Intermediate Acting
THR 3321.001/3021.020
Fall 2021

Instructor: Slade Billew
E-mail: billewbs@sfasu.edu
Office Hours: M 12:30PM – 2:30PM, TR 12:30PM – 1:30PM or by appointment

Phone: (936) 468-1112
Office: McKibben 404-Q

Class Time and Place: M 11:00 – 11:50, WF 11:00 – 12:50 McKibben 322

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 impulse, 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.

Teaching Philosophy: I do not believe that teaching is me giving you information and you receiving it. Rather, I believe that we engage together in a process of research, challenge, and negotiation. It is important to me that you consent to the work of the class. In order to consent you must understand what it is we are doing and believe that you are encouraged to ask questions and even to challenge ideas I present. Sometimes you will disagree with me, and that is what should happen. We must develop the capacity to say “no” in order to nourish our personal and artistic autonomy. It is only by being able to say “no” that we can truly say “yes.” This does not make class a free for all where everyone just does what they want. Instead, we work together to craft the class environment and there may be times when we need to discuss, negotiate, and accommodate individual difference. I recognize that there is a power imbalance in any classroom and that many, if not most of you will distrust that I really mean the above statement. We will work to create an environment where you can develop that trust. I don’t approach class this way because I want you to like me or because I am a “nice human”, rather I believe that part of what you must learn in your time at SFA is to think of yourself as an autonomous artist with your own thoughts, visions, and ideas that are just as important (but crucially not more important) than the thoughts visions and ideas of everyone else in the room.

Required Texts: Readings posted on d2l and five contemporary plays of your choosing
A dedicated notebook for analysis notes

Grading components:

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

Final Grading: (0-59.4) F (59.5-69.4) D (69.5-79.4) C (79.5-89.4) B (89.5-100) A

Engagement (20%): 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. Your engagement will be noted and evaluated.

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.

Asynchronous Class Time: Last year the University discovered that our courses were meeting for one less week per semester than was required by our accrediting body. To avoid massive schedule disruptions faculty have been asked to incorporate a week’s worth of asynchronous minutes into the semester. For this course I will be spreading that time over several shorter videos that will ask you to engage with specific exercise and to reflect on that experience. Completion of these practices and responses will be part of your engagement grade.

Readings: Throughout the semester we will read several articles or essays related to the craft or business of acting. These readings will be posted on d2l. You will be responsible for actively participating in discussion of these readings. Additionally, you will be asked to find and read 5 plays written in the last fifteen years. All must include a role you could be up for in a professional audition. Only one of these may be a play you have read prior to the beginning of class. You will give an informal presentation on each of the plays you read. All of this will be incorporated into your engagement grade.

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.

Please remember that this is an Upper Division Acting course. As such the assumption is that you have fundamental acting skills and are prepared to make basic acting choices on your own. Further, unlike Lower Division courses you will be graded based on the quality of your work rather than on effort.

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 work with you.

Breakdown of Performance Work Assignments:
Monologue #1 (5%) – In the first 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.
Scene Work (35%): With a partner you will find a play with a character that speaks to you in some important way. I will work with you and your partner on making a choice. You will choose a scene from this play and perform two projects based on that one scene. The two projects are described below:

1. Event Performance (10%) – You will perform one event from your scene. An event is a short moment (bit, unit or beat) from a scene that contains one objective only.

2. Scene Performance (25%) – You will perform the full five-minute to seven-minute scene.

Monologue #2 (20%) – You will rehearse and perform a new one-minute monologue of your choosing. It should be from a realistic play written in the last 15 years, and a piece that would be appropriate for you to use in an audition. You should bring three potential choices to class on the day noted on the course calendar. Please choose a piece that speaks to an aspect of your craft and/or identity that you are interested in exploring. I am happy to help you find pieces if needed.

Script Analysis (10%): We will do significant script analysis work in class for your scene, but as you move towards your final monologue you will be expected to do much of this work on your own and turn in a final written version of your analysis of this monologue on the day that your performance is due.

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)
- Embody fundamental concepts of modern acting theory. (PLO:B)
- Employ standard acting vocabulary. (PLOs:A,C)
- Articulate a personal artistic process. (PLOs:C,D,E,F)
- Translate 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. Hats if worn must be turned with the bill backwards. If you are not wearing class appropriate clothing, you will be asked to leave, and receive an absence for the day, as well as loss of engagement points.
- 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 kept 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 other students. You should not miss class. You will lose engagement points anytime you do. However, I recognize that life happens. Please be in communication with me about any absences. If you do not communicate with me about an absence within 24 hours or if your absences become excessive your grade will be significantly impacted. The same is true for chronic lateness. It is your responsibility to obtain any missed information from a classmate. It is your responsibility to check in with me after class if you arrive after attendance is taken.

As stated by College 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.

COVID-19

As you know, we are in a continually evolving situation because of the COVID-19 pandemic. Below are the recommendations and requirements from the university. Please read them carefully and let me know if you have questions. Below that, you will see specific information about how COVID protocols will be approached in this course.
University COVID Guidelines and Resources

Four things to know as we return to campus this fall:

- Students and employees are strongly encouraged to get vaccinated for COVID-19. Find a vaccination site by visiting vaccine.gov.
- Students and employees who are vaccinated should complete the voluntary vaccine reporting survey in mySFA.
- Students and employees should stay home when they are feeling sick or have symptoms related to COVID-19.
- Students and employees who test positive for COVID-19 must report their positive test in mySFA.

Face coverings – Individuals who take personal responsibility such as wearing a mask indoors help reduce the spread of COVID-19. This is voluntary, as all mandates regarding face coverings have been lifted at SFA to comply with Governor Abbott’s Executive Order GA-38.

Occupancy Levels and Physical Distancing – Occupancy on campus has opened to 100% in all areas. Physical distancing, wearing face coverings indoors and washing hands regularly are still best practices for reducing the spread of COVID-19.

Classrooms and Laboratories – The extensive remote learning arrangements made last year due to COVID-19 are now more limited.

Individuals who must isolate or quarantine need to contact professors to make appropriate arrangements to complete assignments and stay current in your classes. Such arrangements are expected to be like those offered in the past for students who missed class due to illness or other urgent matters. Faculty members will be responsible for determining appropriate arrangements, in consultation with their academic head and dean.

COVID Specifics for this Course:

Performer training is a unique circumstance as it frequently involves much more physical closeness and contact than many other forms of learning. I believe training is about going into the uncomfortable, but it is impossible to enter the uncomfortable if you do not feel safe. Therefore, I believe in a consent forward classroom, which means I want to honor the various safety needs of the students in the class. I imagine you all have diverse perspectives some of you are no doubt excited to return to pre-pandemic life with no masks and no distancing, some of you are anxious about attending in person classes during the current surge in COVID cases, and many of you are likely somewhere in between. I am willing to work with all the various needs you might have. Therefore, class will go forward with some options outlined below.

In person attendance:

Anyone who wants to may attend class in person. I would encourage you to wear a mask and to be aware of your space, but those are not requirements. I would encourage you to get vaccinated, but that is also not a requirement. We will negotiate in the room what different people’s needs are. For example, if you are working with a partner who prefers social-distancing I require you to respect that or to find a different partner.
Online Attendance:

I will keep the availability of synchronous ZOOM attendance open for all students. You are welcome to choose to come in person or online on a day-by-day basis. If you plan to take the course entirely online, please let me know because I need to adjust some of the assignments for you. If you attend online, you must be able to have your camera and microphone on and oriented so that I can see you while you are working. You must have a working space that allows you to move around, and to lay on the floor. Lastly, you must set aside this time in your schedule to be present for class and not be engaged in other responsibilities. The link for the online class meetings will be posted on our d2l page.

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 only be accepted in emergency circumstances. It is your responsibility to pursue making up missed work, not my responsibility to make sure you do so.

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. Most of the following guidelines for behavior reflect this principle.

1. Recording class in any form is not allowed. Recordings of Zoom sessions will be made available.
2. 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 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-9.1)
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. I encourage you to explore the myriad of identities that constitute you and to formulate and express your thoughts and opinions throughout the semester; however, 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/

Mental Health and Wellness
SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.
On-campus Resources:
SFA Counseling Service www.sfasu.edu/counselingservices
Rusk Building, 3rd Floor
936.468.2401

SFA Human Services Counseling Clinic www.sfasu.edu/humanservices/139.asp
Human Services, Room 202
936.468.1041

Crisis Resources:
Burke 24-hour crisis line: 1.800.392.8343
Suicide Prevention Lifeline: 1.800.273.TALK (8255)
Crisis Text Line: Text HELLO to 741-741

Additional Student Resources

Academic Assistance and Resource Center (AARC)
The webpage for the AARC is located here. The AARC provides free tutoring help for students, including virtually. If you need help with your writing skills, this is the place to go!
The Career Closet

The Career Closet lends professional clothing to current students and alumni for job interviews, conferences, auditions, etc... See info here.

Counseling Services

The people at the counseling center are here to help with a wide range of issues including anxiety, depression, and grief. Their information can be found here. In the event of a crisis outside of business hours, please call the Burke 24-hour crisis line: 1-800-392-8343.

Disability Services

If you have a disability and require special accommodations, either during class or during exams, or both, disability services are here to help. Just remember: while we generally do everything in our power to accommodate requests, we cannot do so unless you go through the Office of Disability Services first. If you feel like this service may be of use to you, visit them as early as you can, at the start of the semester. Their information can be found here.

Food Pantry

If you are struggling with food insecurity (or, alternatively have food to donate), please consider visiting SFA's Pantry. Information about the pantry (and other pantries) is located here.

Health Clinic

As a student you can gain access to medical services through the health clinic. Information can be found here.

Veterans Resource Center

If you are a military veteran, you may find the veterans resource center helpful. Information can be found here:

This list is a work-in-progress. If you are aware of resources that you believe should be added, please let me know!
### 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.

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topic(s)</th>
<th>Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>M 8/23</td>
<td>Course Orientation/Community Agreements</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 8/25</td>
<td>Perform Monologues/The Actor’s Warmup</td>
<td>Monologue 1 Due</td>
</tr>
<tr>
<td></td>
<td>F 8/27</td>
<td>Acrobatics of the Heart</td>
<td></td>
</tr>
<tr>
<td>Two</td>
<td>M 8/30</td>
<td>Reading Discussion/Acrobatics of the Heart</td>
<td>Reading 1 Due</td>
</tr>
<tr>
<td></td>
<td>W 9/1</td>
<td>Acrobatics of the Heart</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 9/3</td>
<td>Acrobatics of the Heart</td>
<td>Play list Due</td>
</tr>
<tr>
<td>Three</td>
<td>M 9/6</td>
<td>Play Discussion/Acrobatics of the Heart</td>
<td>Play 1 Due</td>
</tr>
<tr>
<td></td>
<td>W 9/8</td>
<td>Acrobatics of the Heart</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 9/10</td>
<td>Acrobatics of the Heart</td>
<td>Asynch Response 1 Due</td>
</tr>
<tr>
<td>Four</td>
<td>M 9/13</td>
<td>Play Discussion/Acrobatics of the Heart</td>
<td>Play 2 Due</td>
</tr>
<tr>
<td></td>
<td>W 9/15</td>
<td>Acrobatics of the Heart</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 9/17</td>
<td>Acrobatics of the Heart</td>
<td>Asynch Response 2 Due</td>
</tr>
<tr>
<td>Five</td>
<td>M 9/20</td>
<td>Acrobatics of the Heart/Intimacy Work</td>
<td>Scene Selected</td>
</tr>
<tr>
<td></td>
<td>W 9/22</td>
<td>Acrobatics of the Heart/Intimacy Work</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 9/24</td>
<td>Acrobatics of the Heart/Intimacy Work</td>
<td></td>
</tr>
<tr>
<td>Six</td>
<td>M 9/27</td>
<td>Reading Discussion/Acrobatics of the Heart</td>
<td>Reading 2 Due</td>
</tr>
<tr>
<td></td>
<td>W 9/29</td>
<td>Acrobatics of the Heart/Noble Method</td>
<td>Off Book for Event</td>
</tr>
<tr>
<td></td>
<td>F 10/1</td>
<td>Acrobatics of the Heart/Noble Method</td>
<td>Asynch Response 3 Due</td>
</tr>
<tr>
<td>Seven</td>
<td>M 10/4</td>
<td>Play Discussion/Acrobatics of the Heart</td>
<td>Play 3 Due</td>
</tr>
<tr>
<td></td>
<td>W 10/6</td>
<td>Acrobatics of the Heart/Active Analysis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 10/8</td>
<td>Acrobatics of the Heart/Active Analysis</td>
<td></td>
</tr>
<tr>
<td>Eight</td>
<td>M 10/11</td>
<td>Event Rehearsals (Slade out of town)</td>
<td>Event Performance Due</td>
</tr>
<tr>
<td></td>
<td>W 10/13</td>
<td>Event Rehearsals (Slade out of town)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 10/15</td>
<td>Acrobatics of the Heart/Event Performance</td>
<td></td>
</tr>
<tr>
<td>Nine</td>
<td>M 10/18</td>
<td>Play Discussion/Acrobatics of the Heart</td>
<td>Play 4 Due</td>
</tr>
<tr>
<td></td>
<td>W 10/20</td>
<td>Acrobatics of the Heart/Active Analysis</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 10/22</td>
<td>Acrobatics of the Heart/Active Analysis</td>
<td>Asynch Response 4 Due</td>
</tr>
<tr>
<td>Ten</td>
<td>M 10/25</td>
<td>Reading Discussion/Acrobatics of the Heart</td>
<td>Reading 3 Due</td>
</tr>
<tr>
<td></td>
<td>W 10/27</td>
<td>Acrobatics of the Heart/Active Analysis</td>
<td>Off Book for Scene</td>
</tr>
<tr>
<td></td>
<td>F 10/29</td>
<td>Acrobatics of the Heart/Active Analysis</td>
<td></td>
</tr>
<tr>
<td>Eleven</td>
<td>M 11/1</td>
<td>Play Discussion/Acrobatics of the Heart</td>
<td>Play 5 Due</td>
</tr>
<tr>
<td></td>
<td>W 11/3</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td>Monologue Selected</td>
</tr>
<tr>
<td></td>
<td>F 11/5</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td></td>
</tr>
<tr>
<td>Twelve</td>
<td>M 11/8</td>
<td>Reading Discussion/Acrobatics of the Heart</td>
<td>Reading 4 Due</td>
</tr>
<tr>
<td></td>
<td>W 11/10</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 11/12</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td>Scene Performance Due</td>
</tr>
<tr>
<td>Thirteen</td>
<td>M 11/15</td>
<td>Reading Discussion/Acrobatics of the Heart</td>
<td>Reading 5 Due</td>
</tr>
<tr>
<td></td>
<td>W 11/17</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td>Off Book for Monologue</td>
</tr>
<tr>
<td></td>
<td>F 11/19</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td>Asynch Response 5 Due</td>
</tr>
<tr>
<td>Week</td>
<td>Date</td>
<td>Event Details</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>--------</td>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>Fourteen</td>
<td>M 11/22</td>
<td>NO CLASS – Thanksgiving</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 11/24</td>
<td>NO CLASS – Thanksgiving</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 11/26</td>
<td>NO CLASS – Thanksgiving</td>
<td></td>
</tr>
<tr>
<td>Fifteen</td>
<td>M 11/29</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W 12/1</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F 12/3</td>
<td>Acrobatics of the Heart/Chekhov Characterization</td>
<td></td>
</tr>
<tr>
<td>Sixteen</td>
<td></td>
<td>Final Exam Period</td>
<td><strong>Monologue Performance and Analysis Due</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Monday December 6th</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1:00pm – 3:00pm</td>
<td></td>
</tr>
</tbody>
</table>