Advanced Acting
THR 427.001/427L.020
Fall 2018

Instructor: Slade Billew
E-mail: billewbs@sfasu.edu
Office Hours: MF 11:30 - 12:00, M 2:30-3:30, TR 2:30 – 3:30, or by appointment.

Phone: (936) 468-1112
Office: GFNA 311A

Class Time and Place:
M 1:00 – 1:50, WF 1:00 – 2:50

Catalogue Description: Three semester hours, one hour lecture, four hours lab per week. Study of period acting styles. Prerequisite: Lower-division theatre core or permission of instructor.

Objectives:
In this course we will explore the application of all of the actor’s tools of body, voice, and textual analysis to the interpretation of non-realist scripts both historical and contemporary. We will develop an individualized approach to working with such scripts, and explore a non-realist approach to acting.

Required Text: *The Active Text* by Dymphna Callery (AT)
Additional texts either posted to d2l or available free online.

Grading components:
1) Engagement 10%
2) Performance Work 80%
3) Reading Questions/Thoughts 10%

Final Grading: (0-59.5) F (60-69.5) D (69.5-79) C (79.5-89) B (89.5-100) A

Engagement (10%): The expectation in this class is that you are present as an engaged 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 ready. 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. Your engagement will be noted and evaluated on a daily basis. At the end of each week you will also be asked to evaluate your own engagement level for the week. Below is a rubric for assessing engagement.

Additionally, this is an advanced 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.
0 – Student is not present or asked to leave class.
**Performance Work (80%)**: Throughout the course of the semester you will rehearse and perform several pieces.

*Weekly Performance Pieces (20%)* – As part of our work creation process you will generate a performance piece each week that helps in the development of your midterm and final performances. (20pts each)

*Contemporary Non-realist Performance (20%)* – In a small group you will create a short Contemporary Non-realist performance incorporating text, as well as, sound and visual elements.

*Oh for a Muse of Fire Audition Piece (10%)* – Based on in-class work and analysis of the opening Chorus speech from *Henry V* you will present a one-minute audition version of the speech that you have rehearsed and prepared outside of class.

*Shakespeare Scene (30%)* – With a partner or in a small group you will analyze, rehearse, and perform a scene from a Shakespeare play drawing on the working method we have been exploring in class.

**A Note on Memorization**: Memorization is a base level expectation for actors. You must memorize early and be ready to work off-book. Specific off-book deadlines are in the course calendar. 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.

**Reading Questions and Thoughts (10%)**: Each Monday when a reading is due you must write three (3) well thought out questions or comments on the reading. These will help form the basis of in-class conversation and will be collected. They may be hand written or typed, but must be legible.

**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:

- Use basic techniques for preparing to act in a variety of period styles. (PLOs:A,E,F)
- Explain fundamental concepts of several acting styles/periods. (PLOs:A,E,F)
- Employ acting vocabulary required of the actor engaged in a particular style/period. (PLOs:A,E,F)
- Articulate a basic personal artistic process. (PLOs:A,E,F)
- Collaborate in ways necessary for successful work as an actor. (PLOs:A,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)

**POLICIES and EXPECTATIONS**

**Course Specific General Expectations:**

- 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.
- In addition, we will be practicing the Suzuki Method of Actor Training. This training requires socks or tabi. Please make sure you bring a clean pair of either to each class meeting. Mondays will be our Suzuki Intensive days, although we will practice on other days. On Mondays you must wear shorts or tights/leggings so that I am able to clearly see the movement of your legs below the knee.
- This class requires significant physical interaction between students. Please come to class clean, and with nails trimmed.
- 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.
- In addition to the socks or tabi, soft-soled movement or athletic type shoes shall be worn for class. On occasion, we will work with bare feet.
- 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).
• Hair should be pulled out of the face.
• Assist in keeping the space clean, organized and ready for the next class.
• 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.

Absences/Lateness: 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.** However, I recognize that life happens. Therefore, you have two absences to use at your discretion. After that each two additional unexcused absences will cost you a letter grade. Arriving late to class twice will also count as an absence. Only religious holidays, sponsored school events, and *documented* medical or personal issues may qualify as excused absences upon my discretion. It is the student’s responsibility to obtain any missed notes from a dependable classmate. It is the responsibility of the student to check in with the instructor after class if s/he is late or arrives after attendance is taken. 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.**

Course Work: All course work must be completed and turned in as indicated by the course calendar, as discussed in class or communicated on D2L. This includes quizzes, workshops, journals and other assignments. Students who arrive in class after quizzes have been completed may not take the quiz. Additionally, once the quizzes are passed out students are not allowed to leave the classroom until they have turned in the quiz. All work is due on the assigned date. **Students with documented disabilities must meet with the instructor in advance of accommodation to arrange accommodations for that disability.**

General Expectations:

*Please respect others as well as yourself: this includes other students, the instructor, guest speakers, and performers. The majority of the following guidelines for behavior reflect this principle.*

1. Recording class in any form is not allowed.
2. With rare exception, I should never see your cell phone or electronic device in this studio. Cell phones should be set to silent or turned off and stowed before you enter the room. Absolutely NO use of cell phones is allowed in class unless there is an emergency, or it is approved/requested by the instructor.
3. Use of a cell phone (or other electronic device) or your friend’s brain during a quiz will result in a grade of zero on that quiz.
4. Disorderly conduct or talking inappropriately in class is not permitted.
5. Failure to follow any of these expectations will result in being dismissed from class and counted absent (unexcused).

Academic Integrity (A-9.I)
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](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 Statement**
This class may engage in material covering a diverse range of race, color, religion, national origin, sex, age, marital status, familial status, sexual orientation, and ability. 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/](http://www.sfasu.edu/disabilityservices/)
### Tentative Course Calendar

**PLEASE NOTE:** Dates and topics will be revised if necessary. Additional reading and assignments may be given in class. Dates indicate when assignments and reading are DUE.

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<th>Dates</th>
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**Week One**
- **W 8/29**: Course orientation
- **F 8/31**: Contemporary Non-Realism Video Day

**Week Two**
- **M 9/3**: Reading Discussion and Prep for week
- **W 9/5**: Contemporary Non-Realism
- **F 9/7**: Contemporary Non-Realism

**Week Three**
- **M 9/10**: Reading Discussion and Prep for week
- **W 9/12**: Contemporary Non-Realism
- **F 9/14**: Contemporary Non-Realism

**Week Four**
- **M 9/17**: Reading Discussion and Prep for week
- **W 9/19**: Contemporary Non-Realism
- **F 9/21**: Contemporary Non-Realism

**Week Five**
- **M 9/24**: Reading Discussion and Prep for week
- **W 9/26**: Contemporary Non-Realism (TETA)
- **F 9/28**: Contemporary Non-Realism (TETA)

**Week Six**
- **M 10/1**: Reading Discussion and Prep for week
- **W 10/3**: Contemporary Non-Realism
- **F 10/5**: Contemporary Non-Realism

**Week Seven**
- **M 10/8**: Reading Discussion and Prep for week
- **W 10/10**: Contemporary Non-Realism
- **F 10/12**: Contemporary Non-Realism

**Week Eight**
- **M 10/15**: Reading Discussion and Prep for week
- **W 10/17**: Contemporary Non-Realism
- **F 10/19**: Contemporary Non-Realism

**Week Nine**
- **M 10/22**: Reading Discussion and Prep for week
- **W 10/24**: Contemporary Non-Realism
- **F 10/26**: Contemporary Non-Realism

**Week Ten**
- **M 10/29**: In-class Rehearsal
- **W 10/31**: Contemporary Non-Realism, Shakespeare
- **F 11/2**: Shakespeare

**Week Eleven**
- **M 11/5**: Shakespeare
- **W 11/7**: Shakespeare
- **F 11/9**: Shakespeare

**Week Twelve**
- **M 11/12**: Shakespeare
- **W 11/14**: Shakespeare
- **F 11/16**: Shakespeare

**Week Thirteen**
- **M 11/19**: Thanksgiving Holiday
- **W 11/21**: Thanksgiving Holiday
- **F 11/23**: Thanksgiving Holiday
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**Perform Oh for a Muse…**

**Weekly Performance #10**

**Workshop Scenes**

**Shakespeare Performances Due**