Intermediate Acting
Fall 2019
THTR 321-001 and 321L-020

Professor: Kristen Blossom
Class Time: M 9-9:50a, WF 9-10:50a
Room: Griffith Fine Arts 100 (The Downstage)
Office Hours: M 2-4p, W 2-5p or by appointment

Guided by Patsy Rodenburg, we will explore presence, listening, action, how an actor moves from script to performance, and characterization. We will learn script analysis and how to develop fleshed out and believable characters.

Further, we will delve into the Demidov Acting Technique, honing spontaneity, improvisation and creative freedom.

Grading Policy
Engagement / Effort 40%
Performances 40%
The Second Circle Quiz 20%

Grade Scale: (0-59) F (60-69) D (70-79) C (80-89) B (90-100) A

Engagement / Effort: The expectation in this class is that you are fully engaged as an artist for each class session. You must be present and ready to work at the beginning of each class. You are expected to be mentally, emotionally, and physically prepared. You will be asked to engage as a student, artist, and collaborator every day. You should meet or exceed the expectations of the course, the School of Theatre, and the University. Below is a breakdown of those expectations. Additionally, this is an upper level course. It assumes that you are serious about a career as a professional actor. You should expect to commit significant out of class time to preparation and rehearsal. You must treat this out of class work as a serious commitment. If I receive more than two complaints about any student's presence, preparation, or participation in outside rehearsals, that student will be asked to withdraw from the class.
A – Student shows a heightened level of attention, commitment, and effort.
B – Student shows an acceptable level of attention, commitment, and effort.
C – Student is present and not disruptive or obviously disengaged.
D – Student is present and mildly disruptive or disengaged.
F – Student is present and significantly disruptive or disengaged.
O – Student is not present or asked to leave class.

A Note on Memorization: Memorization is a base level expectation for actors. You must memorize early and be ready to work off-book. If you show up to a workshop or a
performance not fully off-book, you will automatically receive a zero for that workshop or performance. If you struggle with memorization please let me know, and I will give you tools to help.

**Required Text**
The Second Circle by Patsy Rodenburg

**Classroom Policies**
As a student in a pre-professional theatre program you should approach class in the same way that you would a rehearsal. You should be on time. You should be prepared. You should leave any outside concerns at the door. Failure to follow any of the following expectations may result in being dismissed from class and counted absent (unexcused).

1 NO CELL PHONES for any reason. Any instance of cell phone use during class counts as a tardy.

2 Always come to class with a writing utensil and paper.

3 Disorderly conduct or talking inappropriately in class is not permitted.

4 All Acting, Movement, and Theatre Speech classes at SFA require the wearing of black movement clothing. This is a common practice in many Theatre training programs. It is intended to create a sense of neutrality across the performers, make it easier to step in and out of character, and help the performance classroom feel like a space where art is made. Your clothing should be solid black and not include designs, images or words. Small brand logos are acceptable. Your clothes should effectively cover your body through a range of movement possibilities. Further, no hats may be worn. If you must cover your hair, skullcaps are acceptable. If you are not wearing class appropriate clothing, you will be asked to leave, and receive an absence for the day, as well as, a zero engagement score for the day.

5 This class requires significant physical interaction between students. Please come to class clean, and with nails trimmed.

6 Jewelry should be removed before class. This includes necklaces, long, dangling earrings, watches, body piercings and large rings. This prevents potentially dangerous snags on your own body or other’s bodies.

7 Soft soled movement or athletic type shoes shall be worn for class. On occasion, we will work with bare feet. I would encourage black shoes, but as quality movement shoes are expensive any color is acceptable.
8 Bring a no-spill water bottle to class. Only water is allowed. Fill it before class; you can’t leave class to fill it. No food in class (this includes gum and candy).

9 Hair should be pulled out of the face.

10 Assist in keeping the space clean, organized and ready for the next class.

**Quizzes**
There will be 1 quiz on the required text.

**Journal**
You will make an entry for each and every rehearsal and private work session. Taking notes on character history, discoveries, challenges, script analysis etc. Must include at least 3 different talking points per entry.

**Attendance/Tardiness**
Theatre is an intrinsically collaborative art, and the practical application side of your training occurs largely in the classroom. Therefore, your absence from class impacts not only your learning, but also the learning of the other students. You should not miss class.

- You may miss two classes without penalty. Please email me in advance.
- Each absence beyond two lowers your semester grade by 10%. Exceptions are made on a case-by-case basis in case of serious emergency or illness and will require documentation.
- Three instances of tardiness, cell phone use or leaving class early counts as one absence.
- As stated by School policy: Seven (7) absences in a T/TH class or ten (10) absences in a MWF class will result in an automatic failure of the course.

**Late Work**
All assignments should be handed in in class by the beginning of class. Any assignment will be marked off 10% for each day it is late.

**Academic Integrity (A-9.1)**
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

Withheld Grades Semester Grades Policy (A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Diversity and Inclusion
This class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, age, gender, 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
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/

Program Learning Outcomes
• This course applies to the following School of Theatre Program Learning Outcomes at an introductory level.
• The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic. (All Degree Plans)
• The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships. (All Degree Plans)
• The student will demonstrate competence in one or more areas of theatre specializations. (BA)
• The student will demonstrate collaborative and/or leadership competencies appropriate to participate or take a leadership role in an effective theatrical production. (All Degree Plans)
• 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)
• The student will be able to present an effective presentation appropriate to the student’s specialization. (BFA)

**Student Learning Outcomes**
• Upon successful completion of the course, the student will be able to:
• Analyze a dramatic text and interpret a character. (PLO:A)
• Explain fundamental concepts of modern acting theory. (PLO:B)
• Employ standard acting vocabulary. (PLOs:A,C)
• Articulate a basic personal artistic process. (PLOs:C,D,E,F)
• Translate critical analysis into specific vocal and physical choices. (PLOs:A,C,E,F)
• Demonstrate the ability to work cooperatively on a creative/interpretive project. (PLOs:B,D)

**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.

**Course Schedule (subject to change):**
<table>
<thead>
<tr>
<th>Week of Aug 26</th>
<th>Syllabus &amp; Intro</th>
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<tbody>
<tr>
<td>Week of Sept 2</td>
<td>How to Move into Second Circle &amp; Exercises</td>
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<tr>
<td>Week of Sept 9</td>
<td>Heightened Emotional Release &amp; Exercises</td>
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<tr>
<td>Week of Sept 16</td>
<td>Intro to the Demidov Acting Technique &amp; Exercises</td>
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<td><strong>Week of Sept 23</strong></td>
<td><strong>The Second Circle Quiz</strong></td>
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<td>Week of Sept 30</td>
<td>Rehearsal &amp; Exercises</td>
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<td>Week of Oct 7</td>
<td>Rehearsal &amp; Exercises</td>
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<td>Week of Oct 14</td>
<td>Rehearsal &amp; Exercises</td>
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<td>Week of Oct 21</td>
<td>Rehearsal &amp; Exercises</td>
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<td><strong>Week of Oct 28</strong></td>
<td><strong>Scene 1 Performances &amp; Journal Due</strong></td>
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<td>Week of Nov 4</td>
<td>Rehearsal &amp; Exercises</td>
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<td>Week of Nov 11</td>
<td>Rehearsal &amp; Exercises</td>
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<td>Week of Nov 18</td>
<td>Rehearsal &amp; Exercises</td>
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Thanksgiving Break

Week of Dec 2   Rehearsal & Exercises
Week of Dec 9   Scene 2 Performances & Journal Due