



Master Course Syllabus

For additional course information, including prerequisites, corequisites, and course fees, please refer to the Catalog: <https://catalog.uvu.edu/>

Semester: Spring
Course Prefix: THEA
Course Title: Acting I

Year: 2025
Course and Section #: 1033 002
Credits: 3

Course Description

For theatre arts majors and anyone interested in developing acting skills. Covers basic acting terminologies and definitions, techniques of movement, voice, and script analysis with a strong emphasis on performance ethics.

Course Attributes

This course has the following attributes:

- General Education Requirements
- Global/Intercultural Graduation Requirements
- Writing Enriched Graduation Requirements
- Discipline Core Requirements in Program
- Elective Core Requirements in Program
- Open Elective

Other: [Click here to enter text.](#)

Instructor Information

Instructor Name: Morgan Gunter

Student Learning Outcomes

1	Distinguish styles of performance through analyzing and enacting works of modern and classical playwrights
2	Incorporate and apply tools and approaches from various acting methodologies in performance
3	Effectively use intuition, vulnerability, and imagination while suggesting a moment-to-moment freedom during performance
4	Analyze and articulate effective performance choices in the work of others
5	Demonstrate the highest standards of performance and work ethic

Course Materials and Texts

Required Text. “A Challenge for the Actor” by Uta Hagen.

Course Requirements

Course Assignments, Assessments, and Grading Policy

Lesson 1: Class and course introductions

Discussion of Uta Hagen’s concept of an actor's Vulnerability and Identity

4 Tools of the Actor: Voice, Body, Experiences and Imagination

Lesson 2: Discussion and Introduction of the History and Fundamental Thesis’ and Principles of Major Western Acting Theorists.

- Constantin Stanislavski: “How can an actor truthfully embody a character's inner life?”

- Lee Strasburg: “How can personal experience and emotions be used to create authentic performances?”

- Sanford Meisner: “How can actors fully engage with their scene partners and respond instinctively in the moment?”

- Michael Chekov: “How can imaginative and psychological gestures and a psycho-physical connection enhance an actor's performance?”

- David Mamet: “How can an actor break down a script to understand their objectives and actions?”

- Stella Adler: “How can actor’s use their imaginations to bring depth and detail to their performances?”

- Uta Hagen: “How can an actor’s personal truth inform their portrayal of a character?”

How the technique we will be discussing and implementing is an Eclectic Technique. How is each student empowered to choose the tools that best suit the work they hope to do?

Lesson 3: Given Circumstances, Hagen’s 9 Questions for the Actor, and Contentless scenes.

Applying Uta Hagen’s 9 questions for the Actor-

1. Who Am I?
2. What Time Is It?
3. Where Am I?
4. What Surrounds Me?
5. What Are The Given Circumstances?
6. What Are My Relationships?
7. What Do I Want?
8. What Is In My Way?
9. What Do I Do To Get What I Want?

The students use the specificity these questions provide and apply them to a basic scene where all the given circumstances and context have been redacted or removed. How are seemingly generic lines of dialogue contextualized, heightened, and magnified when a specificity of given circumstances and subtext are applied to it?

Lessons 4-9: Uta Hagen Actor Exercises. Simple tasks that address specific aspects of the actors work.

1. Physical Destination

This first exercise asked students to enter a space having come from somewhere to accomplish a specific task once arriving. Then, after accomplishing their

task, they exit the space for a clear purpose, or with a clear destination in mind.

2. Moment to Moment

This exercise asks the students to explore the idea of reliving, as if for the first time, an activity they have done multiple times. The student hides an object themselves somewhere in the space, then is observed attempting, moment by moment, to locate the item as if they didn't know where it was until the object is found.

3. Changes of Self

This exercise allows the students to explore the modifying of ourselves, our personalities, or characters that happens depending on the situation or person we are speaking to. The student receives a phone call and begins a conversation with one person with a specific set of given circumstances, then is put on the phone with another person with a completely different set of given circumstances. What behaviorally changes when this switch happens?

4. Recreation of Physical Sensations

This exercise explores the idea of reliving physical sensations that might happen or occur during a specific activity of the students choosing.

5. Objectives and Tactics

This exercise asks students to begin to explore and implement more directly the idea of Objectives and Tactics. Two students enter the space, each needing something from the other, and each, using three distinct tactics, go about attempting to get their specific objective.

6. Secrets

This exercise culminates the Uta Hagen explorations. Two students are asked to create a short structured scene incorporating many of the elements explored in the previous exercises. They now add an additional layer - each student has a secret regarding the scene partner they do not reveal to each other. As the scene progresses we see, or perhaps feel, subtextually, how their secret influences the direction of or interactions within the scene.

Lesson 10: Monologues (x2)

Each student researches, finds, and memorizes a monologue of their choosing. They are workshopped and rehearsed in class and on their own time, and presented to the class. Monologue must be active, as well as objective and partner driven. Monologue may be from plays, films, television shows, books, or even written for those wishing to dabble in writing.

Lesson 11: Monologues and the Laban Efforts

Once the monologue is memorized and worked, the same text is explored utilizing the Laban Efforts. This allows the students not to fall into mechanical patterns in their delivery, and helps them to explore the potentials of the piece with a new variety of inflections, movements, and intentions.

Lesson 12: Scene Work (x2)

The semester ultimately culminates in scene work. Partnerships and scenes are chosen by me based on my hopes of challenging and invigorating the students with exciting material that will push them to explore and implement all of the work and personal insights they've made throughout the semester.

Required or Recommended Reading Assignments

See above

General Description of the Subject Matter of Each Lecture or Discussion

Mon. Jan 6th

Instructor/Student Introductions and Syllabus Review

Wed. Jan 8th

Vulnerability and Identity. Begin Acting Methodologies

Fri. Jan 10th

Acting Methodologies Continued.

Mon. Jan 13th

9 Questions for the Actor and Contentless Scenes

Wed. Jan 15th

Silicon Slopes Summit

Fri. Jan 17th

Contentless Scenes continued

Mon. Jan 20th

Martin Luther King Jr. Day

Wed. Jan 22nd

Uta Hagen Exercises: Physical Destination. Introduction

Fri. Jan 24th

Physical Destination Exploration

Mon. Jan 27th

Physical Destination Exploration continued

Wed. Jan 29th

Moment to Moment Introduction

Fri. Jan 31st

Moment to Moment Exploration

Mon. Feb 3rd

Moment to Moment Exploration continued

Wed. Feb 5th

Changes of Self Introduction

Fri. Feb 7th

Changes of Self Exploration

Mon Feb. 10th

Changes of Self Exploration continued

Wed. Feb 12th

Recreation of Physical Sensations Introduction

Fri. Feb 14th

Recreation of Physical Sensations Exploration

Mon. Feb 17th

Presidents Day

Wed. Feb 19th

Recreation of Physical Sensations Exploration continued

Fri. Feb 21st

Objective and Tactics Introductions

Mon. Feb 24th

Objective and Tactics Exploration
Wed. Feb 26th
Objective Tactics Exploration continued
Fri. Feb 28th
Secrets Introduction
Mon. Mar 3rd
Secrets Exploration
Wed. Mar 5th
Secrets Exploration continued
Fri. Mar 7th
Extensions/Makeup workday
Mon. Mar 10th
Spring Break
Wed. Mar 12th
Spring Break
Fri. Mar 14th
Spring Break
Mon. Mar 17th
Monologue Presentations
Wed. Mar 19th
Monologues Working continued
Fri. Mar 21st
Monologue Workings continued
Mon. 24th
Monologue and Laban Efforts
Wed. Mar 26th
Monologue and Laban Efforts continued

Fri. Mar 28th
Scene Presentations
Mon. Mar 31st
Scene Workings continued
Wed. Apr 2nd
Scene Workings continued
Fri. Apr 4th
Monologue #2 Presentations
Mon. Apr 7th
Monologue #2 Workings
Wed. Apr 9th
Monologue #2 Workings continued
Fri. Apr 11th
Extensions/Makeup workday
Mon. Apr 14th
Extensions?Makeup workday
Wed. Apr 16th
Final Scene Presentations

Fri. Apr 18th
Finals Scene Presentations
Mon. Apr 21st
Final Scene Presentations

Required Course Syllabus Statements

Generative AI

AI Statement

AI programs are not a replacement for your human creativity, originality, and critical thinking. Writing, thinking, and researching are crafts that you must develop over time to develop your own individual voice. At the same time, you should learn how to use AI and in what instances AI can be helpful to you. The use of generative AI tools (e.g. ChatGPT, Google Bard, etc.) is permitted in this course for the following activities:

- Brainstorming and refining your ideas;
- Fine tuning your research questions;
- Finding information on your topic;
- Drafting an outline to organize your thoughts; and
- Checking grammar and style.

The use of generative AI tools is not permitted in this course for the following activities:

- Impersonating you in classroom contexts, such as by using the tool to compose discussion board prompts/responses assigned to you or content that you put into a Teams/Canvas chat.
- Completing group work that your group has assigned to you, unless it is mutually agreed upon that you may utilize the tool.
- Writing a draft of a writing assignment.
- Writing entire sentences, paragraphs or papers to complete class assignments.

You are responsible for the information you submit based on an AI query (for instance, that it does not violate intellectual property laws or contain misinformation or unethical content). Your use of AI tools must be properly documented and cited in order to stay within university policies on academic honesty.
AI statement from Hilary Hungerford. Adapted from Temple University statement on AI in classes

Using Remote Testing Software

This course does not use remote testing software.

This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

Required University Syllabus Statements

Accommodations/Students with Disabilities

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at accessibilityservices@uvu.edu or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at DHHservices@uvu.edu

DHH is located on the Orem Campus in BA 112.

Academic Integrity

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: Student Code of Conduct](#).

Equity and Title IX

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – TitleIX@uvu.edu – 800 W University Pkwy, Orem, 84058, Suite BA 203.

Religious Accommodation

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at accessibilityservices@uvu.edu. If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a [specially dedicated space](#) for meditation, prayer, reflection, or other forms of religious expression.