Beginning Acting and Beginning Acting Lab  
(THR 221-003 and THR 221L-022)  
Instructor: Stephanie Murphy  
Spring 2018  
Mondays 3-3:50pm  
Wednesdays/Fridays 3-4:50pm  
Griffith Fine Arts 311  
Email: murphysa3@sfasu.edu  
Office: GFNA 223  
Office Hours: Monday-Friday 12:30-1:30pm

Credit Hours: 3

Course Description: Emphasis on the understanding and exploration of the actor's tools and the application of the actor's basic skills through the creative process.

Required Materials:
A Practical Handbook for the Actor by Melissa Bruder (et al)
Proof by David Auburn

Major Assignments:
1. Participation in class exercises, discussions, performance assignments, and group work.
2. Silent scene and accompanying analysis.
3. One monologue to be shown in class with accompanying analysis
4. First scene to be shown in class with accompanying analysis
5. One critique of University Mainstage production
6. Final scene and accompanying written assignment

Program Learning Outcomes Supported in this Course
1. The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic. (All degree plans)
2. The student will demonstrate collaborative and/or leadership competencies appropriate to participate or take a leadership role in a theatrical production. (All degree plans)
3. The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships. (All degree plans)
4. The student will demonstrate intermediate to advanced competence in one or more theatre specializations. (BA)
5. 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)
6. The student will be able to present an effective presentation appropriate to the student's specialization. (BFA)

Student Learning Outcomes for this Course (and supported PLO's):

Students who successfully complete this course will be able to:
1. Understand vocabulary of the theatre (PLO's 4, 6, & 8)
2. Create a performance and analyze a text (PLO 1)
3. Utilize and comprehend modern acting theory (PLO's 3, 4, 6, & 8)
4. Effectively collaborate on a performance project with a scene partner and a director (PLO's 3, 4, 6, & 8)
5. Describe the principles of an actor's process (PLO's 4, 6, 8, & 9)
School of Theatre Attendance Policy:
A career in the fine arts demands dedication and discipline; preparation for this career requires conscientious development of effective work habits. To this end, regular and punctual attendance is expected for all classes, laboratories, and other activities for which a student is registered or assigned.

I. It is University policy to excuse students from class attendance for certain reasons related to health, family emergencies, student working the University Series, and other situations of similar importance. Excused absences from theatre classes will only be granted upon presentation of written documentation from the teacher, sponsor, or physician involved upon the first day of the student’s return. In the case of absences caused by university-sponsored events, inclusion in the university’s public listing of such absences will constitute an official excuse. It is the student’s responsibility to inform the instructor that he/she has scheduled the planned official absence.

II. A total of seven excused and/or unexcused absences in Tuesday-Thursday classes or 10 excused and/or unexcused absences in Monday-Wednesday-Friday classes will result in the student receiving a failing grade. Excessive unexcused absences will affect a student’s grade.

III. The student will be allowed a maximum of two unexcused absences in Tuesday-Thursday classes or three unexcused absences in Monday-Wednesday-Friday classes.

IV. In the case of missed classes, the student will be held responsible for the successful completion of assigned work and/or projects.

Tardiness
Three tardies are the equivalent of one unexcused absence. Please be on time and ready to work at the top of class.

University Attendance Policy (excerpt):
“…students are responsible for notifying their instructors in advance, when possible, for excusable absences...Students with acceptable excuses may be permitted to make up work for a maximum of three weeks’ worth of absences during a semester...depending on the nature of the missed work. Make up work must be completed as soon as possible after returning from an absence in accordance with the course syllabus.”

Classroom Policies:
1. There will be dates outside of the listed class time when you will need to be available for rehearsals and performances. Please let me know before the second week of class if this will be a problem.
2. The theatre is a collaborative art form, and maintaining a safe environment for experimentation is essential. There may be choices made, or exercises performed by your classmates that seem strange or silly. You as an ensemble have a responsibility to be respectful of one another’s process. I reserve the right to remove you from class for the day if you create a physically or emotionally unsafe environment for your classmates.
3. This class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, and disability. 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.
4. While Texas state law allows for the concealed carry of a firearm with a Concealed Handgun License (CHL), open display of a firearm in class will result in a call to campus police, immediate dismissal, and failure of the course. Referring to a concealed firearm (real or fabricated) in an
attempt to create a threatening or hostile environment will result in a call to campus police, immediate dismissal and failure of the course. There will be no exceptions to this policy. If you have strong opinions about whether firearms belong in your classroom, feel free to contact your representative: http://www.house.state.tx.us/members/find-your-representative/

5. 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.

Technology:
1. No texting or cell phones allowed during class.
2. No texting or cell phones allowed during class.
3. NO TEXTING OR CELL PHONES ALLOWED DURING CLASS. Bring a notebook to class so you can take notes. If you forgot a notebook, borrow a piece of paper from somebody. If your monologue is on your phone you must print it out or transcribe it on to a piece of paper. Being vulnerable onstage is hard enough without looking up to a sea of classmates who are more into writing a facebook status about eating a grilled cheese for lunch than observing and giving feedback. Put them away. If I see you texting in class you will lose participation points for the day. This is non-negotiable.
4. Do not, under any circumstances, even with your classmates' permission, take a video in class. If I see this, I will dismiss you and you will be marked absent for the day.

A missing or late assignment due to a technology failure is unacceptable. Please back up your written work and take advantage of the library’s computer and printing services. One of the unpleasant truths of adulthood (and the theatre) is that something will inevitably go wrong. Plan

General Notes:
1. There are rehearsal and performance dates outside of the scheduled class time. Please look at the schedule now. If this poses a problem you MUST inform the instructor by the second week of class.
2. Assignments are due on the date listed. If absent and emailing a written assignment, it must be sent by the start time of class in order to receive credit.
3. Theatrical scripts may contain strong language that might be considered offensive to some: profanities, violence, sexual terms or references to religious deities. Please see me privately by the end of the first week of class if this is a problem for you.
4. Physical contact may occur from time to time with fellow students in class. I may also have to adjust parts of your body for proper alignment and to release tension while working. Please see me privately as soon as possible if this presents a problem or if you feel uncomfortable.
5. If you have a disability or physical injury that hinders you from participating in class activities please see me privately as soon as possible so we can make arrangements to accommodate you.
6. The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

Grading Criteria:
• A—Excellent. Always well prepared. Actively pursues improvement and highly self motivated. Active, positive contributor to class.
• B—Good. Always prepared. Pursues improvement and self motivated. Contributor to class.
• C---Fair. Generally prepared. Interested in improvement and often self motivated. Often contributes to class.
• D---Poor. Often not prepared. Shows little interest in improvement and is rarely self motivated. Seldom contributes to class and has negative attitude.

• F---Unacceptable. Lacks adequate outside preparation. Virtually no interest in self improvement and not motivated. Does not contribute to class; negative attitude.

Grading Breakdown:
Your final grade will be computed as follows

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation, Exercises, Attendance</td>
<td>300</td>
</tr>
<tr>
<td>Stalker bio</td>
<td>100</td>
</tr>
<tr>
<td>Silent scene</td>
<td>100</td>
</tr>
<tr>
<td>Scripted scene and accompanying analysis</td>
<td>100</td>
</tr>
<tr>
<td>Monologue/analysis</td>
<td>100</td>
</tr>
<tr>
<td>Contrasting monologue/analysis</td>
<td>100</td>
</tr>
<tr>
<td>Final Scene/written assignment</td>
<td>200</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1000 Points</strong></td>
</tr>
</tbody>
</table>

Grade Distribution:
900-100= A
800-899= B
700-799= C
600-699= D
599 or below = F

Schedule:

Fri 1/19   Introduction/Course Overview/Goals/Talent Show
           Order Practical Handbook

Mon 1/22   People watching
           Prep Bio for subject

Wed 1/25   Discussion/physicality/voice
           Prep monologue

Fri 1/27   Present characters/discussion
           Read Practical Handbook, Chapter 1

Mon 1/29   Discuss Reading

Wed 1/31   Objective exercises/Introduce silent scenes

Fri 2/2    Work silent scenes
           Read Practical Handbook, Chapter 2

Mon 2/5    Discuss reading/application

Wed 2/7    Work/block silent scenes
           Rehearse with partner

Fri 2/9    **NO CLASS: ONE ACT PLAY FESTIVAL**

Mon 2/12   Perform silent scenes
Read Proof
Wed 2/14 Discuss Proof, receive scene assignments, table work
Fri 2/16 Block/Work scenes
Read Practical Handbook, Chapter 3

Mon 2/19 Discuss Reading
Wed 2/21 Work scenes
Fri 2/23 Work scenes
Read Practical Handbook, Chapter 4

Mon 2/26 Discuss reading/Application
Prepare analysis
Wed 2/28 Work scenes (ANALYSIS DUE)
Fri 3/2 Work scenes
Read Practical Handbook, Chapter 4

Mon 3/5 Discuss Reading
Rehearse with partner
Wed 3/7 Chekhov/Application
Fri 3/9 Perform Scenes

Mon 3/12 SPRING BREAK
Wed 3/14 SPRING BREAK
Fri 3/16 SPRING BREAK

Mon 3/19 Discuss monologue criteria/scansion/beats
Choose a monologue
Wed 3/21 Show/work monologues
Memorize- NO EXCEPTIONS
Fri 3/23 Work monologues/discussion

Mon 3/26 Midterm meetings by appointment
Wed 3/28 Audition Technique
Read Practical Handbook, Chapter 5
Fri 3/30 NO CLASS: UNIVERSITY HOLIDAY

Mon 4/2 Discuss Reading
Wed 4/4 Work Monologues
Fri 4/6 Present Monologues (ANALYSIS DUE)
Read Practical Handbook Chapter 6 and 7

Mon 4/9 Discuss Reading
Choose contrasting monologue
Wed 4/11 Work contrasting monologue
Fri 4/13 Work contrasting monologue/mock auditions
Read Practical Handbook Chapters 8, 9, and 10

AUDITION FOR DIRECTING STUDENTS ON SUNDAY, APRIL 15TH

Mon 4/16 Audition Postmortem, Discuss Reading
Tues 4/18 Perform 2nd monologue (ANALYSIS DUE)
Fri 4/20 TBA

Mon 4/23 Rehearse Scenes
Wed 4/25 Rehearse Scenes
Fri 4/27 Rehearse Scenes
Mon 4/30 Perform Scenes
Wed 5/2 Perform Scenes
Thurs 5/4 Perform Scenes

This class does not have a final exam nor does it meet during the scheduled exam period