**Intermediate Acting**  
THTR 321-001 and 321L-020  
Fall 2018  

Professor: Rosie Brownlow-Calkin / brownlowr@sfasu.edu  
Class Time: M 9-9:50, WF 9-10:50  
Room: The Downstage  
Office Hours: M 11-1, T 10:30-1:30 or by appointment

In Beginning Acting, you learned that acting is "living truthfully under imaginary circumstances". You learned to talk and listen, and to play actions and objectives. In other words, you learned how to live truthfully. These basic principles will serve as the foundation of our work this semester as we focus on integrating the second and equally vital part of this definition into your acting practice - imaginary circumstances.

Intermediate Acting is a monologue and scene-study based course centered around characterization, script analysis, and personalizing heightened text. We will begin with a brief review of concepts learned in Beginning Acting (this will also allow us to build a common vocabulary and understanding, as you are coming to this class from multiple Beginning teachers and curriculums, and I am new to SFA). From there, we will embark on monologue work using *Spoon River Anthology* by Edgar Lee Masters. Next, we will work on scenes from Ibsen’s *A Doll’s House*. After Thanksgiving break, we will work the semester’s material in the Turner to concretize the process of bridging the gap between classroom work and performance.

**Program Learning Outcomes Supported in this Course**

1) The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic. (All degree plans)

3) The student will demonstrate collaborative and/or leadership competencies appropriate to participate or take a leadership role in a theatrical production. (All degree plans)

4) The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships. (All degree plans)

6) The student will demonstrate intermediate to advanced competence in one or more theatre specializations. (BA)

8) The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty. (BFA)

9) The student will be able to present an effective presentation appropriate to the student’s specialization. (BFA)

**Student Learning Outcomes Supported in this Course (and supported PLOs)**

- A strong foundation in the technique of personalization (PLOs 4, 6, 8, 9)
- An understanding of how to analyze and prepare a role for performance (PLOs 1, 4, 6, 8)
• Increased ownership, range, ease and groundedness in performance, particularly in the performance of heightened realistic text (PLOs 3, 4, 6, 8, 9)

Catalogue Description
Three semester hours, one hour lecture, four hours lab per week.
Designed to give the student actor the opportunity to explore the acting process through modern realistic dramatic literature and to continue his/her development of a method for building an honest and believable character.

Grading Policy
Participation/Effort 50%
Papers 20%
*Spoon River Anthology* performance 15%
*A Doll's House* performance 15%

Required Reading
• *Spoon River Anthology* by Edgar Lee Masters
• *A Doll’s House* by Henrik Ibsen, translated by Rolf Fjelde

Classroom Policies
• NO CELL PHONES.
• No gum chewing or eating are allowed in the class.
• Any drinks must be in a non spill container.
• Wear black clothing that permits you to move freely and comfortably.
• Always come to class with writing utensil and paper. Use of computers for note-taking is not permitted.
• Talking amongst classmates during, before, or after classwork is distracting and disrespectful. Quiet attention required.

Attendance/Tardiness
Because acting happens in the moment and depends on partners and observers showing up, the class suffers when people are absent, and it is impossible to make up work from home.
Furthermore, because acting involves a high degree of vulnerability and concentration, latecomers can cause unpleasant disruptions. If you are sick or have a conflict and need to miss a class, please notify me in advance by email. Each absence that is not cleared in advance as well as each and any absence beyond three will lower your semester grade by 5%. Exceptions are made on a case-by-case basis in case of serious emergency or illness. It is school-wide policy that ten or more absences will result in an automatic semester grade of F. And please, do not be late.

Papers
As part of your coursework, you will complete two papers this semester. Paper 1 will discuss the acting in *Sweat* and is due 10/15 at the beginning of class. Paper 2 will discuss the acting in *Oklahoma* and is due 11/12 at the beginning of class. Additionally, you may write up to two extra
credit papers discussing the acting in Downstage productions or the Reduced Shakespeare Company. These are due one week after the production closes. You may only write about one Downstage production only. All papers should be submitted to me via email in an attachment.

**Diversity and Inclusion**
This class may engage in material covering a diverse range of race, color, religion, national origin, sex, age, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated and may constitute disruptive behavior under the student code of conduct.

**Students with Disabilities**
Throughout this class you will be asked to share your thoughts in class and in writing. If English is not your first language or if you experience a speech, vision, hearing, or other learning difficulty, please bring this to my attention.

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

**Academic Honesty**
Go see the plays you are required to see. And whenever you are writing something for this class, make sure you are using your own words and your own thoughts. Any instance of plagiarism or academic dishonesty will result in a 0 grade on the assignment. There will probably be other very unpleasant consequences. It’s not worth it.

**Course Schedule (subject to change)**
**August and September**

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<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Weds 8/29</td>
<td>Introductions and syllabus</td>
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<td>Ensemble-building exercises</td>
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<td>Fri 8/31</td>
<td>Monologue day</td>
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<td>Actions and objectives review</td>
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<tr>
<td>Mon 9/3</td>
<td>Actions and objectives</td>
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<tr>
<td>Weds 9/5</td>
<td>Nursery rhymes</td>
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Fri 9/7  No class - complete Brightspace assignment

   “Actions and Objectives undercover”

Mon 9/10 No class - complete Brightspace assignment

   “My journey in class thus far”

Weds 9/12  *Spoon River Anthology* analysis

Fri 9/14  *Spoon River Anthology* analysis

Mon 9/17  Work *Spoon River Anthology* pieces

Weds 9/19  Work *Spoon River Anthology* pieces

Fri 9/21  Work *Spoon River Anthology* pieces

Mon 9/24  Exercises with *Spoon River Anthology*

Weds 9/26  Exercises with *Spoon River Anthology*

Fri 9/28  Present *Spoon River Anthology* pieces with notes

**October**

Mon 10/1  Final *Spoon River Anthology* presentation

Weds 10/3  Personalization

Fri 10/5  Personalization

Mon 10/8  Personalization

Weds 10/10  *A Doll’s House* analysis

Fri 10/12  *A Doll’s House* character analysis

Mon 10/15  *Sweat* discussion

   *Due: Sweat papers*

Weds 10/17  *A Doll’s House* script analysis

Fri 10/19  Personalization with *A Doll’s House*
Mon 10/22  Personalization with *A Doll's House*

Weds 10/24  Personalization with *A Doll's House*

Fri 10/26  Personalization with *A Doll's House*

Mon 10/29  Work *A Doll's House* scenes

Weds 10/31  Work *A Doll's House* scenes

**November**

Fri 11/2  Work *A Doll's House* scenes

Mon 11/5  Exercises with *A Doll's House*

Weds 11/7  Present *A Doll's House* scenes with notes

Fri 11/9  Present *A Doll's House* scenes with notes

Mon 11/12  *Oklahoma* discussion

            *Due: Oklahoma papers*

Weds 11/14  *A Doll's House* Round Robin

Fri 11/16  Final presentation of *A Doll's House* scenes

Mon 11/19  No class (Thanksgiving break)

Weds 11/21  No class (Thanksgiving break)

Fri 11/23  No class (Thanksgiving break)

Mon 11/26  Work *Spoon River Anthology* pieces in the Turner

Weds 11/28  Work *Spoon River Anthology* pieces in the Turner

Fri 11/30  Present *Spoon River Anthology* pieces in the Turner

**December**

Mon 12/3  Work *A Doll's House* scenes in the Turner
Weds 12/5  Work *A Doll’s House* scenes in the Turner

Fri 12/7  Present *A Doll’s House* scenes in the Turner

Mon 12/10  Final (8-10 AM). *No class activities scheduled at this time.*