

Syllabus for  
**DRAM 205 —Acting 1**  
3 Credit Hours  
Spring 2024

I. COURSE DESCRIPTION

Acting 1 introduces the BFA actor/student to techniques and approaches to the art of acting, specifically to the Stanislavski acting technique. Covers the Stanislavski approach to acting and play analysis through in the genre of Realism. Class periods will be physically oriented with the emphasis on doing. Students are required to wear all black, flexible clothing and shoes to each class. The students will be assigned acting scenes from published plays (realism genre) which will be analyzed according to Stanislavski's method, and workshopped for the classroom audience.

**Pre-requisites:** DRAM 130 Improvisation and Theatre Games **and** acceptance into BFA Acting, BFA Musical Theatre, BFA Theatre Teacher Certification, or BFA Theatre for Healing concentrations required

II. STUDENT LEARNING OUTCOMES (SLO) FOR THIS COURSE

After completing this course successfully, students will be able to:

- A. Demonstrate an ability to make strong acting choices by living truthfully under the imaginary circumstances created by the playwright and “in the moment” created with the scene partner.
- B. Demonstrate a knowledge of stage positions, body positions, levels and planes used in rehearsal and performance of an assigned scene and/or monologue.
- C. Define and utilize Stanislavski's stage terminology including, but not limited to: objective, action, given circumstances, emotional recall, ‘magic if’, dramatic function, super objective/spine of character.
- D. Demonstrate a serious professional attitude by developing patience, persistence, and self-discipline in the preparation and participation in scripted scenes and/or monologue work
- E. Discuss the relationship of a Christian worldview to the acting process.
- F. Through specific exercises, demonstrate an analytical mind that leads to self-discovery and insights into human behavior.

III. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following programs:

A. **BFA Theatre Program**

1. **Outcome 1:** The Student will articulate and defend their Christian aesthetic which will be grounded in theatre's history and best artistic practices. Through reflection of personal and other theatrical performances, the student will discover the importance of criticism as an evaluative tool.
2. **Outcome 3:** The Student will explore imaginary circumstances, conveying to an audience and themselves a sense of emotional and physical truth. The Student will acquire practical knowledge of rehearsal, audition, and performance etiquette protocols for theatrical and other performance mediums. Through the study of character and relationship, the student will be able to appreciate the Theatre's creative process.
3. **Outcome 5:** The Student will develop the skills and attributes necessary for a professional artist. Through practical application of various theatrical techniques and evaluation of industry requirements, the student will navigate their personal habits, work ethic, leadership skills, and other individual attributes in order to fulfill their vision and calling as Christian artists.

- B. **Teacher Preparation Program** meets the competency-based requirements established by the Oklahoma Commission on Teacher Preparation. This course meets the following competencies:
1. General Competencies #1: The teacher understands the central concepts and methods of inquiry of the subject matter discipline(s) he or she teaches and can create learning experiences that make these aspects of subject matter meaningful for students.
  2. Subject Competencies #7: Establishes a communication climate which encourages reflection, creativity, and critical thinking.
- IV. **UNIVERSITY OUTCOMES:** This course aligns with the following University Outcomes as indicated on the last page:
- i. Spiritual Integrity
  - ii. Personal Resilience
  - iii. Intellectual Pursuit
  - iv. Bold Vision
- V. **TEXTBOOKS AND OTHER LEARNING RESOURCES**
- A. Required Materials
1. Play titles:
  2. Personal Journal for notes and assessments
- B. Recommended Materials:
1. *Stanislavski in Practice* by Nick O’Brien ISBN-13: 978-1138280755
  2. *The Stanislavski System* by Sonia Moore ISBN: 0-14-046660-6
  3. *Stanislavski in Focus* by Sharon Marie Carnicke ISBN-13: 978-0415774970
- VI. **POLICIES AND PROCEDURES**
- A. **THEATRE PROGRAM Policies and Procedures**
1. **Attendance:** Students are expected to attend all classes. However, understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, the following guidelines are in place for Theatre courses:
    - a. **Performance-based classes:** Each student is allowed to miss class the number of times per week a class meets. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each class absence above those allowed.
    - b. **Lecture classes:** Class attendance is incorporated into a percentage of the course’s grade breakdown and is determined by the course instructor.
    - c. **Administratively Excused Absences:** Students who must miss class for an ORU sponsored event must inform the professor before the event and present an excuse signed by the Dean of Arts and Cultural Studies. The student is responsible to makeup any and all missed work.
  2. **Creative Works Policy** can be found in the Theatre Handbook. The majority of the material used in ORU theatre courses are secular in nature and may contain language and/or events not reflective of the viewpoint of Oral Roberts University. The students are exposed to this material in order to prepare them to become Whole Leaders for the Whole World. The students are never asked to break the Honor Code in the performance of scenes.
  3. **Virtual / Remote Learning** accommodation will be honored upon the instructor’s receipt of the student’s required documentation from ORU Student Support Services. The instructor is under no obligation to provide virtual accommodation to students who have not been designated as a virtual student by Oral Roberts University.

4. **Special Accommodation / Learning Services** is available to students who meet the University criteria to receive accommodation(s) for testing, assignments, attendance, etc. Students requiring accommodation should contact Student Support Services ASAP. The instructor will adhere to a student's specific accommodation(s) once documentation has been received from the ORU Student Support Services office. Without official documentation, the instructor is under no obligation to provide accommodation to any student.

**B. COURSE Policies and Procedures**

1. Attendance and participation is essential in an acting class. The studio door will be opened between each studio class and closed at the appropriate class time. Once the door is closed, no entry is permitted (without prior approval from the instructor) and the student will be counted absent for that class.
2. The appropriate dress code for all BFA acting classes is black, flexible clothing without graphics or writing, and athletic shoes. Students arriving to class outside of the dress code will not be permitted to participate.
3. Students are required to wear / bring appropriate clothing, footwear, and props for specific scene work that reflect the given circumstances of the play and character as discussed in class. Students arriving without these items are considered unprepared, will not be allowed to participate that day, and will be given a zero on the assignment.
4. All scenes/monologue assignments are expected to be memorized for workshopping in class. Students not having their scenes/monologues memorized on their assigned day will be given a zero on the assignments and will not be allowed to workshop.
5. Character Analysis assignments are to be uploaded to D2L BEFORE the scene goes up in class. I will review the analysis in class while the actors are setting up. If the analysis is not uploaded prior to class for my review, the scene will not be workshopped and will result in a zero for the assignment.
6. Assigned workshop days will not be rescheduled except under extreme/emergency circumstances. Students missing their assigned workshop days will receive a zero for applicable assignment/workshop/performance grade.

**C. Course Evaluation Procedures:**

Your grade in this course will be based on the following:

Character Analyses	30%
Text Analyses	30%
Performances	20%
Journal	20%

VI. COURSE CALENDAR (*NEXT PAGE*)

**CALENDAR FOR ACTING I – DRAM 205**

M	DATES	MONDAY	WEDNESDAY	FRIDAY
JANUARY				Introduction to Course / Emotional Memory Show and Tell
	Week 1	<b>NO CLASS – MLK DAY</b>	Show and Tell: Emotional Memory and Hand Exercise	Stalking: Action and Objective
	Week 2	Open scene #1 Assigned / Rehearsal	Open Scene #1 Performance	Open Scene #1 Performance <b>Journal #1 Due</b>
	Week 3	<i>The Chemist's Wife</i> in class analysis Read: <i>Play #1</i>	Play 1 in class discussion <b>Play #1 Analysis Due</b>	Play 1 Scenes partners & dates assigned / In-class rehearsal <b>Courtney remote</b>
FEBRUARY	Week 4	Statues	Tension: Rope and Rod	<b>Journal #2 Due</b> Sending and Receiving
	Week 5	Reading and Breathing / Listening Play 1 In-class rehearsal	Reading and Breathing / On feet Play 1 In-class rehearsal	Play 1 Scenes Workshop <b>OFFBOOK/Character Analysis Due</b>
	Week 6	Play 1 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>	Play 1 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>	Play 1 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>
	Week 7	Play 1 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>	Play 1 Final Scene Rehearsal	Play 1 Final Round – All ready to go up
MARCH	Week 8	Play 1 Final Round – All ready to go up	Play #2 scenes assigned Final Monologue - Discussion "How to find a monologue"	TBA <b>Journal #3 Due</b>
	Week 9	<b>SPRING BREAK</b>	<b>SPRING BREAK</b>	<b>SPRING BREAK</b>
	Week 10	Play 2 in class discussion & workshop dates assigned <b>Play #2 Analysis Due</b>	Play 2 in class rehearsal Reading & Breathing / Listening	Play 2 in class rehearsal / On feet <b>Monologue Choice due</b>
	Week 11	Play 2 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>	Play 2 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>	Play 2 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>
APRIL	Week 12	Play 2 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b> Monologue workshop days assigned	Play 2 Scenes Workshop OFF-BOOK <b>Character Analysis Due</b>	Play 2 Final Scene Rehearsal (optional class) <b>Journal #4 Due</b> <i>As You Like It</i> Performance (night)
	Week 13	Play 2 Final – All ready to go up	Play 2 Final – All ready to go up	<b>NO CLASS – GOOD FRIDAY</b>
	Week 14	Monologue Workshops	Monologue Workshops	Monologue Workshops
	Week 15	<b>FINALS WEEK – Final Monologue Performances will be seen during scheduled exam time</b>		

**Primary Program: Theatre (BFA degree)**  
**DRAM 205— Acting 1**  
**Spring 2024**

This course contributes to the University and program outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

OUTCOMES	Significant Contribution	Moderate Contribution	Minimal Contribution	No Contribution
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Spiritual Integrity				
Theatre	Outcome 1	X		
Theatre	Outcome 5		X	
DRAM 205	SLO – E		X	

Personal Resilience				
Theatre	Outcome 1			X
Theatre	Outcome 3		X	
Theatre	Outcome 5	X		
DRAM 205	SLO - D	X		

Intellectual Pursuit				
Theatre	Outcome 1	X		
Theatre	Outcome 3		X	
Theatre	Outcome 5		X	
DRAM 205	SLO – C	X		
DRAM 205	SLO – F	X		
DRAM 205	SLO - B	X		

Global Engagement				
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Bold Vision				
Theatre	Outcome 1		X	
Theatre	Outcome 3	X		
Theatre	Outcome 5		X	
DRAM 205	SLO – A	X		

(Revised 10/2/23)