

University of South Dakota
Thea 332, Sec u015, Acting IV
3 credits

Time/Place: TTR 2-3:15 p.m.; Fine Arts 183 (Arena); Spring 2009
Instructor: Priscilla Hagen, Fine Arts 184F; 677-5734; phagen@usd.edu
Office Hours: 11-12 MTWTHF and by appointment.
Crs. Prereq: Thea 331 and/or instructor permission

Department of Theatre Vision Statement

The Department of Theatre prepares the student for a career in the theatre and encourages personal and creative growth. It does this by providing a comprehensive humanistic education, supplemented by intensive craft training in which classroom study and practical experience are of equal and complementary value. The Department promotes excellence in education, research, and service; explores new questions, techniques, and practices in the theatre; and inspires students to become life-long learners who contribute to their respective discipline and profession while enhancing the cultural life of their community.

A. Catalog Course Description:

A continuation of Thea 331; Intermediate study of acting techniques; scene study and practice. Course prerequisite: Thea 331 and Instructor consent.

B. Additional Course Description and Objectives:

1. To build upon and practice the acting process learned in Acting I-III;
2. To explore and integrate relaxation, work on concentration, and sense memory into the acting process;
3. To develop in the actor the ability to be genuine, to listen and respond in the moment, and to work with unorthodox and non-clichéd acting choices;
4. To explore dramatic literature from pre-twentieth century theatre and incorporate the above process and values into scene work from the period;

C. Instructional Methods:

Craft based exercises, performance, discussion, written analysis papers.

D. Suggested Reading:

Hull, S. Lorraine. Strasberg's Method. Connecticut: Oxbow Publishing, Inc., 1985.
Russell, Douglas A., Period Style for the Theatre, Massachusetts: Allyn and Bacon, Inc., 1987.

E. Disability Services:

Any student who feels s/he may need academic accommodations or access to accommodations based on the impact of a documented disability should contact and

register w/Disabilities Services during the first week of class. Disability Services is the official office to assist students through the process of disability verification and coordination of appropriate and reasonable accommodations. Students currently registered w/Disability Services must obtain a new accommodation memo each semester. (For information contact: Ernetta L. Fox, Director Disability Services, rm 119, Service Ctr, 605.677.6389, www.usd.edu/ds:dservices@usd.edu.)

F. Attendance:

This course requires active participation from everyone on a daily basis. The material that is taught is sequential and others in the class will depend upon your daily presence. Thus, your timely attendance is vital. To help facilitate your growth as an actor, attendance is mandatory. If you should miss more than two (2) class periods, your final grade in the course will be lowered. Exceptions to this policy may occur due to family emergency or serious illness.

G. Make-up Policy:

In the event of a family emergency or serious illness the student should, if able, contact the instructor prior to the performance so that the student’s scene partner can be informed. The student will be expected to make up the performance during the next scheduled class period.

H. Evaluation based upon 100 points with 90/80/70/65 grade divisions includes the following:

1. **Classwork:** this includes commitment, concentration, attitude, participation in class discussion, growth in exercise work.....10
2. **Presentation:** one scene from Early Naturalism/Realism (1879-1910) with integration of a character private moment and personal object;
Character Bio/Role Analysis (20 pts.), Acting (20 pts.).....40
Presentation: one scene from a Moliere play,
Character Bio/Role Analysis (20 pts.), Acting (20 pts.).....40
3. **Final exam:** a final monologue with a character private moment.....10
Note: Late analysis papers are not useful to the actor and will be penalized one point for every class period that it is late.

A= 90-100, excellent work; complete, detailed, consistently dynamic and inventive
B= 80-89, very good work; fairly complete w/numerous details, but not consistently dynamic
C= 70-79, average to good work; meets the minimum requirements but lacks details and credibility
D= 65-69, below average work; sloppy, incomplete, shows lack of care/respect for the assignment
F= 0-64, failed to meet any of the assignment’s goals.

I. Cheating and Plagiarism Policy:

Plagiarism is defined as the act of appropriating the literary composition of another, or parts or passages of writings, or the ideas or language of the same, passing them off as the product of one’s own mind (*Black’s Law Dictionary*). By extension this has traditionally been applied to the appropriation of artistic product including music compositions, designs, paintings, sculpture, etc.

Credibility and integrity are essential traits in a professional who is guaranteed the exclusive ownership of his or her own creations and must respect the same right of others. No credit can be given for a dishonest assignment. At the discretion of the instructor, a student caught engaging in any form of academic dishonesty may be:

- a. Given a zero for that assignment
- b. Allowed to rewrite and resubmit the assignment for credit.
- c. Assigned a reduced grade for the course.
- d. Dropped from the course.
- e. Failed in the course.

J. Freedom in Learning:

Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any course of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should contact the dean of the college which offers the class to initiate a review of the evaluation.

K. Course Outline (subject to change):

- Week # 1: Introduction to the class, work on simple sensory and concentration exercises: recreation of sound, assign sound exercise;
- Week # 2: **ACTF in Lawrence, KS**;
- Week # 3: Work on simple sensory exercise: sense memory exercise in sound, childhood place;
- Week # 4: Advanced sensory exercise: work on personal object exercise, combination exercise: private moment of moderate difficulty, recreation of phone call;
- Week # 5: Introduction to Early Naturalism/Realism 1879-1910, , in-class rehearsal*
- Week # 6: In class rehearsal of scene # 1, analyses are due,
- Week # 7: Listening exercises, preview of scene # 1;
- Week # 8: Preview, perform and critique scene # 1;
- Week # 9: **SPRING BREAK**;
- Week # 10: Introduction to Farce, view episode of *Fawlty Towers* with John Cleese, exercises in farce technique;
- Week # 11: Introduction to Moliere, view BBC's *Monsieur de Moliere*;
- Week #12: Introduction scenework, in-class rehearsal*
- Week #13: In-class rehearsal of scene # 2,
- Week #14: Preview and perform scene #2;
- Week #15: Critique of scene #2;
- Week #16: Prepare for final exam.

*Detailed rehearsal schedules with assigned scene, scene partner, preview, performance, and analysis due dates will be distributed at this time. This course outline is subject to change!