectives and obstacles
- Demonstrating a technique in how to approach a scene including: research, preparation, character development and rehearsal.
- Developing vocabulary to effectively critique peer's scenework.
- Actually *doing*, rather than trying to make it look like you are doing something.
- Asking yourself deep questions about the text.
- Responding to your scene partner and let him/her *personally* effect you.
- Having an authentic *need* to say the text.
- Directing your attention on *others* rather than the *self*.

Scene Study 3:

Upon successful completion of this course you should demonstrate “living truthfully under imaginary circumstances” and “the reality of doing” while acting. This will include:

- Embracing everything, denying nothing.
- Using Meisner’s ‘Repetition Exercises’ to spontaneously react to genuine human behavior.
- Being available to and responsive to everything as it’s actually happening.
- Actually *doing*, rather than trying to make it look like you are doing something.
- Asking yourself deep questions about the text.
- Responding to your scene partner and let him/her *personally* effect you.
- Having an authentic *need* to say the text.
- Having an authentic emotional connection to heightened text.
- Directing your attention on *others* rather than the *self*.
- Particularizing specific moments and emotionally prepping for scenework.
- Demonstrating a technique in how to approach a scene including: research, preparation, character development and rehearsal.
- Using your full expressive range on heightened text.

Recommended Texts

Sanford Meisner on Acting by Sanford Meisner and Dennis Longwell

True Acting Tips by Larry Silverberg

The Great Acting Teachers and Their Methods by Richard Brestoff

How to Stop Acting by Harold Guskin

The Intent to Live by Larry Moss

An Actor Prepares by Stanislavsky

Respect for Acting by Uta Hagen

Required Texts

Scene Study 1/2: *Lungs* by Duncan Macmillan (available through UTEP library)

Scene Study 3: *A Doll House* by Ibsen (Smith and Kraus edition)

COURSE REQUIREMENTS

- Complete assigned reading on time. Take notes and be prepared to discuss the text.
- **Prepare** and memorize all assigned texts.
- Attend performances of *Bless Me Ultima* and the *UTEP Fall Dance Show*. (Bonus for *Xmas Carol* and Dinner Theatre shows).
- Perform two scenes that demonstrates a thorough understanding of course concepts.
- Come to class **ON TIME** and ready to work. **Work with positivity and respect.**
- Meet scheduled deadlines and turn in assigned work on time. Late assignments will not be accepted.
- Be prepared to participate in all classroom discussions and exercises.

ATTENDANCE POLICY

Due to the nature of this course, attendance at every session is mandatory. You will be allowed **TWO** “unexcused” absences during the semester. **Each absence after TWO lowers your overall grade a whole letter grade. For example, a ‘B’ becomes a ‘C.’ Three tardies are equivalent to one absence.** If there is an emergency or illness, I will review options for making

up the work, but you must document the reason for the absences prior to the review. **SAVE YOUR ABSENCES FOR WHEN YOU REALLY NEED IT.**

EVALUATION CRITERIA

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

1. UTEP Show Attendance.....	5%
2. UTEP Show Observational Paper.....	5%
3. Work Responses.....	15%
4. Class Exercises.....	15%
5. Participation.....	20%
6. Scene 1.....	20%
7. Scene 2.....	20%

EVALUATION CRITERIA BREAKDOWN

1. UTEP SHOW ATTENDANCE

You must see all productions produced by the Department of Theatre and Dance this fall, including *Bless Me Ultima* and the *UTEP Fall Dance Show*. (Please see Xmas Carol too, but this is not a course requirement since it opens after the semester is over). There are ushering opportunities for every show (ushers see the show for free) and specific discounted nights for every production. You are required to upload a picture of your ticket stub attached to your program to Blackboard the week after the show closes. If you are in the show or working on the show email me in advance to make other arrangements.

A NOTE ON SUBJECT MATTER FOR REQUIRED SHOWS

The performing arts have a power to stir strong emotions, or possibly touch on subjects you might not feel comfortable seeing on stage. If you have concerns about viewing or discussing specific subjects, please see me as soon as possible to discuss possible accommodations.

2. UTEP Show Observational Paper

A written critical response that observes the acting of one actor in a UTEP department of Theatre and Dance show is required. Responses should relate to course concepts. Papers are due the Tuesday after the show closes. If you are acting in all of the UTEP shows this semester, please see me about making other arrangements for an observational paper. Responses should be uploaded to blackboard by the due date listed. No late work will be accepted unless pre-determined with me.

3. WORK RESPONSES

Over the course of the semester you will turn in two 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 your classmates work that is related to course concepts. Specific due dates are listed below. Responses should be uploaded to blackboard by the due date listed. No late work will be accepted unless pre-determined with me.

4. CLASS EXERCISES

Includes all work done in class and turned in for class. You will be evaluated on preparation, work ethic, professional standards, and ability to apply course concepts.

5. 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. Share your voice! We only get better by asking questions and taking risk

6. Scene 1 and 2

Upon the final performance of Scene 1 and 2, an evaluation rubric will be provided and growth over the course of the semester will be taken into consideration, along with application of course concepts. Scene 2 will serve as your final for the class. **For all work done outside of class, if a student misses a scene rehearsal or group meeting with another student or students, that student's grade drops by 25% for the first missed meeting or rehearsal; and receives a 0 (zero) on the assignment for a second missed meeting or rehearsal.**

CLASSROOM ATTIRE

Please wear clothing that is appropriate for movement. Your clothing must allow you to participate in class fully, with ease and without inhibition. We will be moving in this class.

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.

SUBJECT MATTER

The scripts and scenes studied in this course deal with mature subject matters. Consequently, some 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.

RESPECT

The work in this class may elicit a strong emotional response. In order for this work to be done respectfully, it is crucial that the classroom be a SAFE PLACE. Absolutely no bullying, gossiping, or judgement will be tolerated. Any student who is not contributing to a safe, creative, work environment will be asked to leave class and receive an absence for that class period. *Any student who engages in conduct that is harassment of any University community member, including sexual harassment as defined in Section VI. in the UTEP Handbook may be subject to discipline.*

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. If you have a condition, which may affect your ability to perform successfully in this course, you are encouraged to discuss this in confidence with the instructor and/or the director of the Disabled Student Services. For more information, visit <http://sa.utep.edu/cass/>.

Grading Scale

A = 90%-100%

B = 80% - 89%

C = 70% - 79%

D = 60% - 69%

F = 0% - 59%

“**A**”—indicates exceedingly high quality work. Masters all assigned work, completes work on time, shows originality and initiative, does more than required, and makes quality contributions in class.

“**B**” —indicates good progress, above the average, masters portions of the work, is alert and shows an interest in the work, completes work on time, and offers good discussion points in class.

“**C**” —indicates a quality of work acceptable at this level. Satisfactorily completes most assigned work under normal conditions and direction, shows interest in work, and completes work on time.

“**D**” —indicates that although most assignments may be completed there is a need for greater effort to meet the expected level of work for this course, student is hesitant to engage in the work or at times shows little interest, and seldom responds in class.

“**F**” —indicates failure to produce an accepted quality of work for this course.

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 8/28	Intro to Scene Study 1/2/3 Rasa Box Into Repetition Working Off and Personal Meaning	
	TH 8/30	4 line Scene Repetition Exercises Working Off and Personal Meaning	HAND OUT SCENE 1
2	T 9/4	Scene Analysis What do we do when we first approach a scene?	<ul style="list-style-type: none"> • Have Read Thru Scene 1 • Have written it without punctuation, bring to Class
	TH 9/6	Improvising Moment Before Scene 1	Have First Page of Scene Memorized
3	T 9/11	Improvising Moment Before Scene 1	Have First Page of Scene Memorized

	TH 9/13	Activity Work Scene 1 The Reality of Doing Connection to Environment	
4	T 9/18	Activity Work Scene 1 The Reality of Doing Connection to Environment	
	TH 9/20	Ball Throw Scene 1	<ul style="list-style-type: none"> • Scene 1 Fully Memorized • Turn in and Scene 1 Analysis
5	T 9/25	Work Scene 1 Groups 1-3	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • The Reality of Doing
	TH 9/27	Work Scene 1 Groups 4-6	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place The Reality of Doing
6	T 10/2	Work Scene 1 Groups 7-9	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place The Reality of Doing
	TH 10/4	Work Scene 1 Groups 1-3	WORK RESPONSE 1 DUE Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place The Reality of Doing
7	T 10/9	Work Scene 1 Groups 4-6	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to

			<ul style="list-style-type: none"> Circumstance • Connection to Place <p>The Reality of Doing</p>
	TH 10/11	Work Scene 1 Groups 7-9	<p>Work through Scenes Focusing On:</p> <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place <p>The Reality of Doing</p>
8	T 10/16	PRESENTATION SCENE 1	Formal Critiqued Presentation of Scene 1 HAND OUT SCENE 2
	TH 10/18	6 Line Scene Exercise	
9	T 10/23	<ul style="list-style-type: none"> • Discuss How to Approach a Scene in Context of a Full Play • Scene Analysis • Character Analysis 	<ul style="list-style-type: none"> • Have Read Thru Scene 2 • Have Read Entire Play at least Twice • Have written it without punctuation, bring to Class <p>ULTIMA RESPONSE DUE</p>
	TH 10/25	Improvising and Personalizing Objective	
10	T 10/30	Improvising and Personalizing Objective	
	TH 11/1	Key Phase and Proactive Statement Work	
	T 11/6	Tempo Work	
11	TH 11/8	Scene Work 1-3	<ul style="list-style-type: none"> • Scene and Character Analysis Due • Scene Fully Memorized • Have Done Ball Throw With Partner <p>Work through Scenes Focusing On:</p> <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • Connection to Objective • Connection to Tempo • Connection to Text
12	T 11/13	Scene Work 4-6	Work through Scenes

			Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • Connection to Objective • Connection to Tempo • Connection to Text
	TH 11/15	Scene Work 7-9	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • Connection to Objective • Connection to Tempo • Connection to Text
13	T 11/20	Scene Work 1-3	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • Connection to Objective • Connection to Tempo • Connection to Text
	TH 11/22	NO CLASS—HAPPY THANKSGIVING!	
14	T 11/27	Scene Work 4-6	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • Connection to Objective • Connection to Tempo

			<ul style="list-style-type: none"> • Connection to Text
	TH 11/29	Scene Work 7-9	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • Connection to Objective • Connection to Tempo • Connection to Text
15	T 12/4	Scene work 1-4 with Notes	WORK RESPONSE 2 DUE
	TH 12/6	Scene work 5-9 with Notes	Work through Scenes Focusing On: <ul style="list-style-type: none"> • Connection to Other • Connection to Circumstance • Connection to Place • Connection to Objective • Connection to Tempo • Connection to Text
FINAL	TH 12/13 1:00-3:45PM	FINAL SCENE PERFORMANCE	