

Theatre For Young Audiences
THDA 624 01
M / W 9:10-11am
M118
SYLLABUS IS SUBJECT TO CHANGE

Instructor: Raina Ames
Office Hours: M / W 8:30-9am; T / R 11am-12pm; R 2-3pm
or by appointment
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COURSE GOAL: This course introduces every aspect of theatre production for young audiences. Through practical application, students will explore directing, dramaturgical research, playwriting, design, actor training, choreography, production and business management for theatre for youth programs. Students will be expected to develop teaching strategies for young performers.

METHODOLOGY: This course will be process-oriented; students' core assignment will be creating a group script to direct and perform for at least one local, appropriately-aged school group. Through the process of creating this performance, students will engage with every area of play production. Through practical application as well as theoretical discussion and practice assignments, students should develop a deeper understanding of producing theatre for young audiences, and the production created will be used for Little Red Wagon and ArtsReach tours.

MATERIALS NEEDED:

Readings from *Play Directing in the School: A drama director's survival guide*, David Grote: ISBN 1-56608-036-3
Readings from *The Great Acting Teachers and Their Methods*, Richard Brestoff ISBN-13: 978-1575250120

ATTENDANCE:

Attendance is mandatory. If a student fails to attend a class on the day an assigned project or teaching lesson is to be presented, the student will receive points off for every day it is late. **NO EXCEPTIONS.** Each day students will receive up to 5 points for participation / attendance. Lack of participation or tardiness will result in reduced participation points. **Each absence earns 0 out of 5 participation points.**

COURSE GRADING:

Attendance / Participation: 135 / 135
Reading Responses: 10 / 10, 30 / 30, 10 / 10
UNH Performing Arts Day: 20 / 20
Choreography: 20 / 20
Practice Directing: 20 / 20
Warm Ups: 10 / 10
Director's Self-Evaluations: 20 / 20
Group Practice Design Project: 30 / 30
Production Duties, Script and Final Performance 20 / 20
Actor Coaching Compendium AND Coaching Practice: 20 / 20 AND 10 / 10
Parent Letter Response: 10 / 10
Final Exam: 25 / 25
Playwriting Dramaturgy: 10 / 10
Research Presentation: 10 / 10

GRADING SCALE:

A	96-100%	(394-410)
A-	94-95%	(387-393)
B+	92-93%	(379-386)
B	86-91%	(355-378)
B-	84-85%	(346-354)
C+	82-83%	(338-345)
C	76-81%	(312-337)
C-	74-75%	(305-311)
D+	72-73%	(297-304)
D	66-71%	(272-296)
D-	64-65%	(264-271)

TOTAL POINTS POSSIBLE: 410 / 410

DESCRIPTION OF COURSE ASSIGNMENTS:

Guidelines for Written Work: Spelling and grammar should be carefully checked; work should be typed / printed except for specific exceptions such as the preparation of teaching materials and samples. All major assignments should be emailed to raina.ames@unh.edu on or prior to the due date BEFORE class begins. Late work will result in grade reduction per day the assignment is late.

SEMESTER PLAYWRITING PROJECT:

Dramaturgy Plan (DUE 11/16): Students will gather relevant information which would be included in a study guide for the play: what historical, cultural, social, contextual, geographical or direct reference materials should be included; what information can be incorporated into the play as an opening and closing? HOW should it be incorporated? What additional materials such as activities or handouts would you include?

Playwriting (DUE 12/7): Students will work as a class to create a children's show appropriate to an elementary-aged audience that centers around STEM subjects. State and/or National standards should be consulted before outlining the topics to cover in the piece. It should be a 30-35 minute play that engages a young audiences, can be performed by 5 actors, and that includes visual and aural elements that engage youth. This play will be used as the 2016 Little Red Wagon touring show. (Consider STEMming the Tide as a title, but could change based on development; needs to indicate its subject)

READING RESPONSES: All chapter readings' specific response questions should be turned in on the due dates through **Assignments** on Canvas. Unless prior arrangement is made, LATE PAPERS will received reduced points. However, you may complete your reading responses BEFORE the due date.

READINGS:

(DUE 9/14) Grote - Chapters 2, 4, & 5

Writing Assignments: **For each of the three chapters, answer circle, triangle, square**
You should answer all three items for each reading
○ = a question circling in your mind after reading
△ = three items that really resonate / connect with you; made you think
□ = something from the reading that squares with your own beliefs

(DUE 10/5) Brestoff Readings: Russian Revolution; Strasberg-Adler-Meisner-Spolin; Grote Chapter 7

Writing Assignments: **For the Russian Revolution, answer circle, triangle, square**
○ = a question circling in your mind after reading
△ = three items that really resonate / connect with you; made you think
□ = something from the reading that squares with your own beliefs

For Strasberg-Adler-Meisner-Spolin, answer the following:

1. Outline the differences between the first three acting theories
2. What from each theory do you feel would be effective with young actors?
3. What from each theory do you feel is not helpful for young actors?
4. What elements from the Spolin chapter do you think would be valuable to incorporate into your own actor coaching / directing?

For Grote Chapter 7, answer circle, triangle, square

○ = a question circling in your mind after reading
△ = three items that really resonate / connect with you; made you think
□ = something from the reading that squares with your own beliefs

(DUE 11/16) Grote – Chapters 6, 8, 9 (ignore chapter 10)

Writing Assignments: **For each of the three chapters, answer circle, triangle, square**
You should answer all three items for each reading
○ = a question circling in your mind after reading
△ = three items that really resonate / connect with you; made you think
□ = something from the reading that squares with your own beliefs

(P) PARENT LETTER RESPONSE (DUE 9/13, by noon): Students will review a parent letter regarding casting of her young daughter and create a written response. In class we will discuss the pros and cons of these. Upload doc or docx to Canvas.

(P) UNH PERFORMING ARTS DAY (10/16): Friday, October 16 (PROPOSALS DUE 9/7): Students will submit proposals for a theatre-based workshop that especially appeal to high school students. Chosen proposals will be implemented in groups. Students could also ask to be assigned as assistants to THDA faculty for classes that will be taught for this event. Students will work at least one of the hour-long sessions, giving each student a practical teaching experience with high school students. **THE PROPOSAL IS INDIVIDUAL AND THE TEACHING IS IN A GROUP.**

ACTOR COACHING (DUE 10/7, 10/12): Each coach should choose a 1-2 page scene/scene cutting that provides conflict and character connection (bring in hard copies for your actors). Cast from the class and spend 10 minutes coaching the scene with the goal of solidifying characterization and actor connection to the scene. **This may be a scene from the class play OR any other published work that fits the criteria.**

(P) ACTOR COACHING COMPENDIUM (DUE 12/9): Based on ideas received from course readings as well as warm-ups used in class, compile a collection of acting exercises and warm ups you can use for young actors in your teaching target age. You must have at least 15 entries, but keep in mind this is an opportunity to document a collection of acting activities that you can use in future directing activities, so it is in your best interest to do more than the minimum (see end of syllabus for a sample compendium entry format): 1) describe the acting problem; 2) list the title of the entry; 3) outline the purpose; 4) list activity's step-by-step directions. *We may do this as a group project if the class wishes; if so, the number of total entries will be negotiated.*

DIRECTING: Students will learn the process of directing by practice with scenes and choreography during the semester:

1. Practice Directing #1 (DUE 10/19, 10/21, 10/26): Each student will choose a short cutting from a song (at least a verse and chorus) s/he feels would be appropriate for *STEMming the Tides* and teach the class a dance to be used within the performance. Bringing in the soundtrack, students will act as choreographer to teach the movements/blocking to fellow students. The focus is not on how good the dancing but on how effectively the choreographer communicates the movements AND how effective / style-appropriate the stage pictures are. **NOTE: If we decide not to have music, we will talk about a replacement choreography assignment.**
2. Practice Directing #2 (DUE 10/28, 11/2, 11/4): Students will direct one scene of our play; if students have to double up on scenes, the class will vote on which staging to use. Your grade will be based both on the work done with the actors and the written blocking regarding your directing

Each student will need to provide separate written self-evaluations of directing sessions 1 & 2. Follow these criteria (DUE 10/28 & 11/9):

- Evaluate your effectiveness of planning
- Most effective/least effective elements of the experience
- Your overall effectiveness as a theatre artist
- Your overall effectiveness as a teacher
- What did you get out of the experience?

(P) WARM UPS (2 DAYS):

Each student will lead one warm up session you would use with K-12 students. On the day for which you sign up, you will start right at the top of class. Time should be 5-7 minutes. ***Part of your presentation should include explanation of how you would use this with young performers and the outcome you expect (e.g. what aspect of acting does it exercise/reinforce? How will this warm up help?).*** **UPLOAD YOUR WARM UP OUTLINE TO CANVAS ON OR BEFORE YOUR DUE DATE.**

GROUP DESIGN PROJECT (DUE 9/9):

Using a play or musical of the class' choice, students will break up into groups to create ideal designs and plans for:

1. Scenic Design: Students will create a floor plan and rough sketch for the set. Also included is a detailed outline of pricing for materials needed to build the set.
 2. Costume Design: Students will write a detailed costume plot for at least 4 characters, including sources for costume rental; buying of materials; general prices for rentals / materials purchase; list and pictures of accessories and shoes that would be acceptable for the period / style of the play.
 3. Lighting Design: Students will write lighting design ideas for the different times of day represented in the play. Included should be a general idea of how many instruments would be needed; list of gel colors and price list for sheets needed, why those colors were chosen; if there are any significant sound plots you think will add to the production, include these in this plan.
 4. Publicity / Business Plan: Students will write a detailed publicity plan for the play; a list of places to advertise; list of different media sources to tap; the amount of money it would cost; design a cover for the program and poster; funding opportunities.
- All groups will work together to meet a common budget; compromises must be reached. In the presentation of each group's ideas, included should be explanation of how the themes of the play influenced design ideas.

*EACH GROUP WILL MAKE A DETAILED PRESENTATION OF THEIR PLANS

**As a class, use a school in the Durham, NH school district FOR YOUR SCHOOL AND BASE ALL DECISIONS ON THAT LOCATION.

(P) THEATRE FOR YOUNG AUDIENCES RESEARCH PRESENTATION

This is NOT a summary of Wikipedia's information. You need to find academic resources for your information. There are Theatre for Young Audiences books that have been donated to the THDA library. You may borrow from this box AND/OR find sources on the library.unh.edu online databases. Good places to look are Project MUSE and WorldCat. **If our library does not own something, you may easily request it through interlibrary loan.**

Purpose: You should have a basic literacy in the history of Theatre for Young Audiences.

Requirements:

7-10 minute presentation

Written presentation outline AND bibliography with academic sources cited correctly in either MLA or APA format

Choose two subjects:

1. You must choose a Theatre For Young Audiences pioneer and her/his importance to the field (some options include): Dorothy Aldrich (worked at UNH for a time in the 1960's), Judith Case, Charles Combs, Winifred Ward, Aurand Harris, Charlotte Chorpenning, Jane Addams Hull and Hull house (how it is related to TYA), Harold Oakes, Viola Spolin, Dorothy Heathcote
2. Choose one from the following: Contemporary Scholars, Companies or Plays and how they have contributed to the field of Theatre for Young Audiences
 - a. Contemporary Scholar options might include: Jed Davis, Roger Bedard, Suzan Zeder, Johnny Saldana, Jeanne Kline, Jose Cruz Gonzales, James Still;
 - b. Companies or Organizations might include: Association of Junior Leagues of America, American Educational Theatre Association, Children's Theatre Conference, American Alliance for Theatre and Education, Theatre For Young audiences/USA and the international branch International Association of Theatre for Children and Young People (ASSITEJ)
 - c. Choose a TYA play, read, do a presentation in your chosen format (should include synopsis, production history, playwright background and influence for Theatre for Young Audiences)

(P) FINAL EXAM (DUE 12/17--The Final Exam must be completed through Canvas Assignments):

Do a self-evaluation which includes:

1. Comparing yourself to the NH Teacher Standards (include in this syllabus) and using a rating of 1 (hardly any experience at all) through 5 (expert), evaluate each subsection as to your strengths and weaknesses regarding theatre for young audiences.
2. List areas that are strong for you.
3. List areas where you need more education or experience.
4. At whatever level you are at this moment, list your strengths and weaknesses as a director.
5. What makes you unique or good at actor coaching?
6. Explain your plan for strengthening your skills during the rest of your education at UNH and/or beyond.
7. Highlight directing elements from your reading and class learning that you want to incorporate into your own work with students.
8. Highlight actor coaching elements from your reading and class learning that you want to incorporate into your own work with students.


FINAL EXAM ALTERNATIVE


(if you are not a theatre education major, propose a 5-7pp research paper topic OR some other project.)

 = A Warm-Up Day

 = A TYA Research Presentation Day

 = In the Hennessy Theatre

 = Special Assignment Due Date

 = Suggested Assignments to put in your Canvas ePortfolio

COURSE SCHEDULE

M	8/31 Proj	Standards; Performance Rights; Choosing scripts What is Theatre for Young Audiences? http://dictionary.tdf.org/tya-theatre-young-audiences/ Share Adventure Stage and Punch Drunk methods Change the way we talk about: This party will suck if you don't come. We might have balloons...(people don't want to come to this party); INSTEAD, we are having this awesome party. We are already doing great works; it will be even better if you come, but there is already cool stuff happening. REMIND students to say Theatre for young audiences instead of TYA; keep it in the forefront of the larger theatre world's consciousness. http://www.cascadepass.com/lessonplans/MakeupArtistr.pdf check this out further
W	9/2	Design Project Group Work / Script Brainstorming Discussion: Community Resources; Creative Props <i>Homework: Group Design Presentations</i> <i>Homework: UNH Performing Arts Day Proposals</i>
M	9/7	LABOR DAY-NO CLASS DUE: PERFORMING ARTS DAY PROPOSALS
W	9/9	DUE: GROUP DESIGN PROJECT PRESENTATIONS SCRIPT BRAINSTORMING-Where do we start? DUE: UNH PERFORMING ARTS DAY PROPOSALS <i>Homework: Parent Letter Response (Upload to Canvas by Sunday, 9/13)</i> <i>Reading Responses, Grote Chapters 2, 4, 5</i>
Su	9/13	DUE: EMAIL PARENT LETTER RESPONSE TO RAINA.AMES@UNH.EDU
M	9/14	CASTING / PRODUCTION DISCUSSION DUE: READING RESPONSES FOR GROTE CHAPTERS 2, 4, 5
W	9/16	IN-CLASS DISCUSSION OF PARENT LETTER RESPONSE (<i>email to me by noon on Su, 9/13</i>) <i>Homework: Compile and bring information needed to start brainstorming the play</i>
M	9/21	SCRIPT WRITING
W	9/23	SCRIPT WRITING
M	9/28	SCRIPT POLISHING / PRODUCTION DESIGN
W	9/30	SCRIPT POLISHING / PRODUCTION DESIGN <i>Homework: Reading Responses, Brestoff Readings / Grote Chapter 7</i>
M	10/5	ACTOR COACHING DISCUSSION DUE: READING RESPONSES FOR Brestoff Readings / Grote Chapter 7 <i>Homework: Actor Coaching Practice (10/7 or 10/12)</i>
W	10/7	ACTOR COACHING PRACTICE
M	10/12	ACTOR COACHING PRACTICE <i>Homework: Post final scenes on Discussion Board</i>
W	10/14	ACTOR COACHING DEBRIEF / SCRIPT POLISHING <i>Homework: Practice Choreography (10/19, 10/21 or 10/26)</i>
F	10/16	PERFORMING ARTS DAY (Times TBD)
M	10/19	DUE: DIRECTING #1-PRACTICE CHOREOGRAPHY
W	10/21	DUE: DIRECTING #1-PRACTICE CHOREOGRAPHY
M	10/26	DUE: DIRECTING #1-PRACTICE CHOREOGRAPHY <i>Homework: Directing #2 Practice (10, 26, 10/28, 11/2)</i>
W	10/28	DUE: DIRECTING #2-SCENE FROM PROJECT PLAY DUE: DIRECTING #1 SELF-EVALUATION
M	11/2	DUE: DIRECTING #2-SCENE FROM PROJECT PLAY
W	11/4	DUE: DIRECTING #2-SCENE FROM PROJECT PLAY <i>Homework: Directing #1 & #2 Self-Evaluations REHEARSAL</i>

M	11/9	REHEARSAL DUE: PRACTICE DIRECTING #2 SELF-EVALUATION <i>Homework: submit all dramaturgy materials for the playwriting project</i>
T	11/10	FOLLOWING W SCHEDULE REHEARSAL
M x2	11/16	DUE: READING RESPONSES FOR CHAPTERS 6, 8 & 9 DUE: DRAMATURGY MATERIALS FOR PLAYWRITING PROJECT
W	11/18	REHEARSAL (load-in; may get kicked out)
M	11/23	REHEARSAL (load-in; may get kicked out)
W	11/25	NO CLASSES-SEMESTER BREAK
M	11/30	REHEARSAL (load in; may get kicked out)
W	12/2	REHEARSAL (load in; may get kicked out)
M	12/7	PERFORMANCE <i>Homework: Actor Coaching Compendium</i>
W	12/9	LAST CLASS-DEBRIEF DUE: ACTOR COACHING COMPENDIUM
F	12/17	8-10am; FINAL EXAM THDA 624

REVISED STANDARDS FOR TEACHER PREPARATION IN THEATRE FOR NEW HAMPSHIRE

Ed 612.30 Theatre.

[In compliance with RSA 193-C:3, IV,(f),] the teacher preparation program in K-12 theatre shall provide the teaching candidate with skills, competencies and knowledge through a combination of academic and supervised practical experiences in the following areas:

(a) In the area of basic theories and processes of play analysis, production, and playwriting:

- 1) analyzing and evaluating plays for artistic intent;
- 2) preparing scripts for production;
- 3) creating dramatic texts through processes, forms, and techniques including
 - a. elements of plot;
 - b. script structure;
 - c. character creation; and
 - d. improvisation and creative dramatics.

(b) In the area of basic theories and processes of acting and directing:

- 1) analyzing character for multiple forms and genres of theatre;
- 2) applying classical and contemporary acting techniques and methods;
- 3) making directorial and/or performance choices for a variety of styles;
- 4) staging and blocking;
- 5) conducting auditions and casting actors;
- 6) organizing production schedules, meetings, and promotion; and
- 7) evaluating and reflecting on the production process.

(c) In the area of basic theories and processes of technical theatre and design:

- 1) unifying design elements to reflect the director's vision of theme, locale, period and atmosphere through;
 - a. scenery;
 - b. properties;
 - c. make-up;
 - d. costumes;
 - e. lighting; and
 - f. sound;
- 2) technical knowledge and skills in;
 - a. set construction;
 - b. properties;
 - c. make-up;
 - d. costumes;
 - e. lighting; and
 - f. sound;
- 3) managing resources to safely create
 - a. scenery;
 - b. properties;
 - c. make-up;
 - d. costumes;
 - e. lighting; and
 - f. sound.

(d) In the area of theatre history, cultural context, and social meaning:

- 1) analyzing a variety of dramatic texts from different cultural and historical perspectives;
- 2) identifying and applying cultural, historic, and social meanings in dramatic texts including
 - a. script writing;
 - b. acting;
 - c. design; and
 - d. directing;
- 3) extracting social meanings from dramatic texts and productions in order to illustrate the impact of society and world culture on theatre as well as the emotional and social impact of dramatic events on the world;
- 4) analyzing and evaluating the impact theatrical artists and authors, who represent diverse cultural perspectives, have had on the evolution of theatre.

(e) In the area of K-12 theatre content pedagogy:

- 1) creating and implementing standards-based lesson plans and units;
- 2) designing standards-based curriculum, planning/instruction, and assessments including modifications to meet the needs of all learners;
- 3) using competency-based assessment strategies to determine and communicate student progress and achievement in theatre;
- 4) fostering collaborative classroom environments;
- 5) using current technologies and multimedia to plan, prepare and deliver instruction;
- 6) working with colleagues to
 - a. analyze how other art forms are modified and integrated in theatre;
 - b. identify connections between theatre and other disciplines;
 - c. design inter-disciplinary planning and instruction; and
 - d. support community collaboration;
- 7) describing and advocating for a comprehensive K-12 theatre program.

(f) In the area of K-12 theatre production pedagogy:

- 1) guiding students to express themselves artistically through
 - a. script writing;
 - b. acting;
 - c. design; and
 - d. directing;
- 2) instructing students in describing, analyzing and evaluating dramatic text and theatrical performances;
- 3) directing students in the safe and proper use of current technologies and multimedia to amplify and augment performances and productions;
- 4) facilitating student production teams, schedules, meetings, and marketing strategies;
- 5) demonstrating directorial leadership including
 - a. legal and ethical use of copyrighted material;
 - b. safety codes and regulations for production space;
 - c. legal and professional obligations, responsibilities, and liabilities.

ACTOR COMPENDIUM SAMPLE ENTRY:

Problem: Vocal Issues – Volume, Consonants, Inflection

The voice is probably the most important instrument of the actor. The voice, when used properly, conveys emotion and purpose. An eloquent actor pronounces his consonants, doesn't speak monotonously, and is heard loud and clear. These traits can be intimidating to a young actor, though. Young actors often lack the confidence to realize that they can possess a powerful speaking ability.

The activities listed below help to improve the young actor's voice and ultimately his self-confidence. These activities are used to improve pronunciation of consonants, volume and inflection. It must be understood that the young actor's voice will not be perfect after doing these activities. Perfection of the voice is only achieved through years of training.

Activities:

Title: Confidence/Volume Builder

Purpose: To create an atmosphere that allows the actors to become more comfortable in their voices and to utilize various volume levels

Instructions:

- Have the actors pair up with a partner, preferably someone they don't know yet.
- Each actor must fill in the blank to the phrase, "I need to _____." A phrase or word that shows a desperate need or want for something works best (i.e., I need to go to the bathroom).
- Give the actors a location to which they must say this phrase to their partner and ask them to think about whether or not their phrase must be heard ("I need to go to the bathroom," for example shouldn't be shouted in a movie theatre while the movie is playing.)
- Change the location (and perhaps partners) after each actor has said her phrase to their partner a couple of times in that particular volume of voice.

This activity allows the actors to speak with the others in their group. It also lets them vary the volume of their voices. By placing them at different locations, it forces them to think what volume they should use. This will prove beneficial later when certain parts of a script require the voice to be soft or loud. Most actors will stick to a certain volume at first, but by switching the location frequently and often, the actor will become more confident in switching volume.

Supplemental Readings for your Enrichment

Abel, Lisa. Theatre: Art in Action. National Textbook Company. Lincolnwood, IL: 1999.

Chapter 2: Directing & Producing – The Roles of Director and Producer; The production team; The performance space

Chapter 5: Directing & Producing – Choosing a Play; Genre; Working with the Script; Style; Stage Composition

Chapter 8: Directing & Producing – Desire and Dedication

Chapter 11: Directing & Producing – Reader’s Theatre; Musical Theatre; Film and TV; Multimedia and Performance Art

Ball, David. Backwards and Forwards. Southern Illinois University Press. Carbondale, IL: 1983.

Part One: Shape – What Happens That Makes Something Else Happen?; Obstacle, Conflict; Things Theatrical

Part Two: Methods – Exposition; Forwards: Hungry for Next; Image; Theme

Part Three: Tricks of the Trade – Trusting the Playwright; Generalities: Mood, Atmosphere; The Unique Factor; Changing

Eras; Climax; Beginnings/Endings; Rereading; What Next?

Brestoff, Richard. The Great Acting Teachers and Their Methods (vol 1). Smith and Kraus, NY: 1996.

OR

Brestoff, Richard. The Great Acting Teachers and Their Methods (vol 2), Smith and Kraus, NY: 2010.

Brockett, Oscar. History of Theatre (8th ed.). Allyn & Bacon. Boston: 1999.

Directing and directors: England, 393-396, 399-430, 561-565; France, 382-384, 473-475, 556-559; Germany, 314-315, 423-425, 467-470, 552-555; Greece, 24; Italy, 530-531, 539-542; Japan, 623-624; Medieval, 96-97; Russia, 450-453, 480-484, 542-544; United States, 407-408, 514-520, 569-575, 585-588.

Bruder, Cohn, Olnek, Pollack, Previto and Zigler. A Practical Handbook for the Actor. Knopf Publishing Group. NYC: 1986.

Epstein, Sabin R & John D Harrop. Acting with Style. Allyn & Bacon, Inc. Boston: 1990.

Chapter 2: Greek Tragedy

Chapter 3: Shakespeare Tragedy

Chapter 4: Comedy of Manners

Chapter 6: Realism

Epstein, Sabin R & John D Harrop. Basic Acting: The Modular Acting Process. Allyn & Bacon, Inc. Boston: 1996.

First Triad: Shaping the Action

Novelly, Maria C. Theatre Games for Young Performers: Improv and Exercises for Developing Acting Skills (1st edition).

Meriwether Publishing, Colorado Springs, CO: 1985.

Perry, John. Encyclopedia of Acting Techniques. Betterway Books. Cincinnati: 1997.

Chapter 2: The Actor’s Instrument

STUDENT RESOURCES:

Center for Academic Resources

www.cfar.unh.edu; 862-3698

Connors Writing Center

www.unh.edu/writing; 862-3272

****PLEASE NOTE THE UNIVERSITY SUPPORTS ZERO TOLERANCE REGARDING STUDENTS WHO BREAK THE UNIVERSITY ACADEMIC HONESTY POLICY. The full policy description can be accessed on p. 22 of the Student Rights, Rules and Responsibilities Handbook.****

<http://www.unh.edu/student/rights/srrr1011.pdf>

If you are a student with a documented disability who will require accommodations in this course, please register with the Access Office in the Memorial Union Building, Room 118 (862-2607) for assistance in developing a plan to address your academic needs. Students who already registered with the Access Office and wish to receive accommodations in this course are strongly encouraged to share their Accommodation Letter with me in a timely manner.

<http://www.unh.edu/disabilityservices/>