

TPP 5157C –ACTING STUDIO II – SYLLABUS

PREREQUISITE: TPP5158C

INSTRUCTOR: MARK BROTHERTON COURSE: TPP 5157C –ACTING STUDIO II (3 CREDITS)
OFFICE HOURS: 10:30 – 12:30 M/W/F OR BY APPOINTMENT CLASS TIME: 3:00 – 4:50
OFFICE: RM 214 – THEATRE BUILDING CLASS LOCATION: TR 541
PHONE/EMAIL: OFFICE: 823-2862 Mark.Brotherton@ucf.edu SPRING SEMESTER 2017

ATTENTION: NEW POLICY

As of fall 2014, all faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, you must sign an attendance sheet at the beginning of each class all the way through JAN 13. Failure to do so will result in a delay in the disbursement of your financial aid.

COURSE DESCRIPTION AND GOALS

ACTING STUDIO II is a continuation of TPP 5156C. ACTING STUDIO II is an advanced scene study class in modern realism applying contemporary acting methodologies (Stanislavski/Meisner, etc.) to the works of American and British playwrights of the 19TH, 20th and 21st century.

- A. Learning to apply course material (to improve thinking, problem solving, and decisions).
- B. Developing specific skills, competencies and point of view needed by professionals in the field most closely related to this course.
- C. Acquiring skills in working with others as a member of a team.
- D. Developing creative capacities (writing, inventing, designing, performing in art, music, drama, etc.).
- E. Developing skill in expressing myself orally or in writing.

Addressing the above objectives, students will:

- 1) Demonstrate a fundamental ability to read, analyze and score texts for actions, objectives, obstacles and personal connections.
- 2) Annotate and demonstrate a fundamental method of rehearsal for both private and in-class rehearsals.
- 3) Demonstrate an accretion of learning, i.e. application of technique from one in class work session to the next.

Expectations

- 1) Effort.
- 2) Timely and thorough completion of reading and written assignments.
- 3) Active, daily, eager participation in the life of the class.
- 4) Respect for the work of oneself and others.
- 5) Positive analysis, followed by imaginative and constructive suggestions.
- 6) A commitment to ensemble.
- 7) Thorough rehearsal.
- 8) Please – no computers or tablets in class – please take notes the old fashioned way with paper and pen.
- 9) Respect for all rehearsal spaces: you'll strike all rehearsal furniture, adhere to scheduled reservations, assist in neutralizing the studio prior to, and at the end of, each class meeting, assist in creating a culture of respecting the space as a basic necessity for productive rehearsal.
- 10) Respect your scene partners and be on time for and prepared for each rehearsal. Do not cancel at the last minute for capricious reasons. (If you experience cancellations and/or lateness, it is your responsibility to discretely and immediately advise me of the situation so it can be attended to.)
- 11) Rehearsal clothing at all times, including footwear (bare feet are not acceptable). Always dressing for participation gets your head in the game, enhances your artistic self-respect, contributes to the ensemble, and enhances your belief in your character/scene.

Requirements

- 1) Performance of one monologues and two scenes.
- 2) Analysis, performance and scoring of performance texts.
- 3) Prompt submission of written assignments – I do not accept late work.
- 4) Exercises in class.
- 5) Daily oral observation/analysis.
- 6) Committing to learning by observation as well as during demonstration.

REQUIRED TEXTS/SUPPLIES

GRAD PACKET

A PRACTICAL HANDBOOK FOR THE ACTOR..... BRUDER, COHN, OLNEK, POLLACK, PREVITO, ZIGLER

ASSIGNMENTS/GRADING POLICY

YIN YANGS	6
1930'S – 1940'S SCENE	18
1980'S – 2017 SCENE	18
1950's -1970'S SCENE.....	18
1850 -1900'S SCENE	18
TWO MONOLOGUES (ONE 1980'S – 2017, ONE YOUR CHOICE FROM ABOVE PERIODS)	22
TOTAL	100

A	4.00	95 - 100	A-	3.75	90 - 94.9	B+	3.25	87 - 89.9
B	3.00	83 - 86.9	B-	2.75	80 - 82.9	C+	2.25	77 - 79.9
C	2.00	73 - 76.9	C-	1.75	70 - 72.9	D+	1.25	67 - 69.9
D	1.00	63 - 66.9	D-	.75	60 - 62.9	F	0.00	59 - 0

ABSENCE POLICY

- Attendance is mandatory. This is an ensemble and professional class. There is no reason for an absence. Any unexcused absence will affect your grade. **You have two (2) unexcused absences, any unexcused absence after that will result in the dropping of one full letter grade (B to C). FIVE unexcused absences will result in the failure of the course. SIX excused absences may result in an incomplete and you will have to retake the course.** If you were in a show, you would be fired if you missed a rehearsal. I expect the same commitment.

Excused absences are: your hospitalization, death in the family, observance of religious holidays, university sanctioned events. If you have an emergency situation that will affect your success in this class, it is your responsibility to communicate such a situation with the instructor at your earliest possible opportunity. In making a choice not to attend a particular class meeting, please remember that the text does not cover all the material that I will be presenting in class and I do not cover all the material that is presented in the textbook. However, all material may be included in the exams.

Class starts at 3:00 – any time after is late. Three lateness's equals one absence.

- Medical excuses will only be acceptable and unexcused if: you have a doctor's note within 24 hours of the missed class (if you are out longer – please have the note dated and signed).
- I will reasonably accommodate absences due to observed religious holidays; however, you will be held responsible for any material covered during the absence. By Feb 1 please provide me with a list of the holiday's that will require you to miss class.
- If you miss a performance assignment, quiz, midterm, or final - it may be made up only at the instructor or instructor/scene partner's discretion
- ACTF will be considered an excused absence (you are still responsible for the work missed). You may choose **one** of the following as another excused absence: FTC/SETC, UPTA, URTA, USSITT, and LDI (again, you are responsible for the worked missed). Also, the excused time only includes three days – two days for travel and one day for audition.
- It is now a departmental policy that student may no longer leave early or arrive late due to internships. If you do use that time - it will be classified as an unexcused absence. Remember in my classes you two absences that I do not care about.

ACADEMIC DISHONESTY:

Academic dishonesty is unacceptable. UCF is committed to a policy of honesty in academic affairs. Conduct that comprises a breach of this policy shall result in academic action and/or disciplinary action. Academic action affects student assignments, examinations or grades. Disciplinary action affects student enrollment status. You can find information on the universities policies including your rights and responsibilities at: <http://www.ucf.edu/goldenrule/studaca.html>. Violations of student academic behavior standards include:

- Cheating whereby non-permissible written, visual or oral assistance including that obtained from another student is utilized on examinations, course assignments or projects. The unauthorized possession or use of examination or course related material shall also constitute cheating. Cheating includes (but is not limited to) crib sheets, copying answers from another student's exam, use of recording devices, use of a calculator capable of storing alphanumeric data, and gaining unauthorized prior access to current exams, old exams, or answers. It can be generally defined as giving or receiving aid in examinations or on assignments which are intended to be done individually or the presentation of the work of other persons as one's own.
- Plagiarism whereby another's work is deliberately used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student's own. Any student failing to properly credit ideas or materials taken from another has plagiarized.
- A student who has assisted another in any of the aforementioned breach of standards shall be considered equally culpable.

You will be held accountable and responsible for your actions. Disciplinary action will be taken against those caught cheating and may be grounds for dismissal.

DISABILITIES:

If you have a disability and need classroom accommodations, please notify me as soon as possible. You also must contact Student Disability Services.

ADULT CONTENT:

There are plays and materials in this course which may express adult or controversial themes as well as strong language. If this presents a problem for you, please see me immediately to address your concerns and assess your chances for success in the course.

OTHER:

PARTICIPATION, RESPONSE, AND ATTENTION: If you are not performing, you owe it to your classmates to concentrate on the work that's on stage.

PREPARATION: I expect all to be ready and prepared for deeper exploration – if you have not worked on your piece for a considerable time outside of class, take an “F” and let others use the class time.

CRITIQUE: I do not like reviews or opinions. If you like a person's work, tell me why. If you don't like their work, know how to make it better.

CONTACT: Since theatre requires the use of mind, voice, and body, there might be situations which 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.

CHANGES TO THE SYLLABUS:

Changes to this syllabus may be necessary throughout the semester. I will present all changes verbally in class as well as in e-mail written form.

GRAD ACTING II SYLLABUS (UPDATED 1/20)

WEEK 1	TUES THUR	1/10 1/12	SYLLABUS HANDOUT YIN YANG EXERCISE	
WEEK 2	TUES THUR	1/17 1/19	YIN YANG EXERCISE NO CLASS – MARK FINISHING ACTF REGISTRATION	
WEEK 3	TUES THUR	1/24 1/26	FINISH 5 MINUTE YIN YANG – START 10 MINUTE YIN YANG FINISH 10 MINUTE YIN YANGS	
WEEK 4	TUES THUR	1/31 2/2	HANDOUT FIRST SCENES - 1930'S WAITING FOR LEFTY SCORING THE SCRIPT LECTURE/DEMONSTRATION	
WEEK 5	TUES THUR	2/7 2/9	NO CLASS - ACTF NO CLASS - ACTF	
WEEK 6	TUES THUR	2/14 2/16	SCENE 1 SHOWING - ALL SCENE 1 WORK (GROUP A, B)	
WEEK 7	TUES THUR	2/21 2/23	SCENE 1 WORK (GROUP C, D) ASSIGN SECOND SCENES – 1980'S ON	
WEEK 8	TUES THUR	2/28 3/2	FINAL SHOWING OF SCENE 1 WITH PAPERWORK – ALL SCENE 2 SHOWING - ALL	
WEEK 9	TUES THUR	3/7 3/9	NO CLASS – SPRING BREAK NO CLASS – SPRING BREAK	
WEEK 10	TUES THUR	3/14 3/16	SCENE 2 WORK (GROUP A, B) SCENE 2 WORK (GROUP C, D)	
WEEK 11	TUES THUR	3/21 3/23	FINAL SHOWING OF SCENE 2 WITH PAPERWORK – ALL ASSIGN/CHOOSE THIRD SCENES – 1950'S – 1970'S	
WEEK 12	TUES THUR	3/28 3/30	SCENE 3 SHOWING - ALL SCENE 3 WORK (GROUP A, B)	
WEEK 13	TUES THUR	4/4 4/6	SCENE 3 WORK (GROUP A, B) ASSIGN/CHOOSE FORTH SCENES – 1850'S -1900'S	
WEEK 14	TUES THUR	4/11 4/13	FINAL SHOWING OF SCENE 3 WITH PAPERWORK – ALL SCENE 4 WORK – (GROUP A, B)	
WEEK 15	TUES THUR	4/18 4/20	SCENE 4 WORK – (GROUP C, D) FINAL SHOWING OF SCENE 4 WITH PAPERWORK – ALL	
WEEK 16	TUES	4/25	STUDY DAY	
WEEK 16	THUR	4/27	FINAL PRESENTATION	1:00 – 4:00

SCENE 1 A _____ B _____ C _____ D _____

SCENE 2 A _____ B _____ C _____ D _____

SCENE 3 A _____ B _____ C _____ D _____

SCENE 4 A _____ B _____ C _____ D _____

MONOS A _____ B _____ C _____ D _____ E _____ F _____ G _____ H _____

ACTF _____

SETC _____

NETC _____