Intermediate Acting
THR 321.001/321L.020

Spring 2016

Instructor: Slade Billew
E-mail: billewbs@sfasu.edu
Office Hours: MW 11:00 – 1:00; TR 12:30 – 1:30 or by appointment

Phone: (936) 468-1112

Class Time and Place: TR 2:00 – 4:15

Office: GFNA 311A

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 how an actor moves from script to action to character to performance. This will involve intensive scene work with contemporary realistic 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: The Complete Stanislavsky Toolkit by Bella Merlin
Selected Chekhov Readings posted on d2l

Grading components:
1) Engagement 40%
2) Performance Work 45%
3) Reading Responses 15%

Final Grading: (0-59) F (60-69) D (69.5-79) C (79.5-89) B (89.5-100) A

Engagement (40%): 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 session. You are expected to be mentally, emotionally, and physically ready for each class. 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.

This course includes a significant amount of rehearsal outside of class. You must treat these 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.
**Performance Work (40%)**: Throughout the course of the semester you will rehearse and perform two major scene assignments, and one smaller one. In preparation for each of your major scene assignments you and your scene partner must schedule two 30-minute coaching sessions with me during my office hours. These sessions should occur prior to your in class workshop.

**Breakdown of Performance Work Assignments:**

*Open Scene (5%)* – With a partner or in a small group you will score and then perform an open scene.

*Dramatic Contemporary Scene (20%)* – With a partner you will rehearse and perform a ten-minute scene from a contemporary dramatic play. This will include a detailed script analysis. The format for this analysis will be discussed in class.

*Comedic Contemporary Scene (20%)* – With a partner you will rehearse and perform a ten-minute scene from a contemporary comedic play. This will include a detailed script analysis. The format for this analysis will be discussed in class.

**Reading Responses (15%)**: Readings will be due each Tuesday. The Tuesday following the due date of a reading you will turn in a response to the reading. In other words, each Tuesday you will turn in a response to the previous week’s reading. This response should be one to two typed pages. This response should address how the reading relates to your personal acting process, work you have seen, acting theory in general, or another related topic of your choosing.

**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:

- Clothing that allows a full range of movement is required for each class. This means you do not need to adjust the clothing before, after, or during movement. Clothes should be clean. On occasion, the color of clothing may be dictated. For safety, clothing should fit the body and not be excessively flowing or large.
- 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.
- 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 face. No hats are to be worn (unless we’re working with them in class).
- Assist in keeping the space clean, organized and ready for the next class.

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-9.1)

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](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.

**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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<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Topics</th>
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<tr>
<td>One</td>
<td>R 1/21</td>
<td>Course orientation, Introduction to Intent and Action</td>
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<td>Two</td>
<td>T 1/26</td>
<td>Merlin, pp 3-52, Begin Active Analysis</td>
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<td>R 1/28</td>
<td>TETA – No Class</td>
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<td>Three</td>
<td>T 2/2</td>
<td>Merlin, pp 55-113, Blank Scenes Performed, Script Analysis</td>
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<td>R 2/4</td>
<td>First Scenes Chosen, Exercises</td>
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<td>Four</td>
<td>T 2/9</td>
<td>Merlin, pp 113-142, Exercises</td>
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<td>R 2/11</td>
<td>Exercises</td>
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<td>Five</td>
<td>T 2/16</td>
<td>Merlin, pp 142-168, Exercises</td>
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<td>R 2/18</td>
<td>Exercises</td>
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<td>Six</td>
<td>T 2/23</td>
<td>Merlin, pp 168-196, Exercises</td>
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<td>R 2/25</td>
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<td>Seven</td>
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<td>Merlin, pp 196-244, First Scene Workshop</td>
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<td>Exercises</td>
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<td>Eight</td>
<td>T 3/8</td>
<td>Merlin, pp 247-264, Exercises</td>
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<td>R 3/10</td>
<td>First Scene Performances</td>
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<td>Nine</td>
<td>T 3/15</td>
<td>Spring Break – No class</td>
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<td>R 3/17</td>
<td>Spring Break – No class</td>
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<td>Ten</td>
<td>T 3/22</td>
<td>Exercises, Scene Two Chosen</td>
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<td>R 3/24</td>
<td>Easter Break – No class</td>
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<td>Eleven</td>
<td>T 3/29</td>
<td>Chekhov Reading #1, Exercises</td>
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<td>Exercises</td>
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<td>Twelve</td>
<td>T 4/5</td>
<td>Chekhov Reading #2, Exercises</td>
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<td>R 4/7</td>
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<td>Thirteen</td>
<td>T 4/12</td>
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<td>R 4/14</td>
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<td>Fifteen</td>
<td>T 4/26</td>
<td>Scene Two Workshops</td>
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<td></td>
<td>R 4/28</td>
<td>In class rehearsal day</td>
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Sixteen  T 5/3  Showcase Prep Discussion  
       R 5/5  Comedic Scene Performances  

Seventeen  Final Exam Period  
           Tuesday May 10  
           1:00 – 3:00  
           Showcase Performance