I. Locator Information
Course Number and Name: THEA 402 Advanced Acting
Semester credit hours: 3
Office location:
Office hours:
Instructor:
Class time:
Room/Bldg:
Phone:
Email:
Web Site:

II. Course Description: Training and practice in acting periods and styles designed to give the actor practice in applying basic acting techniques to various historical periods and styles of performance. Areas to be explored include physical characterization, tactical interplay, making positive versus negative choices, the GOAT steps, physical and vocal warming up, and relaxation techniques using Linklater, Rolf, and Alexander techniques to promote physical dexterity as well as vocal strength and flexibility. A study of period, styles, and techniques in advanced acting, including creative techniques in scene study from representative plays of the past and present. Work with FSU Theatre Company is mandatory.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

Special materials needed: Personal journal, monologues and scenes as assigned.

V. Student Learning Outcomes: By the end of this course, the student will:
A. Develop flexibility in voice and body, increased awareness of self and physical coordination.
B. Score and interpret a classical literature scene utilizing the process of script analysis.
C. Apply improved scene study skills to developing a character in a specific historical period.
D. Eliminate common vocal and physical habits for ‘stage presence’
E. Create an entire scene with blocking, character, stage business, etc. within a specific historical period.
F. Apply the basic fundamental skills of several classical acting techniques.
G. Interpret literature from a performance view and formalize literature into a visual and oral form.
H. Repeat processes and develop permanence in performance.
I. Build a repertoire of period audition pieces.

VI. Course Requirements and Evaluation Criteria.
Grading Scale: A = (92 – 100)  B= (83 – 91)  C= (82-74)  D= (73 – 65)  F = 64-below (Failure)

The evaluation of individual activities will be based on the criteria explained in your textbook, in lecture and developed in class discussions. Since this is a ‘performance’ class, grading will be subjective. The research paper will be evaluated according to the standards used in freshman English classes for research papers.

NO LATE WORK WILL BE ACCEPTED!

Course Requirements-- At the very minimum, students are required to:
1. Wear loose comfortable clothing you don’t mind getting dirty—Sweats, Tee shirts, soft soled shoes, socks ONLY.
4. Complete all practice exercises and record them on tape, if required.
5. Complete a notebook/journal which contains comments, concerns, or celebrations of progress.
6. Be on time for class, warmed up and ready to work. If you arrive late, enter quietly and wait until you understand the activity in progress. Socialize outside of class. Give your work the serious attention it deserves.

Journals are due before in-class presentations are made but may be called for at any time. You will be graded on progress and willingness to experiment with various acting techniques, as well as how well you understand the basic underlying acting concepts. You will be required to read and discuss handouts dealing with concepts and techniques and then attempt to put them into practice. You will be required to work on scenes outside of class. Remember that your grade may depend on someone else’s dependability. This class is an ensemble in that sense, much the same as any other production/performance. Learn to collaborate! Work with your scene partner(s). Your grade may depend upon it.

Description of potential assignments:
1. Observation Project: Observe someone every day. Record their movements, body language, vocal patterns, speech habits, etc. in your journal. Imitate that person fully in class and turn in your journal with your comments about what you observed about their communication process.
2. Prepare a 10 page research paper demonstrating in-depth understanding of a basic theory of acting, developing a character, and scene scoring/analysis. Subject must be pre-approved by instructor. No contractions permitted. Reference a minimum of three outside sources and footnote. Papers should be typed and double-spaced with bibliography included. Teach your theory to the class by using exercises from that theory.
3. Scenes as assigned from Greek, Elizabethan, etc. styles. Use the Theatre in Video web site to watch a variety of
performances in the styles. Analyze each performance’s concept then develop your own concept for a performance that differs from what you have seen. Perform your scene for the class.

4. Tests, quizzes, movement, pantomime, mask work, and oral presentations. You will turn in typed critiques of fellow classmate’s scenes or monologues. This requires that you watch the same videos your classmates watch!

NO LATE WORK WILL BE ACCEPTED!

This class is a performance class. As such it requires daily attendance. Studio work in acting is a progressive process and work missed cannot be made up as in traditional lecture courses.

The evaluation of individual activities will be based on the criteria explained in your textbook and in our discussions in class. As this is a ‘performance’ class, grading will be subjective. Research papers will be evaluated according to standards used in freshman English classes. The evaluation of performance is a very subjective process involving several objective elements. Grading will constitute a combination of both of these. As there is no objective form for grading, grades will depend upon preparedness, performance/execution of acting concepts, and progress made in your ability to apply those concepts to your own acting process. Critiquing is part of the learning process therefore you will be critiqued not only by your instructor but also by your peers. Being able to identify acting problems in others helps in identifying problems within ourselves. Critiques are NOT an opportunity for personal comments. They are a means of recognizing and analyzing those areas where outside commentary can facilitate positive changes. Be open to constructive criticism for the progress it affords you. You will be required to rehearse with others outside of class. If you miss class on a day you have a scene due without notifying your instructor AND your scene partner, you will fail the assignment and place your own AND your partner’s grade in jeopardy.

FSU Policy on Disruptive Behavior in the Classroom (Optional)

The Code of the University of North Carolina (of which FSU is a constituent institution) and the FSU Code of Student Conduct affirm that all students have the right to receive instruction without interference from other students who disrupt classes. FSU Core Curriculum Learning Outcome under Ethics and Civic Engagement (6.03): All students will “prepare themselves for responsible citizenship by fulfilling roles and responsibilities associated with membership in various organizations.” Each classroom is a mini-community. Students learn and demonstrate responsible citizenship by abiding by the rules of classroom behavior and respecting the rights all members of the class.

The FSU Policy on Disruptive Behavior (see FSU website for complete policy) identifies the following behaviors as disruptive:

1. Failure to respect the rights of other students to express their viewpoints by behaviors such as repeatedly interrupting others while they speak, using profanity and/or disrespectful names or labels for others, ridiculing others for their viewpoints, and other similar behaviors;
2. Excessive talking to other students while the faculty member or other students are presenting information or expressing their viewpoints
3. Use of cell phones and other electronic devices
4. Overt inattentiveness (sleeping, reading newspapers)
5. Eating in class (except as permitted by the faculty member)
6. Threats or statements that jeopardize the safety of the student and others
7. Failure to follow reasonable requests of faculty members
8. Entering class late or leaving class early on regular basis
9. Others as specified by the instructor.

The instructor may take the following actions in response to disruptive behavior. Students should recognize that refusing to comply with reasonable requests from the faculty member is another incidence of disruptive behavior.

1. Direct the student to cease disruptive behavior.
2. Direct the student to change seating locations.
3. Require student to have individual conference with faculty member. At his meeting the faculty member will explain the consequences of continued disruptive behavior.
4. Dismiss class for the remainder of the period. (This must be reported to department chair.)
5. Lower the student’s final exam by a maximum of one-letter grade.
6. File a complaint with the Dean of Students for more severe disciplinary action.

Students who believe the faculty member has unfairly applied the policy to them may appeal with the faculty member’s department chair.

VII. Academic Support Resources: There is no academic support resource available for this class other than the Chesnutt Library stacks and media inventory.

VIII. Course Outline  TBA

IX. Teaching Strategies
Teaching strategies will include class discussion based on textbook readings, in class and out of class transcriptions, oral presentations, and quizzes on key definitions. Also included will be student presentations and cooperative learning groups.

X. Bibliography

NOTE: No food, tobacco, snuff, cigarettes, or chewing gum will be allowed in class.
TURN OFF YOUR CELL PHONES WHEN IN CLASS! Nothing is ruder than a cell phone ringing in the middle of a scene or presentation. Be considerate of fellow classmates, please! No one will be excused to answer cell calls unless they are a licensed medical or rescue employee. Should your cell go off during a classmate’s work, it will cost YOU a point for each ring it makes!

“If music be the food of love, play on! Give me excess of it!”

We are suggesting here a way of looking at the actor’s function; we are not developing a system in the way that Stanislavski spoke of his “system.” Techniques of analysis and systems of criticism are useful only insofar as they help to explore, extend, and clarify our aesthetic responses; they can never be a substitute for aesthetic response. When they begin to determine or predispose aesthetic response, they must be destroyed. The same thing applies to an educational situation. The moment you let any teacher’s system or way of seeing things begin to replace your own, that’s not education in any sense of the word whatsoever. Anything that can be taught on that basis is really not worth learning. When thinking about your work and the work of your teachers remember that the real effect of your training will never be immediately apparent, nor will you be able to recognize or evaluate those deepest effects for some time. This is why a firm trust in your teachers is indispensable. (Anonymous Author)