

USC School of Dramatic Arts

THTR 152
Introduction to Scene Study
Spring 2019
Section 62678D

Kenneth Noel Mitchell

Professor and Head of Musical Theatre

Email: knm@usc.edu

Office DRC

Tuesday 4:00-5:00

Room MCC 109

Thursday 4:00-5:00

Room MCC 109

Kenneth Noel Mitchell is currently Professor of Professional Practice in Music Theatre and the Head of Music Theater at the University of Southern California. He has served on the faculty of Hofstra University, Lincoln Center Institute and The American Globe Theatre and as a guest artist/faculty at The Asolo Conservatory, Eckerd Collage, Florida State University and the Native American Community Center. Before coming to USC he was the Head of Acting for New York University's (NYU) New Studio on Broadway where he served as Associate Chair for the Department of Drama. Prior to that he was the Coordinator of Acting for the University of Minnesota/Guthrie BFA Actor Training Program, where he helped build one of the most competitive acting curriculums in the country today. As a director Kenneth's work has been represented in New York on the stages of the Public Theatre, Soho Rep, The American Globe Theatre, Musical Theatre Works and The Sanford Meisner Theatre. Regionally he has directed productions for: The American Stage, Stage Works, Bristol Valley Theatre, White River Junction Theatre Festival, The Asolo Conservatory Theatre, The Eckerd Theatre Company, The Fredonia Opera House and The Guthrie Experience.

As an actor he has appeared on the stages of The New York Shakespeare Festival, The Atlantic Theatre, The Performing Garage, The American Globe Theatre, The

Dramatist Guild, Bristol Valley Theatre, American Stage, Stageworks and WordBridge.

Kenneth was the Artistic Director for American Stage in Saint Petersburg Florida, Kaleidoscope Theater in Sarasota Florida and Theater Outrageous in New York.

As a theatre administrator, Kenneth has worked at the New Shakespeare Festival, Circle Rep, Drama Book Shop, Manhattan Theatre Club (casting), The American Globe Theatre (Literary and casting associate) and American Stage (education director).

Kenneth is a member of Actors Equity. The Actor Center and Co-Executive Director of the National Alliance of Acting Teachers.

Course Description: Application and consolidation of the skills, knowledge and techniques acquired in the study of fundamentals of acting encountered in THTR 101.

Prerequisite: THTR 101.

Course objectives:

To apply the fundamental scene study skills acquired in THTR 101 to more complex theatrical text

To analyze a text actively in order to unlock character

To unleash your unique, expressive artistic voice

To learned how to employ your instrument for acting and maximize it's potential

Course Outcomes:

- **You realizing all you need you already have**
- **You will strengthen your facility for acting**
- **You will begin to live truthfully under Imaginary circumstances**
- **You will gain access to parts of your personal backstory to connect and personalize the inherent humanity of the character you are discovering.**
- **You will begin to develop the skill to live privately and truthfully in a public**

I. Acquire skills needed to play within an ensemble by:

- i. Building an environment of trust where risks/ mistakes are embraced
- ii. Developing skills to work respectfully and collaboratively
- iii. Giving constructive input by witnessing the work of others

I. Revealing your unique artistic voice by:

- i. Accessing your own personal back story
- ii. Opening and deepening yourself awareness and point of view
- iii. Working off impulse
- iv. allowing the work to be uncensored
- v. Reawakening sense of “play” through the imagination
- vi. Identifying and Removing blocks to access and deepen your emotional availability

I. To become fully available to the other by:

- i. Developing your senses to expand your awareness of environment
- ii. Giving, receiving and needing the other
- iii. Increasing listening skills

I. Committing to the reality of doing by:

- i. Identifying and pursuing action
- ii. Investing into physical action
- iii. Working specifically and playing moment to moment

I. Preparing to go on stage:

- i. Developing a warm up routine by:
- ii. Identifying the moment before
- iii. Developing your character’s:
 1. Physical preparation
 2. Vocal preparation
 3. Emotional preparation

Assessment Criteria

Studio Attendance Policy

We take you, your education and the professional training of artists in the theatre very seriously. There are limited contact hours in Studio and in the New Studio on Broadway you are attempting to master not one discipline, but three: acting, singing and dancing. Every moment in every class counts.

An absence is defined as:

- 1 Anytime you are not present in class.

- 2 Anytime you are late for class, if the teacher allows you entrance once class has begun, the Professor may still determine that you are technically absent.
- 3 Anytime you are present in class but for whatever reason you do not work in class as scheduled. i.e. If you are in class but do not sing, dance and or act due to illness, vocal fatigue, injury etc...

Part of Professional Theatre Training is learning how to work and continue working even if you are not at your absolute best. Extreme medical conditions with written support from a doctor or medical, health and or wellness professional will be reviewed and fully considered by the Studio Director.

We are not differentiating between excused or unexcused absences. Any class where you are not physically present or are present but unable to work for any reason will be counted as an **absence** . (**1,2**)

1 If you are contagious or if you are given a specific medical diagnosis that requires you not to speak, sing or dance and the Doctor has made specific recommendations, those will be taken into consideration by the Studio leadership. This *may* still essentially be considered an absence since you cannot work as required in class in order to progress and other students, who may be dependent on your work to continue their education, are not able to progress. Upon receipt of a medical diagnosis that will require you not to sing, dance and/or act resulting in more than two absences, it may be strongly advised that you withdraw from Studio training, possibly taking an academic semester and re-enter your Professional Theatre Training when you are fully well and able to work. **Credit cannot be given and students cannot be passed through without having met the required number of contact hours in attendance, and in full participation and practice within the Studio classroom.**

2 Regarding religious holidays, as per the [University Calendar Policy on Religious Holidays](#) policy, students may be excused from class for observance of religious holidays but must contact NSB administration and their instructors **i n advance** .

Absence Policy Breakdown

Every student is allowed two absences per term . (See the previous definition of an absence.) After the first absence, a student will be reminded by their Professor that there is one absence left in the term before there will be a series of actions that will finally impact their standing in the Studio, their Primary and/or Upper Professional Theatre Training and the on-time completion of their degree. If a student has already received this reminder in another class on an earlier date, then they will have been made aware that they are at the two-absence mark.

An absence in any NSB class or lesson is the equivalence of being absent

for the entire day of Studio training. For example: If you miss Ballet, or your first class of the morning but are still in attendance for the rest of your classes, you are still considered absent for that day of Studio training.

6 of 9

After two absences, your entire Studio grade may be lowered one full letter grade at the end of the term. With the second absence, you will be required to meet with the Studio leadership to evaluate your commitment to your Professional Theatre Training and to determine specific measures and responses in order to help you reverse your pattern of absence. At this time, we will attempt to determine if there are outside factors impacting you or preventing you from being present and ready to work. This is the equivalent of an attendance probation. This means that **any further absences will unequivocally have a negative and irreversible impact on your final Studio grade**, your Primary and/or Upper Level Professional Theatre Training and the on-time completion of your degree requirements for the Department of Drama.

With an additional third absence, further measures and remediation will automatically occur. At the discretion of the Studio Director, this will include your Studio grade automatically being lowered to the letter grade **C**. The letter grade **C** is the lowest grade a student can carry and still receive their Professional Training credits towards the 48 Credit requirement in order to graduate with a BFA degree from the Department of Drama. The student may now be in jeopardy of only receiving elective credits if there are any further absences and it may therefore be advised that the student consider an academic semester and plan to re-enter Professional Training in the following academic year in order to get the requisite number of Professional Theatre Training credits.

With an additional fourth absence, a student will automatically receive a final term Studio grade of C- or lower. The **C-** grade means that you will only earn elective credits and, if you are in Primary Training (semesters I through IV), you will be required to repeat the term in order to meet the degree requirements of the Department of Drama. You will not be matriculating forward with your then current student cohort, but will have to take an academic semester the following term and re-enter Professional Theatre Training with the next academic year and repeat the term which you have only completed at the elective credit level.

With an additional fifth absence, a student will automatically fail Studio and will likely be required to transfer to a new Studio.

We at the New Studio on Broadway do not believe that any student, at any point in their Professional Theatre Training, can benefit and grow if they are out of class or unable to fully perform and meet their responsibilities in each and every class. We believe that each and every class is of value and is essential to your artistic

development. That may or may not be self-evident in the midst of your training but over time the value of all of your work will be revealed. That work cannot be absorbed if you are not present, ready and able to work. We continue to take you, your development and your well-being seriously.

SIMPLY PUT, DON'T MISS CLASS.

***HEALTH:**

Nutrition: A well-trained actor is a poet, scholar and an athlete. As an athlete, your nutritional choices directly affect your performance. Please make informed choices about what you eat and drink. Courses on nutrition are offered and are available to you. If you have questions, please ask.

Sleep: Lack of sufficient rest will soon catch up with you and will affect all of your work. Part of your education is learning time management.

Smoking: All indoor spaces at NYU are smoke-free environments. It's your choice, of course, but we strongly urge you not to smoke. Our work centers on breath and smoking handicaps this effort. If you'd like help to quit, we can refer you to effective programs.

Stress: The next four years will be among the most exhilarating of your life. They will also be stressful and not without moments of difficulty. This is normal. Mental stress is as real as physical stress. If you need help, please ask your student advisor for guidance.

You will be required to work on assignments outside the classroom. The minimum amount of time you spend preparing each project will be prescribed when the assignment is given. A written journal/response will be assigned for three projects and will be due one week after the project is completed.

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange [212-443-9999](tel:212-443-9999). Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the Moses Center [212-998-4980](tel:212-998-4980). Please let your instructor/studio director/studio administrator know if you need help connecting to these resources.

Collaboration - is a process where two or more people come together in an intersection of common goals.

Generosity of Spirit - Generosity of spirit means that an individual chooses to **give** of his own free will. It can **transform** situations, particularly those that seem immutable. Generosity of spirit encompasses more than just giving money. It includes giving time, thoughts, words and ideas. Generosity of spirit generates change because it foments **action**. True generosity of spirit requires taking action to make a difference. It is a tool to create a **better** world. It is self-perpetuating and begets further generosity. By truly giving of yourself, you generate more abundance in you.

Participation – **Always** being prompts and attending all classes – unless excused. You proactively contribute to class by offering ideas and **asking** questions. You listen when others talk, both in groups and in class. You **incorporate or build off** of the ideas of others. You are **always** prepared for class with assignments and required class materials.

Attitude – You must **fully** engage your **heart, body** and **spirit** in **all** exercises and assignments. This includes the ones that become **challenges** for you and the ones you do not like. The walls you hit must be embraced and are opportunities to **grow**. **You must be generous with yourself and others.**

Preparation for Class/ Written Assignments - You are required to come to acting class focused, in neutral, loose fitting clothes or dressed to perform the character you are portraying. There is no wearing of jewelry. All shoes must be closed toes and easy to move in (no platforms, sandals, etc). All assignments must be executed and/or the completed when they are due, this includes all text memorized and props present necessary to perform your assignment.

Imagination and Creativity – you must **deepen** your power of forming mental images and situations of what is not actually present. This is the act or power of creating mental images of what has never been actually experienced, or of creating new images or ideas by combining previous experiences; you must build your **creative power** by awakening your inner child.

Risk Taking – You will be encourage to step out side of you own personal comfort zone and asked to take intelligent risks. In this class we encourage and celebrate risk taking as you encounter obstacles that come between you and your potential as an artist.

"Living at risk is jumping off the cliff and building your wings on the way down."

—

Ray Bradbury

Building a process/Integration of skills –In order to excel in the training you will asked to begin to incorporate and apply the skills and techniques you are leaning in your other studio classes to building your process in acting.

"Create your own method. Don't depend slavishly on mine (or someone else's). Make up something that will work for you! But keep breaking tradition, I beg you."

-

Constantine Stanislavski

Guidelines for Professional Etiquette

***You will be evaluated by these guidelines:**

***Inspired by the New Studio on Broadway Handbook and of American Conservatory Theater**

In the Building

- When in the hallway do not sing, yell or run. This is a work environment
- Leave a path in the hallways for others to get by
- When riding the elevators always be respectful of those that must used it

- When in the elevator keep your volume of your voice down

Time Management and Entering and Exiting the Acting Studio

- Attendance is mandatory.
- Be early is on time on time is late
- Always enter the class wearing the clothes the instructor has requested
- If you are late to class you will be asked to leave and marked absent
- Do not ask to dress once class has begun
- Get water and use the restroom before class has started not when class is ready to begin
- Eat before hand, there is no food allowed in the studio
- Do not chew gum
- Leave the space cleaner then you found it
- Return all props and furniture to where they belong
- No guest will be admitted to class
- Studio Administrator and the instructor prior to the visit
- In the spirit of ensemble and preparing you for the professional world, accepted standards of personal hygiene must be respected
- Memorize your lines accurately and on schedule as directed
- The student is responsible for all material presented, including material presented when a student is absent

Electronic Devices

- All cell phones must be TURNED OFF (not on vibrate mode) at the beginning of the class and remain off, out of sight and inaccessible for the duration.
- To encourage interpersonal engagement and focus in the learning process, the use of any electronic devices including, but not limited to, laptops and iPads, are not permitted in studio, unless otherwise specified by the individual instructor. THERE IS TO BE NO RECORDING OF CLASSES OR EVENTS AND NO POSTING OF CLASSES OR EVENTS, EITHER WHOLE OR IN PART ON ANY SOCIAL NETWORKING SITES.

Respect and Feedback

- The classroom is a place to warm up in not socialize
- When in the acting studio warm up and prepare for the acting class and not doing homework from other classes
- Avoid personal activities that interfere concentration and energy
- Do not direct or coach other actors if you have suggestions go through the instructor when rehearsing or in class
- In discussion think like an investigator not like a critic
- Accept feedback without defensiveness
- Do not beat yourself up if the work did not go as expected
- Do not make excuses for the work
- Apply observations of others to your own work
- Avoid talking or whispering while others are working
- Stay present physically and emotionally when others are working
- Do not engage in side conversation when the instructor is working is with another actor

Discussion etiquette - This is a process, not a competition. Each actor is unique and each of you will be encouraged to grow individually. Each actor will encounter different obstacles at different points in the training. Acting is about acknowledging and revealing the deepest parts of your soul and lending that part of you to the character. In order to expose and express the feelings of the character you must access your feelings; this type of work is dangerous and exciting. Therefore, we must create a safe environment where risk taking and failure is honored. When you are encouraged to respond to actors and their exercises it is required that your comments be constructive, not destructive. My function is to challenge each actor to develop his/her own unique voice and become the best possible artist. Because each of you are unique, I will be pushing you in different ways. Anything personal revealed in the studio stays in the studio.

Skill Acquisition - To succeed in this course you must make a **personal connection** to the material, taking the focus **off** yourself and putting it **on** the other and the ability to identify and pursue an objective **actively** and with **variety**.

Overall Growth – You will be expected to achieve a level of **comprehension** and **implementation** of the skills required in this course and exhibit growth with the talents and abilities that are **uniquely** yours.

A 4.0 - All of the students work is exceptional. The student has consistently been able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique's being taught in this course with a high degree of artistry. Each time the student works in class they exceed expectations.

A- 3.7 - The work is usually exceptional. The student is usually able to demonstrate their ability to integrate the skills being acquired in all studio classes with their talent and the technique's being taught the student demonstrates the ability to integrate the work with their talent with a high degree of artistry. The student usually exceeds all expectations.

B+ 3.3 - The student work is very good on a consistent basis. The student has been able to demonstrate the ability to meet all the expectations with sufficient consistency. They are able to identify the skills being taught and all studio classes and the techniques being employed in the process in this class with little support. Student shows promise of great achievement over time.

B 3.0 - The student work is solidly within expectations. The student demonstrates the ability to utilize the skills being taught with regular support. The student is able to demonstrate their understanding of the critique if not always able to achieve it consistently.

B- 2.7 - The student work is above average. The student requires regular support but their work remains within the required parameter. The student demonstrates the ability to use the skills being taught but with less confidence and frequency.

C+ 2.3 - The student work has been above average on occasion but with less consistency average. The student is engaging the process technically but with out the consistent results expected. The student requires regular and repeated support.

C 2.0 - The student's work is average. They are proceeding at a slower pace. They are demonstrating a limited understanding/engagement of the skills being taught. The student requires regular and repeated support. Other underlying factors such as discipline, focus, concentration and commitment may be

undermining their progress. The student demonstrates a lack of consistency.

C- 1.7 - The student work is below average and is not meeting the expectations or criteria of the class. The student is not working with rigor and is not engaging the skills being taught with any consistency. Regular and repeated support may not be effectively advancing the student's progress. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D+ 1.3 - The student work is poor. The student is not engaging in the process with any rigor or discipline. The work is far below the parameters of acceptable application. The student demonstrates little appetite the skills being taught. Other underlying factors such as discipline, focus, concentration and commitment may be undermining their progress.

D 1.0 - The work is barely acceptable. The student has shown little to no progress during the course in any visible manner. The most of the homework assigned has not been turned in in a timely manner. The student is not engaged with the work, his classmates and/or the craft of acting.

F 0.0 - A majority of the work is unacceptable.

STUDIO GRADING POLICY

More than two absences in any studio class will lower your total studio grade, according to your studio's policy.

If a student fails any two classes at studio, that student fails studio for that semester.

Studio final grades of 'C-' or a 'D' are credited only as Electives. • A semester graded below C is *not* counted toward the 48-point Professional Training portion of the Drama major requirements, but *is* counted toward the "4-in-1 rule" of four consecutive semesters in a Primary Studio. • The student *will* be allowed to continue in the same studio the semester following the C- or D grade. • However, a student who receives a grade of C- or below for ANY TWO semesters at the same studio will be required to leave that studio and transfer into a new studio the following Fall semester.

A studio final grade of 'F' constitutes failing; the student receives no credit. • The student receiving a final grade of F in studio will be required to leave that studio and transfer to a new studio. • A failing semester does not count toward the 4-in-1 rule. • If the student fails in the Fall semester, he/she may be required to wait until the following fall semester to begin again at another studio. If the student fails in the Spring semester, he/she may experience limited studio availability due to the placement of the incoming freshman class.

This course is governed by the policies described in the document: "New Studio on Broadway Handbook" and the "Tisch School of the Arts Department of Drama Policies and Procedures Handbook 2015 – 2016". These policies will be upheld in the classroom, rehearsal, tutorials and performance. It they are not followed your grade will be affected.

<https://drama.tisch.nyu.edu/page/registration.html>

Respect for diversity:

New York University is committed to a policy of equal treatment and opportunity in every aspect of its relations with its faculty, students, and staff members, without regard to age, citizenship status, color, disability, marital or parental status, national origin, race, religion, sex, or sexual orientation. We intend for students from all diverse backgrounds and perspectives to be well served by this course. The students' learning needs will be addressed both in and out of the classroom. The diversity the students bring to the ensemble will be viewed as a resource, strength and benefit.

TOUCHING:

It is understood that the teaching of theater often requires "hands-on" teaching by the instructor and student partners. The respectful use of touch is often necessary to determine proper breathing, postural alignment, and to make students aware of body habits that may be inhibiting efficient and effective physical and vocal production. It is instrumental at times in order to make a well-informed diagnosis and to act upon that determination accordingly. If, after reading and understanding the intention behind "hands-on" teaching, a student has concerns about it, he/she should speak with the instructor outside of class as soon as the concern arises so that the instructor may consider an alternative approach and solution.

- *If you become uncomfortable with exercises, the material or the rehearsal process, please notify the instructor immediately.*

Material:

When choosing material please let me know if there is an area of interest that speaks to you. Also, I encourage you to make me aware of any areas/subjects you are uncomfortable with in the initial phase of your training. Finally, please let me know if there are any physical challenges that we must take into account in order to make this process safe and healthy.

***REHEARSALS OUTSIDE CLASSROOM HOURS:** All classroom/studio standards, including punctuality and respectful professional behavior, must be observed in rehearsals outside of the classroom. We encourage each of you to make bold, playful and imaginative acting choices in your process and throughout your training. However, we must all be clear that our acting choices should guide and dictate only our performances and cannot impinge on our fellow actor's right to pursue his/her individual acting choices, even if they seem at odds with our own. There can be healthy differences and these are best played out in full in the classroom where the faculty may assist and guide your work to its most fruitful end. Further housekeeping note: in the event that you are rehearsing in a studio/classroom on evenings or weekends, please stow any and all prop furniture back where it belongs before you leave.

Physical Contact and Consent:

Consent-The permission for something to happen or agreement to do something

"No change may be made without the consent of all the partners."Synonyms: agreement, assent, acceptance, approval, approbation; permission, authorization, sanction, leave; backing,

endorsement, support; informal go-ahead, thumbs up, green light, OK

Rules for consent in scenes involving intimacy, sexual contact or violence in rehearsal or in the classroom:

1. ALL PHYSICAL CONTACT NEEDS TO BE DISCUSSED AND AGREED UPON BY ALL PARTIES INVOLVED, INCLUDING THE PROFESSOR OF RECORD IN THE CLASS BEFORE THE WORK IS REHEARSED OR PRESENTED IN CLASS AND BEFORE IT IS PHYSICALIZED IN ANY WAY. ONCE THESE MOMENTS ARE SET, THEY CANNOT BE VARIED OR CHANGED UNLESS A SPECIFIC MODIFICATION IS AGREED UPON IN ADVANCE BY ALL PARTIES INCLUDING THE PROFESSOR OF RECORD.

2. If at this point any person/persons involved in the work feel uncomfortable they must notify the instructor immediately.

3. If everyone involved in the work is comfortable with moving forward with the work they must agree upon:

a. When they want to physicalize the moment in the process

b. All parties must discuss verbally and agree upon the exact physical blocking, which cannot be deviated from without further discussion.

c. If the blocking decided upon is deviated from by either party in the rehearsal, they must stop immediately and the instructor notified.

d. If the blocking decided upon is deviated from by either party in the classroom sharing, then the instructor will stop the scene immediately, clear the classroom, and talk to the parties involved.

e. AFTER THE INSTRUCTOR DISCUSSES WITH THE ACTORS WHAT HAS OCCURRED, THE PROFESSOR OF RECORD WILL MAKE A WRITTEN REPORT TO THE STUDIO LEADERSHIP AND ALL PARTIES WILL BE ASKED TO MEET WITH THE STUDIO DIRECTOR.

f. The following is MANDATORY in PRIMARY TRAINING And is strongly advised for UPPER LEVEL TRAINING. The first rehearsal of the physical contact within the scene should be done with the professor of record in the room to review and approve. If at this time the staging is being adhered to as agreed upon then the work can be shared in class.

g. As in all things common sense, decency, consideration and respect of both your partner and yourself is extremely important. Among the common practices and boundaries adhered to within the profession:

1. KISSING: No tongues.

2. TOUCHING: Only on top of clothes, only mutually agreed upon and only as staged. Anything going further than this must be staged by a Professor or director leading the classroom.

3. CLOTHING: Any nudity in the classroom that is not solo but is done in tandem with another actor should be mutually agreed upon by all actors involved and approved by the Professor of record in advance of any rehearsal or presentation and is NOT ADVISED IN PRIMARY TRAINING.

As in all interpersonal dynamics and physical, romantic, sensual or sexual situations, NO MEANS NO! NO does not mean maybe. NO does not mean let's take a break and come back to it.

If anyone within the scene expresses discomfort or concerns of any kind and stops the work or says NO, then work ceases immediately for that rehearsal or time in class. At that time the Professor of record must be notified immediately (if the occurrence is outside of the classroom) and work ceases until a solution and a satisfactory plan for moving forward is provided by the Professor of record.

PLEASE REMEMBER TO LIMIT ALL PHYSICAL CONTACT IF YOU ARE NOT 100% WELL OR HAVE EVEN THE BEGINNINGS OF A COLD, FLU or ANYTHING COMMUNICABLE!!!!!!

Discard Attitude and Judgment

In some cases, you may have naïve expectations about the behavior of other people and find yourself being critical of your colleagues. Try not to be sidetracked by your negative judgments or adversarial relationships with other actors. If a situation arises, handle it with all the maturity you can muster.

Set your own boundaries for the behavior you will tolerate: depending upon the circumstances, you will probably discover that you can tolerate much more than you ever imagined. But when someone's behavior holds you back or crosses an extremely personal line, you must deal with the individual. Deal directly or seek channels through which you can handle the situation effectively and discreetly.

Work with Integrity

Unprofessional behavior is not okay and you do not have to tolerate it. Although you will most often be able to get out of an uncomfortable situation in an acting class by dropping the scene, it is unlikely that you will quit a paid acting job even if you are working in a miserable environment with people who are unprofessional. As with any job, this can happen, and you will eventually develop the skills to determine how to navigate the situation and get on with the work.

Here are some situations you may encounter in your acting class:

- Your partner is late for rehearsals.
- Your partner comes to rehearsals unprepared.
- Your partner fails to keep appointments with you.
- Your partner does not return your phone calls, texts or emails promptly.
- Your partner makes excuses for all of these shortcomings.

- Your partner has strong opinions about the character you are playing and the choices you should be making, and does not keep these opinions to him or herself. Your partner tries to direct you or tell you how to say a line or where and when to move.
- Your partner spends rehearsal time talking about his or her personal life.
- Your partner is more experienced than you are and gets impatient with you.
- Your partner wants to rehearse over the phone.
- Your partner only wants to rehearse one time.
- Your partner does not want to use objects or work with a specific floor plan.
- Your partner's work is inconsistent.
- Your partner changes his or her actions so frequently that you can't establish a solid layout for your scene.
- Your partner paraphrases.
- Your partner doesn't learn his or her lines exactly as written and thinks that is okay.
- Your partner has an attitude, or is temperamental or moody.

1. If these incident continue immediately bring to the attention of the instructor:
2. If this occurs more than once in your process you should speak to your Professor/the Head of Acting. Who will then speak with both of you and attempt to get the work on track.
3. If the situation still continues both parties will meet with the Director of the Studio

So often we focus on another's failings and *their* role in making a situation unpleasant, but we neglect to look at *our own* contribution to that same situation and work to negotiate mutually beneficial solutions. Some possible things to consider about yourself when conflicts arise are:

- You are the irresponsible party – any of the items on the prior list may apply to you. Too busy blaming; you may not have faced up to your own behavior.
 - You are burdened with an attitude and feel entitled to it.
 - You are directing yourself and do not realize it.
 - You are trying to direct your partner since you believe you know what he or she should be doing.
 - You are afraid or intimidated by your partner.
 - You are distracted by your own life situation and may not be fully committing yourself for the class.
 - You may think you're working off of your partner, but you are not.
 - You are one of many actors who are unrealistically and unproductively hard on yourself.
- DO NOT SPEAK WITH YOUR CLASSMATES ABOUT SCENE PARTNERS.
 - WHAT HAPPENS IN THE CLASSROOM, STAYS IN THE CLASSROOM!

***There maybe additions and/or subtractions to the schedule. These adjustments will be prescriptive to the specific needs of the ensemble.**

When you enter the studio you are to warm up for the acting class. You are not there to socialize or do homework for other classes.

You are required to Repeat 15 minutes a day out side of class 5 times a week all semester.
You must hand in your repetition on Tuesday

Schedule:

Week 1-9/3 OBJECTIVE: Introduction to the studio

Studio Building/ Ensemble Building

Week 2 - 9/10 OBJECTIVE: Ensemble building, Personalization Exercises

Tuesday Group Ensemble Building/ Syllabus/Story telling
Activity discussed
Thursday Story Telling/ Personal Inventory Exercises,
Repetition

Week 3 - 9/17 OBJECTIVE: Observation/Personalization

Tuesday Personal Inventory/repetition
Thursday Personal inventory Exercises / Repetition

Week 4 - 9/27 OBJECTIVE: Observation/Personalization

Tuesday Repetition / Personal Inventory Exercises / Repetition
Thursday Repetition / Personal inventory Exercises / Repetition Point of
View

Week 5 – 10/1 OBJECTIVE: Receiving and Responding//Personalization Public/Private

Tuesday Repetition / Independent activity- Uta Hagen
Thursday Repetition /Independent activity- Uta Hagen

Week 6 - 10/8 OBJECTIVE: Personalization

Tuesday Repetition / Independent activity- Uta Hagen
Thursday Repetition /Independent activity- Uta Hagen

Week 7 - 10/15 OBJECTIVE: The Reality of Doing/Imaginary Circumstances

• Midterm one on one meetings
Tuesday Repetition with Activity
Thursday Repetition /Independent activity

Week 8 - 10/21 OBJECTIVE: Environment/Imaginary Circumstances

Tuesday Repetition/ Activity/ Environment
Thursday Action Objective Exercises

**Week 9 – 10/29 OBJECTIVE: Environment/Imaginary
Circumstances**

Tuesday Repetition/ Activity/ Environment
Assign 3 entrances
Thursday Repetition/ Activity/ Environment

Week 10-11/5 OBJECTIVE: Personalization/Imagination

TBA
Thursday TBA

Tuesday

Week 11 - 11/12 OBJECTIVE: Moment Before

Tuesday Repetition with Activity/Environment/3 entrances
Thursday Repetition with Activity/Environment/3 entrances

Week 12 - 11/19 OBJECTIVE: Moment Before

Tuesday Repetition with Activity/Environment/3 entrances
Assign Relationship
Thursday Thanksgiving -Auto Drama Assigned

Week 13 - 11/26 OBJECTIVE: Relationship

Tuesday Repetition with Activity/Environment/3 Entrances
Thursday Repetition with Activity/Environment/Moment before
Relationship

Week 14 – 12/3 OBJECTIVE: Relationship

Tuesday Repetition with Activity/Environment/Moment before
Relationship
Assign A/B scenes
Thursday Repetition with Activity/Environment/Moment before
Relationship

Week 14 – 12/10 OBJECTIVE:

Tuesday A/B Scene assigned/ AutoDrama
Thursday A/B scenes assigned/AutoDrama assigned

REPETITION LOG

NAME _____ DATE _____

PARTNER'S
NAME _____ TIME _____

REFLECTION _____

DATE _____ TIME _____

PARTNER'S NAME _____

REFLECTION _____

DATE _____ TIME _____

PARTNER'S NAME _____

REFLECTION _____

DATE _____ TIME _____

PARTNER'S NAME _____

REFLECTION _____

REHEARSAL LOG

NAME _____ DATE _____

PARTNER'S NAME _____ TIME _____

REHEARSAL
OBJECTIVE _____

REFLECTION _____

DATE _____ TIME _____

PARTNER'S NAME _____

REFLECTION _____

DATE _____ TIME _____

PARTNER'S NAME _____

REFLECTION _____

DATE _____ TIME _____

PARTNER'S NAME _____

REFLECTION _____

CODE OF CONDUCT

CONTRACT

This course is governed by the policies described in this document, “New Studio on Broadway Handbook” and the “Tisch School of the Arts Department of Drama Policies and Procedures Handbook 2015 – 2016”. These policies will be upheld in the classroom, rehearsal room, tutorials and performance. If they are not followed your grade will be affected and you may need to meet with the administration.

By joining this community of artists, we owe each other not only the right to learn, but respect for our individuality. Because of this debt, expressions of racism, sexism, homophobia, anti-religious rhetoric or any other form of bigotry are unacceptable in this class, even if you are only “expressing your opinion.” Such statements interfere with the learning of other students in the course; your right to free speech ends where another student’s right to learn begins. On the first occurrence of such behavior, you will receive an oral warning. On the second, you will receive a written warning and will not be allowed to return to class until after a meeting with administration.

This will serve as a contract between you, the student and the BFA Program. Please read this document, the New School on Broadway Handbook and the Tisch School of the Arts

Department of Drama Handbook carefully and sign below.

I have read the handbooks and the syllabus. I understand and accept the terms and will adhere to all policies in the acting class studio and during the preparations for all assignments for this class.

Student Signature

Printed Name

Date _____