University Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School of Communication and the Arts Mission Statement:
Our mission is to graduate emerging leaders and scholars who demonstrate excellence and innovation in thought and action in their respective fields and who, through their educational experiences here, will transform and redeem media and the arts.

Department of Theatre Arts Mission Statement:
Our mission is to educate and train undergraduate and graduate students to incisively examine and effectively communicate, through intellectual analysis and the realization of live performance, the great truths of the human condition as perceived through the lens of a Christian world view.

---

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 632.01 (3 CREDIT HOURS)
THEORIES AND CONCEPTS IN ACTING
SUMMER 2012

COURSE LOCATION: ON-CAMPUS
JULY 16-AUGUST 9, 2012
MONDAY - THURSDAY
9:00AM – 11:50AM
COM 128
SECTION 1 – OVERVIEW

INSTRUCTOR INFORMATION

Instructor: Eric Harrell, Associate Professor of Theatre
Phone: 757.352.4211
Fax: 757.352.4279
E-mail: eharrell@regent.edu
Office Hours: By appointment
Office Location: COM 216

INSTRUCTOR QUALIFICATIONS/BIOGRAPHY

Professor Harrell joined the Regent theatre faculty in 2005 as Head of the MFA Program in Acting. In 2008, he assumed the role of Department Chair. A member of both Actors Equity Association and the Screen Actors Guild, his professional acting and directing credits span regional and academic theatres across the country. He holds a B.A. degree in Theatre Arts and Secondary Education from Abilene Christian University and a MFA degree in Acting from the University of Nebraska-Lincoln/Nebraska Repertory Theatre. He has had the privilege of studying under such notable artists as Uta Hagen, Robert Cohen, Michael Lugering and the Urban Bush Women.

As a voice and movement specialist, he advocates a psycho-physical approach to the acting process, drawing heavily from his expertise in the Linklater and Alexander techniques, the Lugering Method and the work of the Atlantic Theatre Company (Practical Aesthetics). He travels frequently teaching his “Kinesthetic Actor” workshops in integrated voice and movement techniques at multiple conferences and theatres each year.

BEST TIMES AND METHODS FOR CONTACTING THE PROFESSOR

I am glad to meet with students any time though my office hours represent my most available windows. I recommend you call or email to schedule an appointment, even during office hours, to ensure my availability. However, you are always free to stop by during posted office hours, and if I am not previously engaged, I will be more than happy to meet with you. Students are also welcome and encouraged to contact me via email or at my office extension with any questions or concerns related to the course.

COURSE DESCRIPTION

The primary objective of this course is to master the technique of objective-driven acting in performance. To do so, students will examine the tenets of objective-driven acting through four major approaches. The first is based on the teachings of practitioner/professor Robert Cohen. The second approach will use the terminology of “playing action” from the work of the Atlantic Theatre Company and addresses the discipline of scene scoring. Thirdly, we will examine improvisation as an avenue for honing intuition and incorporating impulse into performance. Finally, we will address the concept of a kinesthetic approach, accessing the emotional life from a physical orientation.

RATIONALE/COURSE OVERVIEW

All of the theories and concepts we will address underscore the importance of blending well-conceived beat work (“active verb” objectives) with spontaneous discoveries in the moment. Emphasis will be placed on sensory detail in the imaginative life, the creation of moment-to-moment life in the character
and the major elements of effective character analysis (given circumstances, playing action, obstacles, expectations, etc.)

Experiential learning through goal-specific exercises and directorial feedback is the primary format of this course. Additionally, students will conduct scene and character analysis in the form of a scene score and a G.O.T.E. sheet.

INTEGRATION OF FAITH

As actors we participate with God to incarnate the word - to give it life and breath, meaning and definition. Madeleine L'Engle in her book Walking on Water says,

I believe that each work of art, whether it is a work of great genius, or something very small, comes to the artist and says, 'Here I am. Enflesh me. Give birth to me.' And the artist either says, 'My soul doth magnify the Lord,' and willingly becomes the bearer of the work, or refuses.

To become the bearer of such important work, the Christian artist must work diligently to become a master craftsman. The purpose of this course is to clarify and deepen our understanding of advanced acting technique so that we may more excellently avail ourselves of the creative calling placed before us by our God.

DEGREE PROGRAM OUTCOMES

The M.A. in Theatre degree program has five primary student learning outcomes. At the end of this program, it is our expectation that every M.A. student will:

- Students will demonstrate the ability to integrate and apply biblical principles of the Christian faith to their academic and creative work.
- Students will demonstrate a working knowledge of theatrical design elements and stage management techniques to theatrical arts endeavors.
- Students will demonstrate the ability to effectively critique and review theatre literature in order to be able to evaluate varied theatre genres and to understand their structure and meaning.
- Students will demonstrate a working knowledge of an approach to acting and directing techniques/theories for the stage to include directing and acting projects.
- Students will demonstrate their obtained knowledge of theatre studies through a one/credit hr. comprehensive exam, which asks them to test their acquired knowledge in a series of take home questions researched and written over a week’s time.

COURSE OUTCOMES AND ASSESSMENTS

This course has one main goal. At the end of the semester, every student should fully grasp the core concept of “playing action” (pursuing objective) and show command of the technique in performance. As such, the following course competencies have been formulated to that end.

- **Students will demonstrate mastery of objective-driven acting technique as articulated in the literature of the Atlantic Theatre Company.** This will be measured by a series of quizzes, written and performance-based exercises, two formal scene presentations, two scene scores and the student’s ability to explain and defend their acting choices during work sessions with the instructor.

- **Students will develop and execute effective essential actions (objectives) based upon a nine point checklist.** This will be measured by multiple class exercises (including contentless scenes
and activity improvs), quizzes over assigned reading material, two formal scene presentations and character analyses in the form of scene scores.

- **Students will effectively conceive supporting character analysis to further define and clarify objective development.** This will be measured by class exercises, quizzes and class discussions over assigned reading material, a formal monologue presentation and character analysis in the form of a G.O.T.E sheet.

- **Students will successfully develop and apply a scene score covering the following three elements: literal action, essential action and the “as if.”** This will be measured by a series of graded performances with corresponding scene scores and quizzes over assigned reading material.

- **Students will be able to pre-determine essential actions (objectives) while spontaneously choosing the necessary tools (tactics) to achieve them based on the realities of the performance moment.** This will be measured by multiple in-class exercises (namely improvisation) and scripted performances.

- **Students will utilize improvisation as a tool in the development of moment-to-moment life on stage.** This will be measured by multiple in-class exercises, activity improvs and rehearsal techniques for performances.

- **Students will demonstrate an understanding of social theatre and develop faith-based criteria for guiding artistic work.** This will be measured by in-class discussions over reading material and critiques/discussions related to scene work.

- **Students will demonstrate a basic understanding of expressive action and its successful application to a kinesthetic approach to acting.** This will be measured by one quiz over The Expressive Continuum and a series of class exercises.

**SECTION 2 – COURSE REQUIREMENTS**

**REQUIRED COURSE MATERIALS**

- Play scripts: Most plays utilized in the course are available online or in the Regent Library. Specific text information will be confirmed as scene work is assigned. It is expected that every student will read the entire play for whatever scenes they are assigned. All students will also need to read *Fool For Love* by Sam Shepard.

**COURSE REQUIREMENTS AND ASSIGNMENTS**

- Monologue performance and G.O.T.E. sheet
- Scene score for *Fool for Love*
- Scene #1 performance
- Scene score for Scene #1 – Students will submit a formal character/beat analysis for Scene #1.
- Scene #2 performance
• **Scene score for Scene #2** – Students will submit a formal character/beat analysis for Scene #2.

• **Exercise work** (G.O.T.E. work, *I Dream…* scenes, improvisational scenes, contentless scenes, etc.)

• **Walking on Water discussions**

• **Quizzes** – Three quizzes over assigned readings from the text.

**GRADING WEIGHTS**

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monologue Performance and G.O.T.E. Sheet</td>
<td>10%</td>
</tr>
<tr>
<td>Scene #1 Performance</td>
<td>15%</td>
</tr>
<tr>
<td>Scene #1 Score</td>
<td>10%</td>
</tr>
<tr>
<td>Scene #2 Performance</td>
<td>15%</td>
</tr>
<tr>
<td>Scene #2 Score</td>
<td>10%</td>
</tr>
<tr>
<td>Exercise Work (G.O.T.E. work, <em>I Dream…</em> scenes, improvisational scenes, contentless scenes, etc.)</td>
<td>10%</td>
</tr>
<tr>
<td>Walking on Water Discussions</td>
<td>10%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>10%</td>
</tr>
<tr>
<td>Class Participation (explained below)</td>
<td>10%</td>
</tr>
</tbody>
</table>

The class **participation grade** is based upon the student’s daily commitment to growth and contributing positively to classroom work. This includes the preparation and presentation of assigned exercises, volunteering and committing to in-class exercises, seriousness, promptness, concentration, the ability to assimilate direction into work, progress, attitude and willingness to take risks. The student’s approach to classroom exercises and work sessions with the instructor are integral to the assessment of this grade. In this course, the percentage assigned to the participation grade is significant. This reflects the experiential nature of learning in an acting course and the value placed on daily participation in the explorative exercises. Therefore, it is particularly important and expected that students attend all classes.

**GRADING SCALE**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>96-100</td>
</tr>
<tr>
<td>A-</td>
<td>93-95</td>
</tr>
<tr>
<td>B+</td>
<td>90-92</td>
</tr>
<tr>
<td>B</td>
<td>85-89</td>
</tr>
<tr>
<td>B-</td>
<td>81-84</td>
</tr>
<tr>
<td>C+</td>
<td>78-80</td>
</tr>
<tr>
<td>C</td>
<td>75-77</td>
</tr>
<tr>
<td>C-</td>
<td>71-74</td>
</tr>
<tr>
<td>D+</td>
<td>68-70</td>
</tr>
<tr>
<td>D</td>
<td>65-67</td>
</tr>
<tr>
<td>D-</td>
<td>61-64</td>
</tr>
<tr>
<td>F</td>
<td>0-60</td>
</tr>
</tbody>
</table>

**SECTION 3 – POLICIES, PROCEDURES AND RESOURCES**

**EVALUATION, GRADING AND SUBMISSION OF ASSIGNMENTS**

Grades will be assessed based upon the student’s execution of the skills demonstrated and discussed in class and in the text. The goal behind each exercise or performance will be explained at the time the assignment is made. Evaluation will then be based on how successfully the student has met the goal.
Individual feedback from the instructor will provide the necessary insights for continued improvement as the semester progresses.

All assignments, both written and performed, must be presented on the assigned date. As a general policy, **no work will be postponed or accepted late**. It is imperative for an actor seeking a career in the theatre to learn how to deliver a quality product regardless of personal circumstance. Theatre is a calendar-driven art form and business. There is only one opportunity to perform once the curtain has gone up. As such, the no-late work policy of this course attempts to help students cultivate this important discipline, better positioning them for professional success. That being said, exceptions to this policy may be made at the instructor’s discretion when mitigating circumstances arise. However, such exemptions should not be expected.

**One additional note on working with scene partners:** It is assumed that a graduate level student of acting possesses the commitment and discipline to work in a professional and respectful manner with all assigned scene partners. As such, I expect that all outside rehearsal commitments, memorization deadlines and other obligations to scene partners be strictly upheld. Should there be any issue with a scene partner’s preparedness or attendance at rehearsal, it is imperative that I be informed immediately. Feel free to leave a message on my voice mail or send an email at any time of day to report infractions. This course places a strong focus on the acting *process*, and even though a final *product* may have the appearance of success, if there has been a breakdown in the process work there will be significant grade penalties.

**University Withdrawal** - Students who have not attended or logged into a class, will, at the end of the second week of the session/semester—in accordance with university practice—be assumed to have unofficially dropped and will be administratively dropped from that class.

**Incomplete Grades Policy** - Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

**In Progress Grades** - In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar's Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms. A grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.
ATTENDANCE AND PARTICIPATION

Regent University recognizes the importance of class attendance and participation for students’ learning. While attendance alone does not guarantee learning, engagement with the class through regular attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others’ contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.

A participation grade will be assessed by the instructor based upon the student’s daily commitment to growth and positive contributions to classroom work. Contributing factors include promptness, concentration, the ability to incorporate feedback into work, volunteering, progress, attitude and willingness to take risks. The student’s approach and commitment to classroom exercises and work sessions with the instructor are integral to the assessment of this grade. In this course, the grading percentage assigned to the participation grade is significant. This reflects the experiential nature of learning involved in a movement class and the value placed on daily participation in the explorative exercises. Therefore, it is particularly important and expected that students attend all classes.

Due to the abbreviated nature of this course, it is imperative that students attend all class sessions over the next four weeks. Each day in the summer intensive represents a week of work from a traditional semester. Therefore, students are only allowed one absence from class for illness or other emergency without a grade penalty. Subsequent absences lower the student’s final grade by two full letter grades per absence. However, if you are unable to attend class on any given day I would appreciate a call in advance of class to let me you will not be attending. This will allow me to make other arrangements if necessary. I can be reached at my office extension. If I am not in the office, please leave a message on my voice mail explaining the reason for your absence and a phone number where you can be reached. This is not a requirement, but it is a courtesy I appreciate. I am always concerned about your welfare and want to stay apprised of any way in which I can be of assistance to you.

Two late arrivals constitute an absence. After fifteen minutes, a tardy is considered an absence. If class has begun, please enter as quietly as possible. Under no circumstance should a student enter the classroom when another student is performing. Please be aware of what it is you are interrupting by your late arrival.

Use of Blackboard. In the event of an emergency, it may be necessary for Regent University to suspend normal operations. During this time, Regent University may opt to continue delivery of traditional classroom instruction using the Blackboard Course Management System. It is the responsibility of the student to monitor the course Blackboard site in the event of campus closure.

UNIVERSITY ACADEMIC HONOR CODE

Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead or misrepresent, and therefore are a form of lying representing actions contrary to the behavioral norms that flow from the nature of God. As such, use of another author’s material must always be properly documented and clearly cited. It is also expected that all work turned in during the semester will be the result of that semester’s scholarship. Academic dishonesty, in any form, may constitute failure of the course. Every student is responsible for protecting the integrity of learning, scholarship and research.
Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature). This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

**STUDENT CONTACT INFORMATION**

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS. [http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm](http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm)

**DISABILITY STATEMENT**

The student is responsible for contacting Director of Student Life at 757.352.4867 to request accommodations, provide necessary documentation, and make arrangements with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regards to disability services. The site also has resources for faculty to become better informed of their responsibilities towards the disabled students in their classes. [http://www.regent.edu/disabilities](http://www.regent.edu/disabilities)

**ADDITIONAL RESOURCES**

Please review the following links for additional information regarding University policies and other helpful resources:

- **Academic Calendar and Registrar Information**: [http://www.regent.edu/admin/registrar/academiccalendar.cfm](http://www.regent.edu/admin/registrar/academiccalendar.cfm)
- **Plagiarism Policy**: [http://www.regent.edu/acad/schedu/pdfs/honor_code.pdf](http://www.regent.edu/acad/schedu/pdfs/honor_code.pdf)
- **Student Services**: [http://www.regent.edu/admin/stusrv/](http://www.regent.edu/admin/stusrv/)
- **Technical Support/University Handbook**: [http://www.regent.edu/it/helpdesk/](http://www.regent.edu/it/helpdesk/)

**STUDENT COURSE EVALUATIONS**

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the
form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: http://eval.regent.edu/regentsurvey/students.cfm. If you have questions about the online evaluation please contact evaluation@regent.edu.

**Disclaimer**

This semester’s studies will be applied to the performance of a wide range of dramatic literature. Chosen texts will reflect the diversity of world views evident in professional theatre production. As such, the Regent classroom provides a safe environment in which to explore such literature, discuss the ethical implications of participating in the work and develop faith-based criteria for guiding future professional decisions related to literature. That being said, if at any point you are uncomfortable with the scene you have been assigned, I will be more than happy to provide you with a less-objectionable assignment. Such a request should be made in a timely manner. I am also eager to engage in a sensitive discussion with you about the relevance of faith to any text we examine in the course of the semester.

**SECTION 4 – COURSE SCHEDULE AND EVALUATION**

*Course Calendar – Summer 2012*

*The following calendar is subject to change. Unless otherwise noted, the assignments for each day are due the following class period.*

**Monday, July 16**
- Introduction to course
- G.O.T.E. work

**Assignments:**
- Read *Walking on Water*, Chapter 1: “Cosmos from Chaos” and be prepared to discuss in class.
- Note one G.O.T.E. example from your own life over the next 24 hours and be prepared to give a concise description.
- Memorize Contentless Scene
- Read *I Dream Before I Take the Stand.*

**Tuesday, July 17**
- *Walking on Water* Chapter 1 discussion
- G.O.T.E. work
- Contentless Scene #1
- *I Dream Before I Take the Stand* discussion and scene assignment

**Assignments:**
- Read *Walking on Water*, Chapter 2: “Icons of the True”
- Develop *I Dream Before I Take the Stand* exercise with scene partner and be prepared to define key elements of G.O.T.E. (verbally).
**Wednesday, July 18**
- Walking on Water Chapter 2 discussion
- I Dream Before I Take the Stand scene presentations and discussion
- Make assignments for Scene #1

Assignments:
- Prepare monologue for in-class presentation and complete a written G.O.T.E. sheet (not to exceed two pages).

**Thursday, July 19**
- Perform/work monologues and submit G.O.T.E. sheets
- Preliminary work on Scene #1

Assignments:
- Begin rehearsals for Scene #1.
- Read A Practical Handbook for the Actor pgs. 1-39. There will be a quiz over the assigned reading on Monday. (Be sure you can list all nine points from the checklist and provide an accurate description/example of each).
- Read Walking on Water, Chapter 3: “Healed, Whole and Holy”
- Keep Contentless Scene #1 and I Dream Before I Take the Stand scenes fresh for possible exercise work on Monday.
- You will need to read Fool for Love by Sam Shepard by Tuesday of next week.

**Monday, July 23**
- Walking on Water Chapter 3 discussion
- Quiz - A Practical Handbook for the Actor pgs. 1-39
- Essential action – exercises and discussion
- Discuss Fool for Love scene score assignment

Assignments:
- Read Fool for Love by Sam Shepard and score the assigned scene.
- Read Walking on Water, Chapter 4: “A Coal in the Hand”

**Tuesday, July 24**
- Walking on Water Chapter 4 discussion
- Review Fool for Love scene scores
- Apply essential action to Scene #1

Assignments:
- Read Walking on Water, Chapter 5: “Probable Impossibles”
- Prepare scores for Scene #1.

**Wednesday, July 25**
- Walking on Water Chapter 5 discussion
- First showings of Scene #1; scene scores are due for those performing.

Assignments:
- Read Walking on Water, Chapter 6: “Keeping the Clock Wound”

**Thursday, July 26**
- Walking on Water Chapter 6 discussion
- First showings of Scene #1; scene scores are due for those performing.
Assignments:

- Final showings of Scene #1 and revised scene scores are due on Monday for all students.
- Read A Practical Handbook for the Actor pgs 40-45; quiz on Monday.

**Monday, July 30**

- Final showings of Scene #1; revised scene scores due.
- Quiz - A Practical Handbook for the Actor pgs 40-47
- Make assignments for Scene #2

**Assignments:**

- Begin rehearsals for Scene #2. Scene scores are due at the first showing (next week).
- Bring materials for a solo activity to class with you tomorrow (i.e. cards to play solitaire, shoes to polish, pictures to organize in an album, etc.). Be sure you have all the required materials to sustain the activity for up to 15 minutes.
- Read Walking on Water, Chapter 7: “Names and Labels”

**Tuesday, July 31**

- Walking on Water Chapter 7 discussion
- Acting on impulse, improvisation – exercises and discussion

**Assignments:**

- Continue rehearsals for Scene #2 and prepare scene score for next week.
- Read Walking on Water, Chapter 8: “The Bottom of the Iceberg”

**Wednesday, August 1**

- Walking on Water Chapter 8 discussion
- Acting on impulse, improvisation – exercises and discussion

**Assignments:**

- First showings of Scene #2 begin on Thursday; scene scores are due for those performing.
- Read Walking on Water, Chap. 9: “Do We Want the Children To See It?”

**Thursday, August 2**

- Walking on Water Chapter 9 discussion
- First showings of Scene #2; scene scores are due for those performing.

**Assignments:**

- Read Walking on Water, Chapter 10: “The Journey Homeward”
- Revised scene scores are due at the final showing of Scene #2 on Thursday.

**Monday, August 6**

- Walking on Water Chapter 10 discussion
- First showings of Scene #2; scene scores are due for those performing.

**Assignments:**

- Revised scene scores are due at the final showing of Scene #2 on Wednesday.
- Read handout over Expressive Action.
- Read Walking on Water, Chapter 11: “The Other Side of Silence”
Tuesday, August 7

- *Walking on Water* Chapter 11 discussion
- Expressive action – exercises and discussion

Assignments:
- Read *Walking on Water*, Chapter 12: “Feeding the Lake”
- Prepare Scene #2 for the final showing tomorrow. Revised scene scores are due for all students.

Wednesday, August 8

- *Walking on Water* Chapter 12 discussion
- Final showings of Scene #2; revised scene scores due.

This syllabus is subject to change without notice.

Last updated: 1/20/12

Regent University, School of Undergraduate Studies
1000 Regent University Drive, Virginia Beach, VA, 23464
Phone (888) 718-1222

© 2009 Regent University, All Rights Reserved.
# THE 632.01

**THEORIES AND CONCEPTS IN ACTING**

**SUMMER SEMESTER, 2012**

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

Please sign here to indicate that you have read and understood the requirements outlined in this syllabus

<table>
<thead>
<tr>
<th>Student signature</th>
<th>Date</th>
</tr>
</thead>
</table>