

TPP 4142C – ACTING V “VERSE” – SYLLABUS SECTION 001 AND 002

INSTRUCTOR: MARK BROTHERTON **COURSE:** TPP 4142C – ACTING V 001 AND 002 (3 CREDITS)
OFFICE HOURS: 8:30 – 10:20 W/F AND 12:30 – 2:30 W **CLASS TIME:** (001) 10:30 – 12:20/TR (002) 10:30 – 12:20
OFFICE: RM 214 – THEATRE BUILDING **CLASS LOCATION:** (001) TR 541 (002) STUDIO 3, REHEARSAL ROOM 1, STUDIO 1
PHONE/EMAIL: OFFICE: 823-2862 Mark.Brotherton@ucf.edu **SPRING SEMESTER 2018**

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 August 27. Failure to do so will result in a delay in the disbursement of your financial aid.

COURSE DESCRIPTION AND GOALS

This course is designed for the study of performing Shakespeare. Emphasis will be placed on the use of verse, heightened language, and scansion through sonnet, monologue, and scene work.

- A. Developing specific skills in text work and verse
- B. Demonstrate a fundamental ability to read, analyze and score texts for actions, objectives, obstacles and personal connections.
- C. Annotate and demonstrate a fundamental method of rehearsal for both private and in-class rehearsals.
- D. Demonstrate an accumulation 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) Thorough rehearsal.
- 7) 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.
- 8) Respect your scene partners and be on time for and prepared for each rehearsal. Do not cancel at the last minute. (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.)
- 9) 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.
- 4) Exercises in class.
- 5) Committing to learning by observation as well as during demonstration.

REQUIRED TEXTS/SUPPLIES

SHAKESPEARE COLLECTION - RIVERSIDE SHAKESPEARE (preferred)..... HOUGHTON MIFFLIN COMPANY
 YEAR OF THE KING ANTHONY SHER
 SHAKESPEARE LEXICONS (not required but recommended) DOVER PUBLICATIONS
 VIEWING OF THE NINE PLAYING SHAKESPEARE TAPES ROYAL SHAKESPEARE COMPANY

ASSIGNMENTS/GRADING POLICY

QUIZ ON SCANSION	14
QUIZ on SHAKEPEARE TAPES	10
SONNET WORK.....	14
MONOLOGUE	14
SCENE WORK	18
PAPER ON YEAR OF THE KING	5
FINAL (NEW MONOLGUUE AND SONNET)	25
	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

GENERAL INFORMATION

1. Do not miss a class when a performance assignment is due.
2. Bring those texts needed to classes.
3. Makeup exams will occur only if exceptional circumstances apply (i.e. - funeral, hospitalization, etc.)
4. Silence cell phones – turn computers off
5. Do not leave the class to answer cell phone
6. Please arrive early or on time for class and do not leave before the class is dismissed.
7. Only water is allowed in the classroom

ABSENCE POLICY

1. 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 10:30 – any time after is late. Three latenesses equals one absence.

2. 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).
3. I will reasonably accommodate absences due to observed religious holidays; however, you will be held responsible for any material covered during the absence. By 1/18 (001) or 1/19 (002) please provide me with a list of the holiday's that will require you to miss class.
4. 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
5. 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 work missed). Also, the excused time only includes three days – two days for travel and one day for audition.
6. 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:

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 at (407) 823-2371.

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. **WED/FRI CLASSES CAN BE MADE UP IN THUE/THUR CLASSES AND VICE VERSA.**

ACTING V – SHAKESPEARE SYLLABUS

WEEK 1	TUES	1/9	SYLLABUS HANDOUT			
	WED	1/10	SYLLABUS HANDOUT			
	THUR	1/11	SCANSION AND VERSE			
	FRI	1/2	SCANSION AND VERSE			
WEEK 2	TUES	1/16	SCANSION AND VERSE			
	WED	1/17	SCANSION AND VERSE			
	THUR	1/18	MARK SICK			
	FRI	1/19	MARK SICK			
WEEK 3	TUES	1/22	SCANSION AND VERSE			
	WED	1/23	SCANSION AND VERSE			
	THUR	1/24	SCANSION AND VERSE			
	FRI	1/25	SCANSION AND VERSE			
			THE TWO TRADITIONS			
			USING THE VERSE			
WEEK 4	TUES	1/30	MARK SICK			
	WED	1/31	E-VICTORIA-75	F-STRPHAN-28	G-AUSTIN-15	H-SAMI-43
	THUR	2/1	I- COURTNEY-36	J-LAUREN-53	K-LUIS-66	L-ISABELL-29
	FRI	2/2	M-SCOTT-71	N-WHITNEY-40	O-SAVANNAH-120	O-MOLLY-???
WEEK 5	TUES	2/6	Q-PHILLAN-33	R-PAIGE-61	S-CHRIS-41	T-TELSON-23
	WED	2/7	U-LOGAN-35	V-ORLANDO	EXPLORING A CHARACTER	
	THUR	2/8	A-STEPHANIE-31	B-REVA-96	C-JADE-97	D-ALEXANDRA-104
	FRI	2/9	SONNET SECOND SHOWING			
WEEK 6	TUES	2/13	SONNET SECOND SHOWING			
	WED	2/14	SONNET FINAL SHOWONG			
	THUR	2/15	SONNET FINAL SHOWING			
	FRI	2/16	PICK MONOLOGUES			
			PASSION AND COOLNESS			
WEEK 7	TUES	2/20	PICK MONOLOGUES			
	WED	2/21	READ MONOLOGUES			
	THUR	2/22	PICK MONOLOGUES			
	FRI	2/23	A _____	B _____	C _____	D _____
WEEK 8	TUES	2/27	E _____	F _____	G _____	H _____
	WED	2/28	H _____	I _____	J _____	K _____
	THUR	3/1	L _____	M _____	N _____	O _____
	FRI	3/2	P _____	Q _____	R _____	S _____
WEEK 9	TUES	3/6	T _____	U _____	V _____	_____
	WED	3/7	SECOND SHOWING			
	THUR	3/8	SECOND SHOWING			
	FRI	3/9	FINAL SHOWING			
WEEK1 0	TUES	3/13	SPRING BREAK			
	WED	3/14	SPRING BREAK			
	THUR	3/15	SPRING BREAK			
	FRI	3/16	SPRING BREAK			
WEEK 12	TUES	3/20	FINAL SHOWING			
	WED	3/21	REVIEW			
	THUR	3/22	REVIEW			
	FRI	3/23	TEST			
WEEK 13	TUES	3/27	TEST			
	WED	3/28	SCENE WORK			
	THUR	3/29	SCENE WORK			
	FRI	3/30	SCENE WORK			

WEEK 14	TUES	4/3	SCENE WORK
	WED	4/4	SCENE WORK
	THUR	4/5	SCENE WORK
	FRI	4/6	SCENE WORK
WEEK 15	TUES	4/10	SCENE WORK
	WED	4/11	SCENE WORK
	THUR	4/12	SCENE WORK
	FRI	4/13	SCENE WORK
WEEK 16	TUES	4/17	SCENE WORK FINAL
	WED	4/18	SCENE WORK FINAL
	THUR	4/19	SCENE WORK FINAL
	FRI	4/20	SCENE WORKFINAL
WEEK 17	FRI	4/26	FINAL 10:30-12:20
WEEK 18	TUES	5/1	FINAL 10:00 – 1:00

SONNETS A _____ B _____ C _____ D _____ E _____ F _____ G _____ H _____
 I _____ J _____ K _____ L _____ M _____ N _____ O _____ P _____
 Q _____ R _____ S _____ T _____ U _____ V _____ W _____

SCENES A _____ B _____ C _____ D _____ E _____
 F _____ G _____ H _____ i _____ J _____
 K _____

MONOS A _____ B _____ C _____ D _____ E _____ F _____ G _____ H _____
 I _____ J _____ K _____ L _____ M _____ N _____ O _____ P _____
 Q _____ R _____ S _____ T _____ U _____ V _____ W _____

ACTF _____

SETC _____

NETC _____