

Theatre/College of Arts and Letters

Theatre 205: Media Acting I

Class Location: Room 10

Days/Time: Mondays and Wednesdays 12:30pm – 2:20pm

Part 1: Course Information

Instructor Information

THR 205: Media Acting I

Section: 001

Instructor: Ryan Patrick Welsh

Office Location: Auditorium 300

Digital Office Hours: Mondays 11:00am – 12:00pm, Tuesdays 12:00pm – 1:00pm

E-mail: welshry2@msu.edu

Introduction

Hello, everyone! I'm excited to go on this journey with you, and to support you throughout our time together. I am committed to your growth as an artist, and to your success in this course and beyond. The hope is that we can collaborate on your education and your needs as a developing artist; please use me as a resource and reach out as much as you like. The space in which we create must be safe, and as such I will work to ensure that each of you feels heard, and that you feel brave enough to *fail forward*. This can be challenging work; we aren't learning something with exact steps or notes for which to practice, we're charting a course through your *creative soul* - which changes every day! Let's be patient with ourselves, with each other, and perhaps most importantly, let's have some fun!

Course Description

Media Acting I will lay the foundation of skills needed to be successful as an actor in media based projects (TV, film, web, commercials, etc.) Throughout this course, you will be introduced to key technical concepts of eye-line for camera, the line of action, dynamic staging, hitting your marks, matching continuity in performance, and shot-design. By mastering these skills that make up the groundwork for the on-camera process, you will have the comfort necessary to allow for truthful performance on screen. We will engage in these concepts through a series of on-camera exercises, viewing of examples of on-camera concepts from produced film and television, basic scene work, on-camera auditions, and a final scene from a contemporary series. Additionally, you will be required to crew the sets for each exercise, giving you a more well-rounded approach and appreciation for the mechanics of a film set.

Diversity, Equity, and Inclusion Statement

As training theatre artists, we must recognize the moment in which we're living and creating. This is a moment where our sights should be set on change, and respect for diverse voices in our field. We are committed to support and recognize the contributions of BIPOC theatre artists, and to the diverse voices within our room by facilitating a safe space for discussion, exploration, and growth. We also recognize that theatre and film in the west both have a history of favoring the voices of cisgender white men and will therefore make concerted efforts to engage with material from writers of diverse backgrounds.

Gender and Identity in Casting

Every effort will be made to cast in a way that feels inclusive, and honors your individual identities. Although I want you to feel challenged in the material you're working on, you will not be expected to perform in any role that you feel is inappropriate for you. That said, not all diverse identities are "front-facing," (ie. I may not know that you identify as a member of the LGBTQI+ community and it would be inappropriate for me to ask or to make assumptions,) and as such, if there is an important aspect of how you identify that want me to keep in mind when assigning material, please communicate your needs with me in private so that I may make the necessary accommodations. This also stands true for front-facing identities as well.

If I am thinking of assigning material that I am not sure will be what you wish to explore in your work, I will reach out privately to discuss. I recognize that discussions around race, gender, and sexual identity are very vulnerable and sensitive, and as such, I want to work to make few assumptions about you as a performer – if I have a question about your comfort with a potential role, I will respectfully ask for your insight and opinion; *"Hey there, actor, I was thinking of assigning you this scene from AMAZING PIECE OF ART in the role of This character. How would you feel about that? Is there a type of role you feel is better suited for who you are as a person and performer?"* This way we can assure that the work you're doing challenges you in the *right* ways.

Prerequisite

- Theatre 101

Textbook & Course Materials

- A LED halo-light and tripod combo: (\$49.98 *highly recommended*)
https://www.amazon.com/10-UBeesize-Photography-Streaming-Compatible/dp/B081ZXPJL1/ref=sr_1_3?crid=1W621XK02H0HK&dchild=1&keywords=led+ring+light+with+stand+and+phone+holder&qid=1596561266&srefix=led+ring+light%2Caps%2C603&sr=8-3
- We will be working on scenes from a variety of films and television shows. Most scripts will be provided as PDFs, or found on www.simplyscripts.com
- You will be required to purchase an SD card with at least 16GB of data. This will be used for your breakout group assignments and in-class scene work.
https://www.amazon.com/SanDisk-Class-UHS-I-Memory-SDSDUNC-016G-GN6IN/dp/B0143RTB1E/ref=sr_1_3?crid=20T7AMWF4WDP8&keywords=16gb+sd+card&qid=1692638805&srefix=16gb+sd+car%2Caps%2C142&sr=8-3
- Clothing should be character appropriate. This doesn't mean a full costume, but it does mean that if you're playing a high powered corporate lawyer, you may want to ditch the PJs in favor of some business/business casual attire for your shoot.
- An external hard drive – this will be used throughout your time in the Media Acting courses. https://www.amazon.com/SAMSUNG-Portable-SSD-1TB-MU-PC1T0T/dp/B0874XN4D8/ref=sr_1_19?crid=U12U9TBM7PI&keywords=ssd&qid=169

[2638882&sprefix=ssd%2Caps%2C146&sr=8-19&ufe=app_do%3Aamzn1.fos.006c50ae-5d4c-4777-9bc0-4513d670b6bc](https://www.desire2learn.com/2638882&sprefix=ssd%2Caps%2C146&sr=8-19&ufe=app_do%3Aamzn1.fos.006c50ae-5d4c-4777-9bc0-4513d670b6bc)

- Students are encouraged to bring water to class in sealable, reusable bottles. All beverages must be in sealed containers. No food is permitted in class.

Role of Instructor and Student Rights

Instructors have a responsibility to push actors to new and exciting choices. Students have a responsibility to keep themselves safe. Instructors and students will engage in a partnership of education free of coercion.

Course Requirements

- Internet connection (DSL, LAN, or cable connection desirable)
- Access to *Desire2Learn* (D2L)
- Access to video editing software – Shotcut.com (*free option*)

Requirement of Students

- Respect, support, and encouragement of classmates.
- Attendance, focus, listening, and active participation in each class.
- Applied understanding of terms/theory covered in readings, class discussions, writings, and exams.
- Submit assignments on time. Meet memorization deadlines. Present performance projects on time.
- Demonstrate professionalism inside and outside of the classroom. Adhere to rules set forth in the department's handbook.
- Rehearsals outside of class will be required. Being disrespectful of your partner's time may result in penalties. This means showing up to agreed upon rehearsals or giving ample notice if you need to cancel. It also means making best efforts to find a time to rehearse that works in both schedules.
- Devices must be silenced. Using a device which distracts you or your classmates is not permitted.
- Step up to attentively act as crew for the scenes of others.
- Clean studio policy: Studio must be kept clean and restored following each class. Students may not depart until the studio has been restored. No food or beverage is permitted besides water.

Participation

Participation includes: your willingness to volunteer with a positive attitude for class work and exercises, to speak up in discussions with pertinent comments or questions, engaged listening,

and being supportive and respectful to your classmates at all times. Responsibilities also include participation in exercises that require physical and emotional involvement. Please see the “Safety and Privilege of Egress” policy below.

Course Structure

Parts of this course will utilize the course management system, Desire2Learn, and you will need your MSU NetID to login to the course from the [D2L homepage \(http://d2l.msu.edu\)](http://d2l.msu.edu).

In [D2L](#), you will access course materials, and additional resources. Activities may consist of readings, discussion forums, email, journaling, wikis, and other online activities.

Primarily, the course is an active studio class where in-class participation in exercises and performances will make up the bulk of your grade.

Technical Assistance

If you need technical assistance at any time during the course or to report a problem you can:

- Visit the [Distance Learning Services Support Site](#)
- Visit the [Desire2Learn Help Site \(http://help.d2l.msu.edu/\)](http://help.d2l.msu.edu/)
- Or call Distance Learning Services: (800) 500-1554 or (517) 355-2345

Resource Persons with Disabilities (RCPD)

- To make an appointment with a specialist, contact: (517) 353-9642
Or TTY: (517) 355-1293
- Web site for RCPD: <http://MYProfile.rcpd.msu.edu>

Part 2: Course Objectives

Course Goals

This course aims to achieve the following:

- Gain mastery of basic on-camera techniques: eyelines, hitting your mark, matching actions, playing from less-is-more.
- Learn and practice good on-set actor etiquette.
- Learn the various functions of each crew member on-set.
- Learn terminology used on set by actors and crew members alike.
- Increase awareness of industry expectations and trends as they relate to professional actors.
- Understand the unique requirements of an on-camera audition vs a stage audition.
- Improve understanding of industry accepted film and TV script formats and how to navigate for the information needed as an actor.
- Improve your ability to examine your personal work, and the work of others. Gain comfort with the camera rolling on you.
- Build awareness of dynamic staging for camera.

- Practice entrepreneurial prowess through original written scenes.
- Learn the basic building blocks of a shot-design.
- Increase access to your vulnerability as an actor to create deeper work.
- Develop a working knowledge of basic editing software.

You will meet the objectives listed above through a combination of the following activities in this course:

- Participation in In-class rehearsals and performances.
- Participation as “crew” during shoot days.
- Participation in breakout groupwork.
- Written reflections on the material.
- Viewing and written reflection of two current films (streaming) from the provided list on D2L.
- Editing your final scenes.
- Verbal and written feedback from the instructor on performances and assignments.

Innovative Actor Training

The acting area in the Department of Theatre recognizes the unique path each theatrical artist must forge that may take the actor to places beyond or alongside acting. To that end, the acting area is devoted to support experimentation to create innovative and entrepreneurial experiences where actors push their work to territory beyond the expected role of the actor.

ABSENCES

The Department’s performance class absence policy of normally 2 absences per class will still be followed, however during these trying times we understand when technical, emotional, and health issues may prevent you from attending synchronous classes. Please keep your instructor aware prior to class if possible if you are unable to attend. The individual instructor has the right to count absences as excused or unexcused.

Part 3: Course Outline/Schedule

Performance Projects

On-camera monologue: You will have two parts to perform with this exercise – your memorized monologue as translated for the screen, and you will also be filmed as you listen, in character, to another monologue.

DINNER SCENE (Matching Action and Propwork Scene): So much of the editing process is dependent on the performer’s ability to develop and match continuity of action. What better way to test that than through one of the most action and prop intensive activities—Eating!

MEDICAL DRAMA SCENE (Dynamic Staging and High Stakes): We're looking at how to create dynamic staging within scenes and how to embrace high stakes scenes.

On-Camera Auditions: We will explore the technique of applying camera knowledge to the specific demands of an on-camera audition.

Final scene: Using all of the concepts explored and skills acquired throughout the semester, you will prepare a scene from an episode of a contemporary series.

Original V.O. Scene: Using a piece of visual artwork as a prompt, you will write a brief 30-60 second internal monologue of a character inspired by the prompt. Then, using storyboards you create as a guide, you will shoot the visual component for your monologue. This will be edited together and submitted as your final.

**Your performances will be assessed according to your own ability to comprehend and execute the work. You will be evaluated with consideration of your individual progression and not in comparison to your classmates' level of previous knowledge, experience, or progression.*

Participation

COURSE CALENDAR*

WEEK ONE: (8/28 + 8/30)

Introduction. Syllabus. Terminology and on-set expectations overview.

- Exercise: Co-Star one-liner.
- Viewing/Discussion: scenes and clips from films with a focus on the concept of Less is More.
- Exercise: Fill the space exercise (using 1-Minute Monologue).

Assign 1-Minute Monologue.

-----ON-CAMERA MONOLOGUES (9/6 - 9/20)-----

WEEK TWO: (HOLIDAY-NO CLASS + 9/6)

Shoot Days – Monologues

Assign Matching Action/Propwork Scene and groups

WEEK THREE: (9/11 + 9/13)

Shoot Days – Monologues

Breakout Group: Rehearse Matching Action Scene

WEEK FOUR: (9/18 + 9/20)

Shoot Days – Monologues

Breakout Group: Rehearse Matching Actions Scene

Viewing/Discussion: Scenes from films/TV that provide excellent examples of dynamic staging.

Principles of need-motivated action.

Assign Medical Drama Scene and partners

-----DINNER SCENE (MATCHING ACTIONS & PROPWORK) 9/25 - 10/11-----

WEEK FIVE: (9/25 + 9/27)

Shoot Days – Dinner Scene

WEEK SIX: (10/2 + 10/4)

Shoot Days – Dinner Scene

WEEK SEVEN: (10/9 + 10/11)

Shoot Days – Dinner Scene

Viewing and Discussion: *The Cutting Edge*. Basics of editing and how it impacts performance.

Rehearse Medical Drama Scenes

Breakout Group: Storyboard assignment

-----**MEDICAL DRAMA SCENE (DYNAMIC STAGING AND HIGH STAKES) 10/16 - 11/1**-----

WEEK EIGHT: (10/16 + 10/18)

Shoot Days – Dynamic Staging

WEEK NINE: (10/23 + 10/25)

Shoot Days – Dynamic Staging

WEEK TEN: (10/30 + 11/1)

Shoot Days – Dynamic Staging

On Camera Audition workshop – what makes a good on-camera audition? Analyzing a script and mining for details – making informed choices.

Assign: *On Camera Audition Sides*.

Assign: *HBO Scenes and parnters*.

-----**INTRODUCTION TO ON-CAMERA AUDITIONS (TV AND COMMERCIAL) 11/6 - 11/15**-----

WEEK ELEVEN: (11/6 + 11/8)

On Camera Auditions #1. Playback and Discussion.

Assignment: *Complete Self-Tape Audition and bring in on 11/20 for in-class review and critique)*

WEEK TWELVE: (11/13 + 11/15)

Self-Tape Audition in-class viewing and critique.

-----**FINAL SCENE ASSIGNMENT 11/20 - 12/4**-----

WEEK THIRTEEN: (11/20 + 11/22)

Rehearsal Days for Final Scene Assignment

WEEK FOURTEEN: (11/27 + 11/29)

Shoot Days – Final Scene

Breakout Group: Original V.O. Scene prep

WEEK FIFTEEN: (12/4 + 12/6)

Shoot Days – Final Scene

Breakout Group: Original V.O. Scene prep

FINALS WEEK:

Wrap out discussion of takeaways. Screen edits of HBO scenes and Original V.O. Scenes.

Schedule may change according to the needs of the class and the discretion of the instructor.*Part 4: Grading Policy****Filmed Scene Rubric**

Categories	5 – exemplary	4 – exceeds expectations	3 – meets expectations	2 – approaching expectations	1 – does not meet expectations
Connection to text	<i>Actor has incorporated into performance an exceptional understanding of the entire play, the style, and the has an apparent deep understanding of the subtext in each moment. The actor has made choices motivated and justified within the text, can discuss the choices with depth and clarity. The performance is clearly a part of a greater whole, with a clear moment before, and tracks within the overall character journey.</i>	<i>The actor has incorporated into performance many elements of the play and style, but is missing a component or two that would add depth and richness to the performance. The actor can discuss text-based choices with depth and clarity. The moment before is clear.</i>	<i>The actor has made choices that are justified within the context of the scene, but ignore how the rest of the play may influence the present moment. The actor has thought about the choices and can discuss them adequately – though more depth would be welcomed. The scene is clear and justified within itself, but lacks a clear moment before or overall journey.</i>	<i>Some of the actor's choices are justified and motivated by an understanding of the text and style of the play. Many choices are not well supported by text. The actor struggles to discuss the performance within the context of the play.</i>	<i>The actor's choices are not justified by the text. The actor is unable to discuss the text with any insight, depth, or clarity.</i>
Connection to scene partner	<i>The actor is actively listening to the scene partner. Each reaction is motivated and truthfully connected to a line or action performed by the scene partner. The relationship between the characters is clear and dynamic within the performance.</i>	<i>The actor is listening to the scene partner. Many reactions are clearly connected to a line or action performed by the scene partner. The performance is mostly in the moment with the other, and only at times planned independently.</i>	<i>The actor clearly listens and reacts to the most impactful lines/moments of the other character, though isn't as present in the moment to moment work. The actor's performance is flexible to change (based on the other actor) in moments, but remains largely planned.</i>	<i>The actor's performance is mostly planned and remains rigid to influence/change by the other. Reactions are planned and disconnected from what the other actor is doing.</i>	<i>The actor "checks out" during the other actor's lines, doesn't react to important moments, and doesn't allow for any change/influence from the other performer.</i>
Characterization	<i>The actor fully and richly embodies the character in body and voice through clear physical and vocal choices. The performance is transformative and detailed in its portrayal of the character. Qualities like the character's age,</i>	<i>The actor has made clear choices about how the character lives/plays in them. The vocal and physical choices are strong, yet still need a</i>	<i>The actor's character choices are believable and clear within the personal context of the actor and the scene, though lack deeper contextual character detail.</i>	<i>The actor is unable to identify many important character details and has not implemented much of the character's context into performance. Limited</i>	<i>The actor is unable to identify <u>any</u> character details and has built a performance completely disconnected from character context. No apparent physical or vocal command in the role.</i>

	<i>socio-economic status, lifestyle, geographic location and origin, inherent introversion/extroversion, and context of the action of the play are at play in the performance.</i>	<i>little more work before they're fully implemented in the performance.</i>	<i>The actor may have identified important physical and vocal character details, but is unable to incorporate some of them in performance</i>	<i>physical and vocal command in the role.</i>	
Preparation	<i>The actor was completely off book from the first in-class showing of the work. Notes from in-class work were implemented in out-of-class rehearsals and progress in the scene was evident in the final performance. All necessary props and important costume pieces were supplied for the scene from the first showing. The actor took time to prepare physically, vocally, and emotionally for each showing of the work.</i>	<i>The actor was completely off book from the first in-class showing of the work. Most of the notes from in-class work were implemented between showings – though some notes were not addressed. Necessary props and costume pieces were not supplied until after the first showing.</i>	<i>The actor was mostly off book for the first in-class showing of the work. The biggest notes were implemented between showings, but many were not address. Necessary props and costume pieces were not supplied until the final performance of the scene.</i>	<i>The actor struggled to get off-book until the final performance. Most notes were not implemented. The actor failed to supply all necessary props and/or costume pieces.</i>	<i>The actor was not off-book – clearly struggling with lines during the final performance. Notes were not addressed in any meaningful way. No effort at supplying necessary props and/or costume pieces.</i>
Camera Craft	<i>The actor fully incorporated principles of good camera craft, including: adjusting the performance to the frame, clear communication with DP and Director, hitting marks, matching actions and mindful continuity.</i>	<i>The actor displays a good understanding of most aspects of camera craft. Problems with continuity or communication occur from time to time.</i>	<i>The actor was able to incorporate some elements of good camera craft, but struggled with creating continuity in performance. Additional takes were necessary to account for mistakes in camera craft.</i>	<i>The actor struggles to incorporate elements of good camera craft. Little to no effort and maintaining continuity or adjusting the performance to the frame.</i>	<i>The actor made no visible effort to practice good camera craft.</i>

Graded Course Activities

The table below describes the graded course activities including points and activity description. The first column includes the points possible, and the second column includes a description for each activity.

<i>Points</i>	<i>Description</i>
10	On-Camera Monologue
15	Dinner Scene
15	Medical Drama Scene
15	On-Camera Auditions
15	Final Scene
15	Original V.O. Scene
15	Participation
100	Total Points Possible

**Late
Work
Policy**

It is up
to the
sole

discretion of the instructor as to whether late assignments will be accepted. Assume not, in most

cases.

Viewing Grades

Grades will be available for viewing within two weeks of the due date on D2L.

45 DAYS

I will keep exams/papers which have not been picked up for 45 days from the end of the semester. At that point, I will destroy the papers and your grade is final, not subject to appeal.

Letter Grade Assignment (Grading Scale)

The table below describes the relationships between letter grades, percent, and performance. The first column describes the letter grade. The second column describes the percentage associated with that letter grade. The third column describes the performance represented by that letter grade and percentage.

<i>Letter Grade</i>	<i>Percentage</i>	<i>Performance</i>
4.0	93 to 100%	Excellent Work
3.5	88 to 92%	Very Good Work
3.0	83 to 87%	Good Work
2.5	78 to 82%	Above Average Work
2.0	73 to 77%	Average Work
1.5	68 to 72%	Below Average Work
1.0	60 to 72%	Poor Work
0.0	59% and below	Failing Work

ONLINE SIRS

Michigan State University takes seriously the opinion of students in the evaluation of the effectiveness of instruction and has implemented the Student Instructional Rating System (SIRS) to gather student feedback (<https://sirsonline.msu.edu>). This course utilizes the online SIRS system, and you will receive an e-mail during the last two weeks of class asking you to fill out the SIRS web form at your convenience. In addition, participation in the online SIRS system involves grade sequestration, which means that the final grade for this course will not be accessible on STUINFO during the week following the submission of grades for this course unless the SIRS online form has been completed. Alternatively, you have the option on the SIRS website to decline to participate in the evaluation of the course. We hope, however, that you will be willing to give us your frank and constructive feedback so that we may instruct students even better in the future. If you access the online SIRS website and complete the online SIRS form or decline to participate, you will receive the final grade in this course as usual once final grades are submitted.

Part 5: Course Policies**Commit to Integrity: Academic Honesty**

Article 2.3.3 of the [Academic Freedom Report](#) states that "The student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards." In addition, the (insert name of unit offering course) adheres to the policies on academic honesty as specified in General Student Regulations 1.0, Protection of Scholarship and Grades; the all-University Policy on Integrity of Scholarship and Grades; and Ordinance 17.00, Examinations. (See [Spartan Life: Student Handbook and Resource Guide](#) and/or the MSU Web site: www.msu.edu.)

Therefore, unless authorized by your instructor, you are expected to complete all course assignments, including homework, lab work, quizzes, tests and exams, without assistance from any source. You are expected to develop original work for this course; therefore, you may not submit course work you completed for another course to satisfy the requirements for this course. Also, you are not authorized to use the www.allmsu.com Web site to complete any course work in this course. Students who violate MSU academic integrity rules may receive a penalty grade, including a failing grade on the assignment or in the course. Contact your instructor if you are unsure about the appropriateness of your course work. (See also the [Academic Integrity](#) webpage.)

Limits to Confidentiality

Essays, journals, and other materials submitted for this class are generally considered confidential pursuant to the University's student record policies. However, students should be aware that University employees, including instructors, may not be able to maintain confidentiality when it conflicts with their responsibility to report certain issues to protect the health and safety of MSU community members and others. As the instructor, I must report the following information to other University offices (including the Department of Police and Public Safety) if you share it with me:

- Suspected child abuse/neglect, even if this maltreatment happened when you were a child,
- Allegations of sexual assault or sexual harassment when they involve MSU students, faculty, or staff, and
- Credible threats of harm to oneself or to others.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that individual. If you would like to talk about these events in a more confidential setting you are encouraged to make an appointment with the MSU Counseling Center.

Inform Your Instructor of Any Accommodations Needed

From the Resource Center for Persons with Disabilities (RCPD): Michigan State University is committed to providing equal opportunity for participation in all programs, services and activities. Requests for accommodations by persons with disabilities may be made by contacting the Resource Center for Persons with Disabilities at 517-884-RCPD or on the web at rcpd.msu.edu. Once your eligibility for an accommodation has been determined, you will be issued a Verified Individual Services Accommodation ("VISA") form. Please present this form to me at the start of the term and/or two weeks prior to the accommodation date (test, project, etc.). Requests received after this date may not be honored.

Understand When You May Drop This Course**Drops and Adds**

The last day to add this course is the end of the first week of classes. The last day to drop this course with a 100 percent refund and no grade reported is (_____). The last day to drop this course with no refund and no grade reported is (_____). You should immediately make a copy of your amended schedule to verify you have added or dropped this course.

Commercialized Lecture Notes

Commercialization of lecture notes and university-provided course materials is not permitted in this course.

Internet

Some professional journals will not consider a submission for publication if the article has appeared on the Internet. Please notify your instructor in writing if you do not want your course papers posted to the course Web site.

SAFETY AND PRIVILEGE OF EGRESS

The study of Theatre and Dance involves intensive physical and emotional challenges. Every effort is made to provide a supportive and safe learning environment. To aid in this regard, students enrolled in Theatre and Dance courses are responsible for the following standards:

- (1) All members of the class, including the instructor, are to be treated with respect. No one may intentionally hurt himself or herself, another person or the physical space and its contents at any time.
- (2) Students have the right to egress from any class activity, to step out of work that they believe may compromise their well-being.
- (3) Students will not abuse the privilege of egress, a privilege that will be respected by the classroom community.
- (4) Students are responsible for informing faculty of anything that might limit their full participation in the class (injuries, restrictions, etc.) Physical contact, between student and student, as well as student and instructor, can be expected in the practice of Theatre and Dance. A student who does not wish to be touched, for whatever reason, is responsible for informing the instructor. An instructor will clearly define the pedagogical purpose and the specific physical contact that may arise from a given exercise.

Disruptive Behavior

Article 2.III.B.4 of the [Academic Freedom Report \(AFR\)](#) for students at Michigan State University states: "The student's behavior in the classroom shall be conducive to the teaching and learning process for all concerned." Article 2.III.B.10 of the [AFR](#) states that "The student has a right to scholarly relationships with faculty based on mutual trust and civility." [General Student Regulation 5.02](#) states: "No student shall . . . interfere with the functions and services of the University (for example, but not limited to, classes . . .) such that the function or service is obstructed or disrupted. Students whose conduct adversely affects the learning environment in this classroom may be subject to disciplinary action through the Student Judicial Affairs office.

Attendance

Students whose names do not appear on the official class list for this course may not attend this class. Students who fail to attend the first four class sessions or class by the fifth day of the semester, whichever occurs first, may be dropped from the course.

Attendance Policy

- Your absence will negatively affect your classmates' experience. **Your goal for this class should be zero absences.** Students may use up to 2 **unexcused absences without penalty.** Be respectful of scene partners when planning.
- Every unexcused absence after 3 results in reduction of your final grade by 0.5 points.
- Whether or not an absence will count as "excused" is at the **sole discretion of the instructor.** A class will only be considered excused if arrangements have been made with the professor in **advance** of the missed class. Conferences, performances, educational activities, and health are all potential reasons to request an excused absence, but these may require documentation and are the sole discretion of the instructor. See the final page for MSU Grief Absence Procedures.
- Absences of any kind do not excuse you from class responsibilities.
- **Tardiness:** 3 lates will be counted as 1 absence. Lateness of more than 20 minutes will be counted as an absence. When arriving late, never interrupt any exercise or performance in progress.
- **Preparedness:** Coming to class unprepared (ie. wearing constrictive jeans or without having memorized an assignment) may be considered a tardy or an absence, at the discretion of the instructor.
- At the discretion of the instructor, leaving class early may be counted as a tardy or as an absence.
- **Class/Rehearsal/Performance Policy:** This is a department policy and applies only to those involved in department productions. This class allows up to two unexcused absences. You may use these at any time and it will not affect your grade or your participation in rehearsals or performances. If you miss class again and have exceeded the number of allowed absences, **you will not be allowed to attend that evening's rehearsal or performance.**

Penalties for absences:

- 2 unexcused absences = no grade reduction
- 3 unexcused absences = a 0.5 reduction of your final grade
- 4 unexcused absences = a 1.0 reduction of your final grade
- 5 unexcused absences = 2.0 reduction of your final grade
- 6 unexcused absences = automatic failure of course

Build Rapport

If you find that you have any trouble keeping up with assignments or other aspects of the course, make sure you let your instructor know as early as possible. As you will find, building rapport and effective relationships are key to becoming an effective professional. Make sure that you are proactive in informing your instructor when difficulties arise during the semester so that we can help you find a solution.

Complete Assignments

Assignments for this course will be submitted electronically through [D2L](#) unless otherwise instructed. Assignments must be submitted by the given deadline or special permission must be requested from instructor before the due date. Extensions will not be given beyond the next assignment except under extreme circumstances.

All discussion assignments must be completed by the assignment due date and time. Late or missing discussion assignments will affect the student's grade.

RELIGIOUS OBSERVANCES

Campus policy regarding religious observances requires that faculty make every effort to deal reasonably and fairly with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required assignments/attendance. If this applies to you, please speak with me directly as soon as possible at the beginning of the term.

DISCRIMINATION AND HARASSMENT

Michigan State University is committed to maintaining a positive learning, working, and living environment. MSU prohibits acts of discrimination or harassment against any University community member on the basis of age, color, gender, gender identity, disability status, height, marital status, national origin, political persuasion, race, religion, sexual orientation, veteran status, or weight. Individuals who believe they have been discriminated against should contact The Office of Institutional Equity.

GRIEF ABSENCES

MSU's Grief Absence Policy can be found here:

<https://reg.msu.edu/AcademicPrograms/Text.aspx?Section=112#s13216> Students seeking a grief absence should complete the Grief Absence Request Form found at <https://reg.msu.edu/> under 'Student Services – Grief Absence Request Form.' Students will be asked to supply information on the nature of the loss, the date they became aware, and the expected period of absence. Once completed, the information is routed to the Assoc. Dean of the student's college and must be received prior to the student leaving campus. The student will receive a confirmation and reminder that supporting documentation must be provided to the Dean's office. Once the administrator has either approved or denied the request, the student will receive a message

notifying them of the decision. If approved, instructors will be notified by the appropriate dean's office of the period of absence.

DISCLAIMER

The course instructor is not a medical doctor. Always seek advice from your medical professional.