COURSE SYLLABUS - THEA 317B: INTERMEDIATE ACTING — SPRING 2016 — PAGE 1 OF 4

CREDIT HOURS: 3

CATALOG DESCRIPTION: “The study and application of European realism in the development of the actor’s process.”

PREREQUISITES: THEA 317A

TIME/LOCATION: M/W 12:00 Noon-1:50 PM; COMM 1045 (Moe Lab)

INSTRUCTOR: J. Thomas Kidd, Associate Professor of Acting and Directing
Email: tkidd@siu.edu
Office: COMM 1033-C (Main Theater Office)
Office Phone: 618-453-7583
Office Hours: T/R – 10-11 AM AND 1-2:30 PM; W- 10-11:30 AM & BY APPOINTMENT
Studio/Coaching Hours: BY APPOINTMENT

TEXTS: Acting Scripts for Scene Work: Acting editions (where available) of scripts must be ordered by the student in a timely fashion from the appropriate licensing agent.

REQUIRED DRESS: Students should wear comfortable clothes and shoes that allow for total freedom of movement. Clothing should not be excessively baggy or loose fitting. Excessive jewelry should be avoided. When performing and/or rehearsing scenes, actors are required to wear clothing appropriate for the scene and character.

COURSE CONTENT Course will consist of lecture-demonstrations and discussions, vocal and physical warm-ups, explorations and exercises, written assignments (rehearsal/practice logs, critiques, acting scores), rehearsals and performances.

COURSE OUTCOMES Students successfully completing Intermediate Acting must be able to:
• Demonstrate, through preparation and performance, the ability to effectively analyze, prepare and perform scenes from a variety of plays and/or screenplays, and create believable and fully realized characters, including bold, specific and repeatable vocal, movement and intention choices.
• Demonstrate through application in preparation and performance, an understanding of the key terms, skills/tools and concepts of a Stanislavski-based (Method of Physical Action) realistic acting method.
• Demonstrate through work in exercises, monologues, and partnered scenes a clear understanding of the collaborative nature of theatre and an ability to work as a responsible part of an acting ensemble
• Demonstrate through concise written and verbal critiques an ability to analyze an actor’s performance in relationship to the principles explored in this class.
• Demonstrate, through the reading and selecting of scenes and completion of scene proposal request forms, the ability to analyze scripts and choose scenes/ monologues appropriate to the actor’s skills and type.

Class Requirements Students successfully completing THEA 317B must:
1. Attend all class meetings. This is a participatory class and your presence at every class meeting is required. Each unexcused absence from class will result in a 1.5 point deduction from the final grade. Each late arrival to class will result in a .75 point deduction from the final grade. In addition, grades for partnered performances will be greatly affected by a student’s lack of responsibility to their partner during class time and during out of class rehearsals. Note: An excused absence is an illness or personal emergency for which the
student can provide official documented proof, or for which the student has reported through the university’s Transition Services program.

2. Write three (3) three-paged critiques of acting performances: 1. For an SIUC Theater Department production; 2. for a professional stage production; 3. for a television or film performance.

3. Actively participate in class discussions, exercises, activities and projects.

4. Perform several acting projects for stage and for film, one of which will be considered a midterm and one a final exam. These will be partnered scenes with a minimum of two full weeks of rehearsal time.

5. Perform several short in-class acting exercises and projects. These will be partnered, solo or group scenes, less than 3 minutes in length and provided a rehearsal period of less than one week.

6. Maintain acting practice and rehearsal logs and other written materials as directed by the instructor.

**Final Grade Breakdown**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written Critiques</td>
<td>20 %</td>
</tr>
<tr>
<td>In Class Exercises and Performances</td>
<td>30 %</td>
</tr>
<tr>
<td>Graded Prepared Performances</td>
<td>50 %</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100 %</strong></td>
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</tbody>
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Performance projects will be graded on the following criteria:

- **F** = failure to attend class on date performance project is evaluated; lack of preparation including missing or incomplete analysis, poor memorization, lack of staging; failure of responsibility to partner.
- **D** = inadequate preparation; incomplete or inaccurate statement of objectives, action and analysis; non-specific staging, physical, vocal or tactic choices; and/or lack of responsibility to partner.
- **C** = evidence of preparation: scene analyzed including complete, accurately worded statement of objectives, memorized and adequately staged to communicate pursuit of objectives and understanding of basic given circumstances; adequate use of physical and vocal instrument; attendance to all classes and rehearsals; evidence of attempted application of learned skills/tools and concepts.
- **B** = same work as “C” plus; intelligent and appropriate (in terms of the play) character and scene analysis including detailed use of given circumstances, inferred circumstances and strong, clear objectives and actions; believable, honest, characterization; clear objectives and tactic changes; effective vocal and physical choices; application of learned skills/tools
- **A** = same work as “B” plus bold, unobvious character choices (risk taking) in analysis and performance; clear and varied vocal choices; solid command of physical movement; varied and interesting tactic changes; facile application of learned skills/tools

To avoid penalties, all assignments and performances MUST be presented on the scheduled dates. Written assignments will be lowered one letter grade for every calendar day late. Make-up dates for performances will only be allowed for documented, excused absences.

**Final Grades** will be awarded based on total points earned: A=90-100% of total points; B=89-80% of total points, etc. For more information on grading see pages 37-41 of the SIUC 2004-05 Undergraduate Catalogue.

**Syllabus Addendum: Statement on Physical Contact in Performance Classes**

“In performance oriented classroom situations, it may sometimes be necessary for the instructor to interact physically with students or for students to interact physically with one another. This is part of the learning process, and any contact is intended to be professional and clinical in nature. If at any time a student is uncomfortable with the idea or the practice of that physical contact, the student should voice his/her concern and the need for privacy will be immediately respected.”

For further information regarding university policies regarding appropriate/inappropriate physical contact please consult the brochure, “Sexual Harassment Policy and Overview of Compliance Procedure” – available from Human Resources or contact a Human Resources advisor at 536-3369 or 453-6671.
COURSE SYLLABUS - THEA 317B: INTERMEDIATE ACTING – SPRING 2016 – PAGE 3 OF 4

TENTATIVE COURSE SCHEDULE

WEEK 1: Diagnostic: Monologues
W-1/20  Let’s Talk
   First Discussion of Brand
   Department of Theater Spring Welcome Back Meeting-5:00pm McLeod

F-1/22  Begin Zinder Work and Relaxation/Readiness and Concentration
   Review of MPA
   Discuss/work on Analysis in terms of Setting Obstacles, Objectives and Strategies
   Working First Partnered Scene
   Table Rehearsal of 1st Partnered Scene
   Assignment: Recreation Scene
   Assignment: First Partnered Scene

T-1/21  Auditions: WIFE WORKER WHORE – 7:00 pm
F-1/22  Auditions: TARTUFFE – 7:00 pm

SU-1/24 – LAST DAY TO ADD, CHANGE SECTION OR REGISTER FOR A CLASS *without a Dean’s signature

WEEK 2: Diagnostic: Scenes/Honing the tools, relaxed readiness and imagination
W-1/27  More Zinder Work
   Working First Partnered Scene

R-1/29  BIG MUDDY SHORTS – 7:30pm – Moe Lab Theater

F-1/29  GRADED PERFORMANCE: 1st Partnered Scene

SU-1/31 – LAST DAY TO DROP A FULL TERM COURSE/WITHDRAW FROM UNIVERSITY TO BE ELIGIBLE FOR A CREDIT/REFUND

WEEK 3: Recreation Scene
W-2/3  GRADED PERFORMANCE (Directors in Class): Recreation Scenes

F-2/5

WEEK 4: Recreation Scene
W-2/10  Shooting Recreation Scene

F-2/12  TBA

R-2/11 - BIG MUDDY SHORTS – 8:00pm, Moe Lab Theater
F-S-2/12-13 - Staged Reading: A Nightingale for W.E.B. DuBois – 7:30 pm – Moe Lab Theater
S-2/13 - McLeod Summer Playhouse Auditions – 9:30 am sign in

WEEK 5: Labute Scenes
W-2/17  Watching Recreation Scenes

F-2/19  Work in Class on LaBute Scene

R-SU2/18-21  – Mid-West Theater Auditions, St. Louis

WEEK 6: LaBute Scenes
W-2/24  Directors work with Actors – LaBute Scene

F-2/26  Work in Class on LaBute Scene

F-Su-2/26-28 – SoM/DoT Opera Production: Hansel and Gretel

WEEK 7: Labute Scenes – Guest Instructor (JT Kidd @ SETC)
W-3/2      Shoot LaBute 1
F-3/4      Work LaBute 2/ Working w/ Comedy Scenes

R-3/3      Big Muddy Shorts – 8:00 pm - Moe Lab Theater
R-Sa-3/3-6 Southeastern Theatre Conference, Greensboro, NC

WEEK 8: LaBute Scenes
W-3/9      Shoot LaBute 2
F-3/11     GRADED PERFORMANCE: LaBute Scene(s)

3/12-20 – SPRING BREAK
W-Sa-3/16-20 USITT
W-Sa-3/18-20  Mid-American Theater Association Convention

WEEK 9:
W-3/23     Watch Labute Scenes
F-3/25     Prepping 24 Hour Side Audition

R-Su-3/31-4/3 - DoT Production: Wife, Worker, Whore and THE BIG MUDDY FESTIVAL OF NEW PLAYS

WEEK 10: Working with Directors in Auditions for Film
W- 3/30 GRADED PERFORMANCE: Auditioning with 24 Hour Sides

F-4/1      TBA

4/3 – LAST DAY TO DROP A FULL TERM COURSE

WEEK 11: Beginning Final Scenes
W-4/6      DRAMA DAZE: NO CLASS
F-4/8      TBA

WEEK 12: Final Scenes
W-4/13     Group II - viewed 30 minute rehearsals
F-4/15     Working w/Final Filmed Scenes and Physica Acting

WEEK 13: Final Scenes: Knowing the Role and using Improvisation to Rehearse
W-4/13     Group II - viewed 30 minute rehearsals
F-4/22     Working w/Final Filmed Scenes

WEEK 14: Final Scenes: Shooting
W-4/27     Shooting Final Filmed Scenes
F-4/29     Working Final Stage Scenes

R-Su-4/27-5/1-26 DoT production of Tartuffe – McLeod Theater

WEEK 15: Final Scenes: Final Adjustments
W-5/4      Viewing Final Filmed Roughs or Working Final Stage Scenes - TBA
F-5/6      Working Final Stage Scenes

WEEK 16 – Finals Week
FINAL: Monday, 5/9 – 12:30-2:30 pm
FINAL GRADED PERFORMANCE: Final Stage Scene