Required Text:  (Always bring text to class)
A PRACTICAL HANDBOOK FOR THE ACTOR........................BRUDER, COHN, OLNÉK, POLLACK, PREVITO, ZIGLER

Recommended Text:
RESPECT FOR ACTING..................................................UTA HAGEN

Course Description:
This course is a continuation of the acting fundamentals class. We will continue to explore the acting process, continue the growth and development of the student actor, strive to acquire a more complete understanding of the acting process, and develop specific techniques including text analysis, character analysis, personal acting process, shared rehearsal methods. Our classwork will respect the fact that we each have been given a VOICE. We will strive to realize that expressing one’s thoughts in spoken words is ACTION. We will strive in this class to speak our own voice, our character’s voice, and the playwright’s voice.

Course Objectives:
- CONNECT with your acting partner: see and hear clearly; “say what you see and mean what you say”
- PLAY THE ACTION: acting is the reality of doing
- TELL THE TRUTH: believe fully in your given circumstances w/o comment or judgement
- find the confidence that studying the text will give you to:
  - expand and heighten your acting choices
  - discover an appreciation of language as a crucial element of character
  - embrace a sense of freedom & play during acting rehearsals
  - begin the process of freeing the actor from unnecessary physical tension

Classroom Conduct:
- Students must follow the University standards for personal and academic conduct as outlined in the Golden Rule. Students are apprised when they are accepted at the University that they must be aware of and follow these policies of conduct. See http://ucf.edu/goldenrule/ for details.
- Street shoes must be removed at the door, and all cell phones, pagers, and electronic equipment must be turned off.

Instruction / Content
- Theatre training requires the use of mind, voice, and body. This class will definitely require a certain amount of physical contact between you and the instructor and other students. If this presents a problem for you, please see the instructor immediately to assess your chances for success in the course.
- There are plays and texts which may express adult or controversial themes as well as strong language. If this presents a problem for you, please see the instructor immediately to assess your chances for success in this course.
- Your signature on the form below will acknowledge and absolve the possibility of risk in a physically active studio class.

Attendance Requirements:
- Punctual attendance: MANDATORY. There should be no reason for an absence. If you were in a production, you’d be fired if you missed a rehearsal. The same level of commitment is expected for this class. Should you disregard this advice, a third absence may result in the dropping of a full letter grade, a fifth absence may result in failure. Do NOT miss a class when a performance assignment is due. Exceptions MAY be made only if exceptional circumstances apply.
- Doctor’s notes are required immediately for a medical excused absence. If an absence from class is excused, the student will not be penalized for missing that class. S/he must, however, make up the work assigned for that day. The following will be counted as excused absences with no penalty:
  - Authorized UCF functions, including participation in sporting events, academic functions, scholarly conferences, etc.
  - Illness that is documented by doctor’s note or prescription.
  - Observance of religious holy days – you must submit in writing the dates and names of any religious holy days you must observe during the course of the semester and hand it into the instructor no later than Tuesday, August 25th.
  - Death or serious illness in the immediate family.
  - All excused absences require immediate documentation from the student (i.e. doctor’s notes, prescriptions, notification from
the athletic dept or other university organization, obituaries, etc) All missed class work (excused or otherwise) must be made-up.

- Lateness is very disrespectful. It is not tolerated in the professional world, nor in this class. * 3 lates = 1 absence.*

If you are unavoidably detained, enter quietly and offer the class an apology at your first opportunity.

NEVER enter during a presentation; wait until it’s completed.

- Guests will not be permitted in class (without prior consent of the instructor and the class.)
- Wear comfortable clothes that allow for stretching: sweats, layers. Classes will often include physical work.

**Grading**

This course will be assessed on the basis of 500 possible points, distributed as follows:

PRESENTATIONS:
- 1st MONOLOGUE presentation .......................................................... 50 POINTS
- 1st monologue written analysis (UTA’s #9 questions & HANDBOOK action analysis) ............................................. 25 POINTS
- 2 SCRIPTED SCENES – assigned (50 POINTS EACH presentation) ............................................................. 100 POINTS
- 2 SCRIPTED SCENES (25 points EACH written analysis) ................................................................. 50 POINTS
- REPORT on READING .......................................................................................................................... 25 POINTS
- QUIZ on reading .............................................................................................................................. 50 POINTS
- FINAL PRESENTATIONS: ONE NEW SCENE .................................................................................... 100 POINTS

Written analysis .......................................................................................................................... 40 POINTS

Daily Grade Attendance (2 pts per class) .................................................................................. 60 POINTS

TOTAL .................................................................................................................................................. 500 POINTS

The point values will also take into account:
- open, flexible attitude
- participation & response in class - if you’re not performing, you owe it to your classmates to concentrate on their work
- adequate preparation for class - if you’ve not worked for a considerable amount of time outside of class, let others use the class time.
- commitment to a PROCESS of exploration

This class will observe the plus and minus grade system. Realize that C is considered to be a failing grade for a BFA student.

A = 4.00 94-100  A- = 3.75 90-93  B+ = 3.35 87-89  B = 3.00 83-86
B- = 2.75 80-82  C+ = 2.25 77-79  C = 2.00 73-76  C- = 1.75 70-72
D+ = 1.25 67-69  D = 1.00 63-66  D- = .75 60-62  F = 0.00 59 & under

The following course calendar roughly outlines the progression of the semester.

**Projected Fall 2015 Course Calendar:** (Subject to Change at the discretion of the professor)

**Week #1:**
- 8/25  TU COURSE OUTLINE - COURSE OBJECTIVES – Balance the Room Exercise
- 8/27  TH Begin / Discuss SELECTING MONOLOGUES / SCENES - Begin Meisner repeat dialogue

**Week #2:**
- 9/1  TU ASSIGN READING REPORTS (6 teams of two) & Continue Meisner Repeat Exercises
- 9/3  TH UCF closes @ noon – football - no class

**Week #3:**
- 9/8  TU MONOLOGUE WORK FIRST SHOWING/work MONOLOGUE (5)
- 9/10  TH MONOLOGUE WORK FIRST SHOWING/work MONOLOGUE (5)

**Week #4:**
- 9/15  TU MONOLOGUE WORK FIRST SHOWING/work MONOLOGUE (6)
- 9/17  TH final showings: MONOLOGUE (ALL)

**Week #5:**
- 9/22  TU reading reports: (4 teams of two) - followed by partnered scene work (all)
- 9/24  TH reading reports: (4 teams of two) - followed by partnered scene work (all)

**Week #6:**
- 9/29  TU QUIZ #1 on 8 reading reports: followed by discussion, rehearsal process / contact work & improv
- 10/1  TH discussion & shared partnered scene work – all work, all share

**Week #7:**
- 10/6  TU FIRST SHOWING scene #1 - 3 teams of two [followed by partnered scene work (all)]
- 10/8  TH FIRST SHOWING scene #1 - 3 teams of two [followed by partnered scene work (all)]

**Week #8:**
- 10/13  TU FIRST SHOWING scene #1 - 2 teams of two [followed by partnered scene work (all)]
- 10/15  TH QUIZ #2 – [apply readings to class scene work] - discussion
Week #9: 10/20 - /22:  
TU FINAL SHOWINGS SCENE #1 - discussion  
TH new scene #2 assignments & new scene-partner exercises

Week #10: 10/27 - /29  
TU continue exercises SCENE #2 - WORK new partners / new scenes (4)  
TH continue exercises SCENE #2 - WORK new partners / new scenes (4)

Week #11: 11/3 - /5:  
TU FIRST workshop SHOWING SCENE #2 - 4 teams of two [followed by partnered scene work (all)]  
TH FIRST workshop SHOWING SCENE #2 - 4 teams of two [followed by partnered scene work (all)]

Week #12: 11/10 - 12:  
TU SECOND SHOWING SCENE #2 - 4 teams of two [followed by partnered scene work (all)]  
TH SECOND SHOWING SCENE #2 - 4 teams of two [followed by partnered scene work (all)]

*** choose monologues/scenes for final projects ***

Week #13: 11/17- /19:  
TU FINAL SHOWING SCENE #2 - ALL - CHECK-IN  
TH UCF closes @ 3:00 – football – no class

Week #14: 11/23  
TU open prep for final presentations = scene #3  
TH (Thanksgiving Break – no class)

Week #15: 12/1 – 12/3  
TU open prep for final presentations = scene #3  
TH open prep for final presentations = scene #3

Final Exam = THU 12/10 1:00-3:50
GENERAL INFORMATION AND SYLLABUS VERIFICATION STATEMENT
TPP 2170C – ACTING II
SECTION #1

THIS IS TO VERIFY THAT I HAVE RECEIVED, READ, AND UNDERSTAND THE SYLLABUS HANDED OUT FOR THIS CLASS. I RECOGNIZE ANY CHANGES TO THE COURSE OBJECTIVES AND/OR THE SYLLABUS WILL BE MADE AT THE DISCRETION OF THE INSTRUCTOR.

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