Intermediate Acting  
THR 321.001/321L.020  
Spring 2018

Instructor: Slade Billew  
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Office: GFNA 311A  
Office Hours: M 11:00 – 12:00; W 11:30 – 1:30; TR 12:30 – 1:30 or by appointment

Class Time and Place:  
TR 2:00 – 4:15  
GFNA 311

Catalogue Description: Three semester hours, one hour lecture, four hours lab per week. Designed to give the student actor the opportunity to explore the acting process through modern realistic dramatic literature and to continue his/her development of a method for building an honest and believable character.

Objectives: In this course we will explore presence, listening, action, how an actor moves from script to performance, and characterization. This will involve intensive scene work with contemporary realist scripts. Further, we will examine how the actor analyzes a script, and how that analysis leads to the development of a fleshed out and believable character.

Required Texts:  
Acting Under the Circumstances by Richard Brestoff  
A notebook for analysis notes

Recommended Text:  
A Doll’s House by Henrik Ibsen

Grading components:
1) Engagement 10%  
2) Performance Work 60%  
3) Script Analyses 30%

Grade Scale:  
(0-59) F  
(60-69) D  
(70-79) C  
(80-89) B  
(90-100) A

Engagement (10%): The expectation in this class is that you are fully engaged as an 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 prepared. 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. Below is breakdown of those expectations.

Additionally, this is an upper 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 (60%)**: Throughout the course of the semester you will rehearse and perform several pieces. Each of those assignments is outlined below. More specific details will be forthcoming in class.

Breakdown of Performance Work Assignments:
- **Monologue #1 (5%)** – In the second week of class you will perform a monologue that you have previously developed. Since, this performance occurs before most of the training in the class you will be graded on effort and commitment to the assignment more than the specifics of your acting.

- **Monologue #2 (15%)** – You will rehearse and perform a new one-minute monologue of your choosing. It should be from a realistic play written in the last 30 years, and a piece that would be appropriate for you to use in an audition. You must bring three potential choices to class on the day noted on the course calendar.

- **Scene One Performance (20%)** – You will perform a five-minute to seven-minute scene of your choosing. It should be from a realistic play written in the last 30 years, and a role in which you might reasonably be cast. I will ask you to meet with me, and show me three scene choices from which I will help you select the best choice.

- **Scene Two Performance (20%)** – You will perform a five-minute to seven-minute scene of your choosing. It should be from a realistic play written in the last 30 years. This piece should contrast in style with the previous piece you performed. This character may be further from your type and require more intense character work. I will ask you to meet with me, and show me three scene choices from which I will help you select the best choice.

**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.

**Script Analyses (30%)**: For the three major performance assignments of the course you will write an analysis in the style explored in class. Each analysis will be more complex than the one before as we develop our process over the course of the class. Monologue #2 Analysis (5%), Scene One Analysis (10%), Scene Two Analysis (15%)
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:

• Analyze a dramatic text and interpret a character. (PLO:A)
• Explain fundamental concepts of modern acting theory. (PLO:B)
• Employ standard acting vocabulary. (PLOs:A,C)
• Articulate a basic personal artistic process. (PLOs:C,D,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.
• 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.
• Soft soled movement or athletic type shoes shall be worn for class. On occasion, we will work with bare feet. I would encourage black shoes, but as quality movement shoes are expensive any color is acceptable.
• 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 additional unexcused absence will cost you half of 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. Late work will not be accepted after the fact except in extreme circumstances. In certain situations, it may be possible to turn work in late with instructor approval prior to the due date.

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. Disorderly conduct or talking inappropriately in class is not permitted.
4. Failure to follow any of these expectations will result in being dismissed from class and counted absent (unexcused).
Academic Integrity (A-9.1)
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

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
This class engages material covering a diverse range of race, color, religion, national origin, ancestry, sex, age, gender, 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.

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/
**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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<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topics</th>
<th>Assignments</th>
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<tr>
<td>One</td>
<td>R 1/18</td>
<td>Course orientation, Exercises</td>
<td>Perform Monologue #1</td>
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<td>T 1/23</td>
<td>Exercises, Scene Partners Selected</td>
<td>Monologue #2 Selected</td>
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<td>Scene 1 Off-Book</td>
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<td>OAP – No Class</td>
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