

## ENG 272: Advanced Acting (CRN 26411)

**Course Description:** Advanced Acting aims to provide students who have substantial or significant performance experience an opportunity to explore, in depth, advanced acting techniques, while further developing interpretive and imaginative skills. The class aims to build creativity and the ability to inhabit a broad diversity of characters and performance styles.

**Credits:** 4

**Semester/Year:** Fall 2018

**Class Day/Time/s:** Monday 2:00 – 4:40

**Location:** Sloan Studio (107 Todd Union)

First Class: September 10, 2018

Last Class: December 10, 2018

**Does this course use Blackboard Learning Management?** No

**Instructor:** Alexa Scott-Flaherty

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Office Hours: by appointment

**Entrance Prerequisites:** ENG 174/175 (Acting Techniques) or participation as an actor in a Todd Theatre show. This class is by audition only.

### Course Aims & Objectives:

- Explore and experience moment-to-moment work: freeing yourself from self-consciousness, responding to impulses, practicing deep listening and accepting what is naturally occurring in the moment
- Understand and implement the responsibilities of the actor in a rehearsal process
- Gain the tools necessary to prepare for a rehearsal process, and the development of a character, through studying the Meisner technique, Stella Adler, Michael Chekhov, etc.
- Learn how to analyze and utilize the text to build a strong character and illuminate the meaning in the play
- Understand and use *Actions*; make compelling choices that affect your scene partner(s)
- Learn character building techniques and tools
- Nurture a love and respect for the collaborative process that is theater, and for working as an ensemble.

### General Course Requirements:

**Journal entries:** You will be keeping a journal that will be turned in that will include:

1. Responses to assigned reading
2. Your responses to your in-class work
3. Text analysis and character studies and character lists
4. Responses to your rehearsals with scene partner
5. Response to 2 performance at the Todd Theatre (U of R International Theatre Program)

Response to 2 arts experiences\*\*\*: See note at bottom of syllabus **ARTS EXPLORER INITIATIVE**

**All written work must be delivered to class on the due date without fail.**

**Scene Work:** This is an acting class. You are required to memorize texts and rehearse them outside of class – you will be assigned 2 scenes to be memorized and performed over the course of the semester. There will be text analysis/character analysis paperwork to accompany your scene work.

**Required preparation and participation for all aspects of class exercises and assignments.** Please come prepared to exhibit the courage to share yourself and your work in class.

**You are required to see TWO Todd Productions during the semester, and journal about it.** This will need to be in your journal that I collect. Visit Todd Theatre Box Office for more information and please RESERVE YOUR TICKETS EARLY. Planning to see the final performance and finding it sold out at the last minute does not count as a legitimate excuse.

**NO CELL PHONES EXCEPT WHILE ON BREAK**

**PHYSICALITY REQUIREMENTS:** The nature of this course is such that physical contact will sometimes be required between participants in order to clarify an exercise or perform a scene. Every effort will be made to respect the individual in this process. If you are uncomfortable with this aspect of the course or if you have any physical injuries or disabilities, which might interfere with the physical nature of the course, please discuss this with your professor at the beginning of the course, and continue to discuss whenever you feel there is something you need to address.

**Required Texts & Readings:**

Readings will be assigned by the professor. Readings will be given to you in class. You will need to purchase one script for our scene work, which we will choose in the first few classes.

**Texts we will use:**

*Different Every Night, Freeing the Actor* by Mike Alfreds

*Actions: The Actor's Thesaurus* by Marina Calderone

*On the Technique of Acting* by Michael Chekhov

*Sanford Meisner on Acting* by Sanford Meisner & Dennis Longwell

*The Intent to Live, Achieving your True Potential as an Actor* by Larry Moss

*The Actor's Script, Script Analysis for Performers* by Charles S. Waxberg

**Other Recommended Reading:**

*Building a Character & An Actor Prepares* by Constantin Stanislavski

*Respect for Acting* by Uta Hagan

*The Art of Acting* and *The Technique of Acting* by Stella Adler

*The Method Acting Exercise Handbook* by Lola Cohen  
*Audition* by Michael Shurtleff  
*The Stanislavski System* by Sonia Moore

**Recommended Attire:** The physical nature of this course requires that you come to class dressed appropriately for on your feet work. You should wear light, easy, comfortable clothing. No tight jeans, belts, hats, and heavy jewelry. Women should avoid skirts and heeled shoes. Proper footwear consists of closed toed shoes or sneakers. One exception: when presenting a scene or monologue you are encouraged to dress appropriately for the character.

**Attendance Policy: Since this class meets only once a week, attendance is critical. Three or more absences will result in a failing grade.**

When working in pairs, there is an A/F policy applied to a missed final performance. If a partner does not show up for an assigned performance, the partner that does attend will get an automatic A – the partner that is absent will receive an F and there will be no opportunity for another performance date. If both partners miss the date, they will both receive an F. Other make-up work is at the discretion of the instructor.

All absences are considered unexcused unless official written documentation of the absence is promptly (within one week of absence) given to the instructor. If you will be absent from class due to religious holidays you must notify the instructor in advance. Extra credit opportunities may be used to raise a student's grade, but they cannot erase absences.

**NOTE: If you are absent from class, it is your responsibility to find out what was covered in class, make up missed work, and be prepared for what is expected from you at the next class.**

**Grading:**

Class Participation & Preparation\* 40%  
Journal Entries and written assignments 20%  
Group play project 20%  
Scene Study I 20%  
Total 100%

**All written work must be delivered to class on the due date without fail.**

\*Participation Grade: This is the instructor's subjective determination of your ACTIVE participation in class, both in exercises/games/scene work and as an audience member. This means no texting or spacing out while others are performing or working. Sometimes the best learning can happen by watching closely and observing your fellow actors scene work. This grade is linked directly to your attendance in the class. If you have concerns about your participation in class please see the instructor immediately.

**Academic Support Services:**

Center for Excellence in Teaching and Learning: [www.rochester.edu/college/cetl/](http://www.rochester.edu/college/cetl/)

Writing, Speaking and Argument Program: <http://writing.rochester.edu/>

**Academic Honesty:**

Please see: [www.rochester.edu/college/honesty/undergraduates.html](http://www.rochester.edu/college/honesty/undergraduates.html)

**Disability Resources:**

Please visit: [www.rochester.edu/college/disability/](http://www.rochester.edu/college/disability/)

**Content/Weekly Outline or Schedule:**

Monday, September 10 Class one	Intro. to class and responsibilities, discuss what the actors responsibility is in the rehearsal process <b>Preparation for the actor:</b> Meisner acting exercises	Fill out survey about what you want from class Assign: <b>Write</b> your aim in acting journal and read professor-assigned handouts
Monday, September 17 Class 2	<b>Preparation for the actor:</b> Different techniques used to prepare your instrument and your imagination	<b>Read</b> professor-assigned handouts
Monday, September 24 Class 3	<b>The Tools: Objectives/Obstacle/Action</b> with text analysis	<b>Do</b> assigned text analysis sheet
Monday, October 1 Class 4	<b>The Tools: Objectives/Obstacle/Action with implementation</b>	<b>Read</b> Professor assigned script for Play into rehearsal <b>See Show and write performance review (October 4-13).</b>
Monday, October 8 Class 5	<b>Play into rehearsal:</b> cast and apply initial table-work, responsibilities and homework to a group play project (an ensemble one act)	<b>Do</b> assigned character lists, backstory and read the script and professor-assigned handouts
Monday, October 15 Class 6	OFF SPRING BREAK	<b>Do</b> assigned character lists, backstory and read the script and professor-assigned handouts
Monday, October 22 Class 7	<b>Play into rehearsal:</b> discuss homework and do on our feet development of character	<b>JOURNAL DUE (must include all assignments up to this date)</b>
Monday, October 29	<b>Play into rehearsal:</b> whole group improv, incorporation and moment to moment work/run the whole piece	
Monday, November 5 Class 8	Assign scenes for scene study and do initial reads Exercises to support preparation	Rehearse, <b>Journal of rehearsals</b> <b>Do</b> assigned character lists, backstory and read the script
Monday, November	<b>1<sup>st</sup> half class exercises to support scene-work, 2<sup>nd</sup> half rehearse &amp; work scenes in front of class*.</b>	Rehearse, <b>Journal of rehearsals</b>

12 Class 9		
Monday, November 19 Class 10	1 <sup>st</sup> half class exercises to support scene-work, 2 <sup>nd</sup> half rehearse & work scenes in front of class*.	Rehearse, <b>Journal of rehearsals</b>
Monday, November 26 Class 11	<b>Perform scene study I memorized</b>  Whole group Improv exercise	<b>See Show and write performance review (Nov. 29-Dec. 8).</b>
Monday, December 3 Class 12	Back to Meisner – listening exercises and improvs, cold reads	Do final exercise assignment
Monday, December 10 Class 13	<b>Perform final exercise</b> <b>Wrap it all up</b>	<b>JOURNAL DUE (must include all work due up to this point and performance and art reviews)</b>

\*When people work/rehearse and perform their scenes in class, it is the whole group's responsibility to watch closely. This is a chance to gain skills for everyone involved.

### \*\*\*Other Information: ARTS EXPLORER INITIATIVE

General: The idea behind the Theatre Program's Arts Explorer Initiative is to broaden students' experience with the Arts and their engagement with the Theatre Program. To that end, it requires students, as part of their participation in Theatre Program classes, not only to see the theatrical work that the Program produces, but to get them out into the broader arts community and partake in diverse offerings that they might find interesting, engaging, or even—at best—illuminating and life-changing.

#### How it works:

- All students in all Theatre Program classes should be required—as part of their mandatory class requirements—to attend BOTH mainstage Theatre Program productions in the semester they are enrolled.
- Because students frequently are strapped for money, they may see mainstage Theatre Program shows for free on IPA Night (usually the first Friday of the run; students should check the box office for confirmation) or on English Night (usually the Wednesday evening performance; students should check the box office for confirmation).
- All students in all Theatre Program classes should be required to attend TWO outside arts events in the semester they are enrolled as part of their mandatory class requirements.
- There is no funding for students to attend specific events. That being said, many (if not most) of the events that would be applicable to fulfilling this requirement are free.
- A list of applicable/authorized outside events will be provided to the students on an ongoing basis throughout the semester and will be posted and clearly identified on the Todd Theatre Facebook Group (see below; [www.facebook.com/groups/ToddTheatre](http://www.facebook.com/groups/ToddTheatre)). Events might include readings, workshops, lectures, performances, etc. For example:
  - o Annual events that would fulfill the requirement:

- A performance at the Rochester Fringe
- A performance at Geva Theatre Center
- A performance by the RPO
- A performance in Kilburn Hall (ESM)
- A visit to the Memorial Art Gallery
- A visit to see an exhibition at the George Eastman Museum
- A performance by Rochester City Ballet or Garth Fagan Dance or Other events that would fulfill the requirement:
- Readings presented as part of the Plutzik Reading Series
- Lectures presented by the Humanities Center, specifically if they pertain to the Arts or the Performing or Visual Arts
- Guest Workshops hosted by the Program of Dance and Movement, the Theatre Program, the Department of Art and Art History, etc.