

SCENE STUDY I
THEA3304
T/TH 10:30-11:50, Room D178
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 introduces you to acting fundamentals in contemporary scene work. Coursework is focused on Stainstavski’s system and explores: personalization of text, given circumstances, establishing character and relationships, objectives, obstacles, and tactics using both exercises and scenes from contemporary plays.

Learning Goals

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

Required Texts

The Actor’s Wheel of Connection by Richard Brestoff

Recommended Texts

The Great Acting Teachers and Their Methods by Richard Brestoff
How to Stop Acting by Harold Guskin
Sanford Meisner on Acting by Sanford Meisner and Dennis Longwell
The Intent to Live by Larry Moss
An Actor Prepares by Stanislavski
Respect for Acting by Uta Hagen

Evaluation Criteria

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

1. Participation	20%
2. Work Responses.....	20%
3. Exercises.....	20%
4. Scene 1.....	20%
5. Scene 2.....	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.** If you know you will be absent for a specific class period, please let me know so I don't schedule you to work that day. 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, watching your classmates work, 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

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.

Scene 1

A formal presentation and critique of your first scene. Evaluation rubric will be provided.

Scene 2

A formal presentation and critique of your second scene. Evaluation rubric will be provided.

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	Intro to Scene Study, The Bomb	
	TH 1/19	Connecting to Other: Personalization Exercises GROUPS 1-4	
2	T 1/24	Personalization Exercises GROUPS 5-9	Reading: <ul style="list-style-type: none"> Brestoff, pages 1-45
	TH 1/26	Personalization Exercises GROUPS 1-4	HAND OUT SCENE 1
3	T 1/31	Personalization Exercises GROUPS 5-9	
	TH 2/2	SCENE 1: Connecting to Circumstances- WHO Groups 1 and 2	SCENE 1 MEMORIZED & REHEARSED with PARTNER Reading: <ul style="list-style-type: none"> Brestoff, pages 46-80 Moss, <i>Given Circumstances</i> article in Blackboard
4	T 2/7	SCENE 1: Connecting to Circumstances- WHO Groups 3-6	
	TH 2/9	SCENE 1: Connecting to Circumstances-WHO Groups 7-9	
5	T 2/14	SCENE 1: Connecting to Circumstances- WHAT and OBJECTIVES Groups 1-2	Reading: <ul style="list-style-type: none"> Moss, <i>Super Objective and Objective</i> article in Blackboard
	TH 2/16	SCENE 1: Connecting to Circumstances- WHAT and OBJECTIVES Groups 3-6	

6	T 2/21	SCENE 1: Connecting to Circumstances- WHAT and OBJECTIVES Groups 7-9	
	TH 2/23	SCENE 1: Connecting to Circumstances- WHEN/WHERE Physical Destination Exercise	WORK RESPONSE 1 DUE
7	T 2/28	SCENE 1: Connecting to Circumstances- WHEN/WHERE Groups 1-3	
	TH 3/2	SCENE 1: Connecting to Circumstances- WHEN/WHERE Groups 4-6	
8	T 3/7	SCENE 1: Connecting to Circumstances- WHEN/WHERE Groups 7-9	
	TH 3/9	FINAL PERFORMANCE and CRITIQUE SCENE 1	HAND OUT <i>We Don't Live Here Anymore</i>
9	T 3/14	NO CLASS SPRING BREAK	
	TH 3/16	NO CLASS SPRING BREAK	
10	T 3/21	Connecting to TEXT- We Don't LIVE HERE ANYMORE, Obstacle & Intention	WDLHA SCENE MEMORIZED Reading: <ul style="list-style-type: none"> • Brestoff, pages 81-98 • Moss, <i>Obstacle and Intention</i> in Blackboard
	TH 3/23	Connecting to TEXT- We Don't LIVE HERE ANYMORE, Obstacle & Intention	
11	T 3/28	Connecting to TEXT- We Don't LIVE HERE ANYMORE, Obstacle & Intention	HAND OUT SCENE 2
	TH 3/30	CONNECTING TO CHARACTER, IMAGERY EXERCISES and MICHAEL CHECKHOV	WORK RESPONSE 2 DUE <ul style="list-style-type: none"> • Moss, <i>Inner Imagery</i> in Blackboard
12	T 4/4	SCENE 2: Connecting to Character Groups 1-3	SCENE 2 MEMORIZED & REHEARSED with

			PARTNER Reading: <ul style="list-style-type: none"> Brestoff, pages 99-130
	TH 4/6	SCENE 2: Connecting to Character Groups 3-6	
13	T 4/11	SCENE 2: Connecting to Character Groups 7-9	
	TH 4/13	SCENE 2: Raising the Stakes and Connecting to Audience Groups 1-3	Reading: <ul style="list-style-type: none"> Brestoff, 131-136 Moss, <i>Stakes</i> Article in Blackboard
14	T 4/18	SCENE 2: Raising the Stakes and Connecting to Audience Groups 4-6	
	TH 4/20	SCENE 2: Raising the Stakes and Connecting to Audience Groups 7-9	
15	T 4/25	Uta Hagen's 9 Questions	Hand Out Uta Hagen's 9 Questions
	TH 4/27	SCENE 2: Putting it all Together, UTA HAGEN's 9 QUESTIONS Groups 1-3	
16	T 5/2	SCENE 2: Putting it all Together, UTA HAGEN's 9 QUESTIONS Groups 4-6	
	TH 5/4	SCENE 2: Putting it all Together, UTA HAGEN's 9 QUESTIONS Groups 7-9	WORK RESPONSE 3 DUE
FINAL	TH 5/11 10am	FINAL PERFORMAMNCE and CRITIQUE SCENE 2	