

TH215-01 Acting 2
Fall 2023
Tues/Thurs 11:30a-12:50p
Rutgers Campus - 110 Warren, Rm 207

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Course Description

Developing acting skills in a studio environment. Work with physicality, improvisation, scene study based on known contemporary and classical plays, and basic theater exercises that develop physical skills for character development and performance endurance.

Course Objective

Students will develop their acting skills by working with scene partners and honing their identity as a performer.

Course Learning Outcomes

By the end of the course, students will be able to:

- Identify the attributes of an honest acting performance, such as a clear character objective and obstacle and believable behavior within imaginary circumstances.
- Embody and physically express acting concepts.
- Work collaboratively and productively as part of a pair or ensemble to build a true and honest scene.
- Add tools to their acting toolbox to increase the range of their effectiveness as an actor.
- Assess strengths and weaknesses in peer, self, and professional work.

Prerequisites

HUM 101, 102, and Cultural History (select from HUM 211, 212 or Hist 213).

Class Policies

Attendance: Attendance is important for this course as most of the coursework will be exercises happening in class. Lateness and unexcused absences will be reflected in your grade. To get absences excused, a note is needed from the Dean of Students. If there are mitigating circumstances, contact me before the class you will miss. If you are running late, please text me to let me know. If you are feeling sick, please do not attend class in-person. Email me 2 hours before class for a zoom link, and you can attend remotely. You cannot attend remotely for any reason other than being sick.

Participation: For this class you will be asked to do acting and participate in acting exercises. Exercises may test the bounds of your comfort zone. That is okay. However, if you are feeling unsafe and would like to opt out of an exercise and observe, that is your right.

Attire: This class requires the ability to move freely. Please come dressed accordingly in comfortable clothing that allows you to move fully and sit on the ground. Leggings, exercise gear, sweats are all great. Jeans and tight restrictive clothing are not great. We will removing shoes for parts of the class. Bare feet or socks are both welcome. Layers that you can remove as you warm-up are great. Please remove all large jewelry items, baseball caps that obscure your face, etc. before class starts.

Food and Drink: Please bring water with you to class.

The Room: Please respect the space we are working in and return any items, props, chairs, etc. you may use to where they started at the beginning of class.

Cell Phones: Phones are to be turned to silent and put away at the beginning of class. It is important to limit outside distractions and be present during class.

Consent and Respect: I actively cultivate a room that is welcome for everyone and is grounded in consent. Consent may be given and revoked at any time. Disrespect towards your peers will not be tolerated. If a misstep or action has occurred that makes you feel unsafe or disrespected, please let me know and I will address it.

Anti-Racism: I acknowledge that racism is systemically a part of our culture and am doing my best to dismantle these practices where I find them. While acting training has traditionally been Eurocentric-based, I'm working on creating a curriculum that speaks to all cultures and identities. I welcome any and all feedback about ways I can be more effective in this process.

Land Acknowledgment: We acknowledge that NJIT and Rutgers University are located on stolen land which has long served as a site of meeting and exchange amongst Indigenous peoples, specifically the Lenni-Lenape. While many Lenni-Lenape people were forcibly removed from their homelands, they are still an active part of New Jersey culture and society. To learn more about the Lenni-Lenape people, visit nanticoke-lenape.info

Questions/Concerns: If you have a question or concern you are not comfortable communicating to me directly, please use the "Anonymous Question Form" in Canvas and I will respond to question or concern at the next class for everyone.

Missing or Late Assignments: Missing or late assignments will not be accepted without communication. If you have mitigating circumstances that prevented you from completing an assignment, please reach out to me so we can discuss options. Late assignments are subject to grade penalties.

Honor Code: "Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree

that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at: <http://www5.njit.edu/policies/sites/policies/files/academic-integrity-code.pdf>. Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu” *This includes the use of AI in writing assignments.*

Materials/Costs

2 lacrosse balls (approximately \$5-6) - Need by 9/12

Yoga Mat (\$10-20) - Need by 9/12

Available on [amazon.com](https://www.amazon.com) or sporting goods stores

\$25-60 - Tickets to theater shows

Reading

(not required to purchase, available on Canvas)

An Acrobat of the Heart by Stephen Wangh

Black Acting Methods, edited by Sharrell D. Luckett with Tia M. Shaffer

Latinx Actor Training, edited by Cynthia Santos DeCure and Micha Espinosa

Assignments

Performance Analyses: You are required to see 2 live performances and write a 2-3 page analysis paper for each one. This paper should not be a summary of the show, but rather an analysis of what you noticed about the show. Choose 1 or 2 actors to focus on. What did you notice about their work? Did they fully embody the role? If so, what did you notice that made you believe they were that character? If not, what could they have done to better their performance? How did their work affect the quality of the performance overall?

Journals: Every week, one journal entry will be due on Friday. It should consist of reflections and discoveries that you have made that week based on the work we have done in class, any reading that was assigned, and/or any theatre-related experiences from outside of class. These entries should be 1-2 pages long. Late entries will be penalized as the point of the journal is to reflect when the experience is still fresh in your mind.

Poem Performance: You will select, memorize, and perform a poem of your choosing that is up to 2 minutes long.

Scene Performances: You will perform 2 partnered scenes this semester from professor approved plays. The scenes will be 2-5 minutes long and require rehearsal times outside of class. You should plan on rehearsing at least 2-5 hrs per scene, depending on the length of the scene. Even though you are performing with a partner, all scenes will be graded individually.

Grading Breakdown

Attendance/Participation: 25%
Journals: 15%
Performance Analyses: 10%
Poem Performance: 15%
First Scene Performance: 15%
Second Scene Performance: 20%

Letter Grade Breakdown

A : 90% <
B+ : 88% - 89%
B: 80% - 88%
C+: 78% - 79%
C: 70% - 78%
D: 60% - 70%
F: > 60%

Course Calendar

(schedule is subject to change)

9/5 - Introduction to Course

9/7 - Who Are You as An Actor?, **Reading Due:** Wangh, Preface

9/12 - Introduction to Physicality, **Reading Due:** Pettiford-Wates pgs. 106-111

9/14 - Physicality, cont.

9/19 - Physicality & Voice

9/21 - Physicality & Voice, **Poem Choice Due**

9/26 - Physicality & Impulse

9/28 - Physicality & Impulse

10/3 - In Class Rehearsal - First Look

10/5 - In Class Rehearsal - First Look

10/10 - Being Grounded

10/12 - In Class Rehearsal, **First Scene Choice Due**

10/17 - **Poem Performance**

10/19 - **Poem Performance** (overflow if needed)

10/24 - Working with a Partner, **Reading Due:** Wangh, pg. 197-202

10/26 - Working with a Partner, **First Performance Analysis Due**

10/31 - In Class Rehearsal - First Look

11/2 - In Class Rehearsal - First Look

11/7 - Tactics - **Second Scene Choice Due**

11/9 - Tactics, **First Scene Character Analysis Due**

11/8-11/12 - Mr. Burns, A Post-Electric Play, Black Box Theatre, 110 Warren St. \$15

11/14 - In Class Rehearsal

11/16 - **1st Scene Performance**

11/21 - Post Mortem for Scenes and *Mr. Burns*

11/23 - NO CLASS

11/28 - In Class Rehearsal - First Look

11/30 - In Class Rehearsal - First Look

12/5 - TBD as Needed, **Second Scene Character Analysis Due**

12/7 - In Class Rehearsal

12/12 - **Final Scene Performance**, Final Wrap Up, **Final Performance Analysis Due**