

## **Intermediate Acting Summer Institute Syllabus**

**Date: July 21<sup>th</sup>-August 14<sup>th</sup> 2025**

**Course: Theater 123 ( 4 units)**

### Intermediate Acting For Theater, TV & Film– SUMMER COURSE OUTLINE

Lorene Chesley can be reached at [lchesley@tft.ucla.edu](mailto:lchesley@tft.ucla.edu)

Office Hours: By Appointment Only

#### **I. COURSE DESCRIPTION**

This intensive will go deeper into exploring the acting craft. Tackling both theater and tv techniques to help create dynamic characters both onstage and onscreen. Not only will they learn a full physical and vocal warm up to take with them on their acting journey. This will serve as the launch pad for the physical and mental state of the characters they create.

#### **II. SAFE SPACE/CONSENT**

This is a consent-based practice where personal boundaries will be respected. This is a movement class that involves sharing our bodies in space. All students are expected to maintain the highest level of respect and mindfulness of others' boundaries in this shared and safe space. Note that boundaries can change overtime. Maintaining communication with Ms. Chesley is key, whether it be in person or via email.

#### **III. ATTENDANCE POLICY and GUIDELINES**

The show must go on!

Attendance is MANDATORY. Absences disrupt performance schedules and negatively impact the ensemble. Tardiness interrupts the focus of the larger group. An excused absence is approved at the Instructor's discretion and will be assessed on a case-by-case basis. Contact Ms. Chesley at the beginning of the quarter to discuss any planned absences.

- If you arrive after attendance role call, you are tardy!
- 3 tardies = 1 unexcused absence
- Two unexcused absences drops your final grade one full letter.

#### **IV ATTIRE**

Consider the fact that you will be moving in some form or another every class. Therefore, appropriate clothing is necessary. If possible, workout clothing is encouraged, but not required - however, be ready and able to move. Avoid very-tight jeans. Avoid dresses/skirts. No loose earrings, necklaces, or jewelry. No flip-flops or sandals, No watches, No Apple watches, No sunglasses, No caps or large hats. Long hair should be secured away from the face. When in doubt, check with your professor.

Students are expected to show up to class on time and participate in all classes.

- Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit [www.cae.ucla.edu](http://www.cae.ucla.edu).

#### Title IX Paragraph

- Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the CARE Advocacy Office for Sexual and Gender-Based Violence, 1<sup>st</sup> Floor Wooden Center West, [CAREadvocate@caps.ucla.edu](mailto:CAREadvocate@caps.ucla.edu), (310) 206-2465. In addition, Counseling and Psychological Services (CAPS) provides confidential counseling to all students and can be reached 24/7 at (310) 825-0768. You can also report sexual violence or sexual harassment directly to the University's Title IX Coordinator, 2241 Murphy Hall, [titleix@conet.ucla.edu](mailto:titleix@conet.ucla.edu), (310) 206-3417. Reports to law enforcement can be made to UCPD at (310) 825-1491.

*Faculty and TAs are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Coordinator should they become aware that you or any student has experienced sexual violence or sexual harassment.*

## V. CURRICULUM

*Instructor has the right to change curriculum at any point during the intensive based off of the classes' understanding and application of techniques.*

### WEEK 1:

Monologue Assessments  
Intro to Warm-Up  
Wellness Check In  
Review/Refresh Acting Tool Kit  
Assign Scenes—Theater Work

### WEEK 2:

Warm-Up  
Wellness Check In  
Refine Acting Tool Kit  
Scene Work Sessions

### WEEK 3:

Warm-Up  
Wellness Check In  
Transition to TV/Film Tool Kit  
Assign Scenes—TV + Film

### WEEK 4:

Warm-Up  
Wellness Check In  
Refine TV/Film Tool Kit

Scene Work Sessions  
FILM Scenes!  
**RECOMMENDED TEXTS/RESOURCES**

*Letters to a Young Artist* Anna Deveare Smith  
*Actor's Survival Guide* by Jenna Fischer  
*Audition* by Michael Shurtleff  
*The Intent to Live* by Larry Moss  
All of Stanislavsky  
*On the Technique of Acting* by Michael Chekhov  
*Respect of Acting* by Uta Hagen  
*The Right to Speak*, Patsy Rodenburg  
*The Second Circle*, Patsy Rodenburg  
*Freeing the Natural Voice*, Kristin Linklater  
*Vocal Power*, Arthur Samuel Joseph  
*Voice and the Actor*, Cicely Berry  
*The Actor and the Text*, Cicely Berry  
*Improvisation for the Theatre* by Viola Spolin  
*Meisner on Acting* by Sanford Meisner  
*The Artist's Way* by Julia Cameron  
*Speak With Distinction* by Edith Skinner  
*Laban for All* by Jean Newlove and John Dalby  
*On the Technique of Acting* by Michael Chekhov  
*The Creative Habit* by Twyla Tharp  
*Self Management for Actors* by Bonnie Gillespie

**SUGGESTED SUPPLEMENTAL EXPERIENCE**

Students are encouraged to view as much live theatre, films, exhibits, and other performances involving voice, speech, and dialect work as possible.

**Check out Goldstar.com, social media, Plays411.com, todaytix.com  
FOR COVID 19: You can also watch plays online through MarqueeTV, BroadwayHD.com, DigitalTheatre.com, Globeplayer.tv, Amazon prime, etc**

**Theatre Suggestions (You are not limited to these theatres—these are just ideas)**

Geffen Playhouse  
Ammo Theatre  
IAMA Theatre Company  
Collaborative Artists Bloc  
East West Players  
Antaeus Theatre Company  
Deaf West  
The Falcon  
Rogue Machine Theatre  
The Fountain  
A Noise Within  
Theatre @ Boston Court  
InterACT Theatre Co  
Sierra Madre Playhouse  
Pasadena Playhouse  
The Odyssey  
The Echo  
Circle X  
Theatricum Botanicum

Center Theater Group (CTG)  
Old Globe (San Diego)  
La Jolla Playhouse  
Pacific Resident Theatre  
Shakespeare Orange County  
International City Theatre (ICT)  
Porters of Hellsgate  
South Coast Repertory  
Skylight  
Sacred Fools  
Wallis Annenberg Center for the Performing Arts  
La Mirada Theatre for the Performing Arts Zephyr  
Theatre

## **Theater 138 ( 4 units)**

**Instructors:** TBD

### **Course Description**

Exploration of improv, movement, sketch comedy and audition technique. Through screenings of performance-driven films, class discussion, and acting exercises, examination of methods, styles, and performances of some of world's most highly regarded actors and their work, participants will cultivate and elevate their craft

### **Suggested Texts:**

A Practical Handbook for the Actor by Melissa Bruder

### **Course Goals and Objectives**

- Develop skills related to character creation and development
- Enhance storytelling techniques
- Students are expected to implement tools gained from institute classes into a fully realized performance
- Students should be able to analyze, interpret, and communicate text as written by the author.
- Students will be expected to believably create a character in a monologue and a scene, incorporating physical and vocal elements appropriate to that character, while also being aware of, and incorporating, the language and cultural context of the play.
- Students will be expected to work with an acting partner, listening and reacting to them organically, while fulfilling all the demands of the script.

**Class requirements:** Each section will have its own set of graded assignments, required classwork and rules for participation. A syllabus for each section outlining the requirements and grading criteria will be distributed at the first class meeting.

**Attendance:** Attendance is mandatory. In order to successfully complete the program, students must not have more than **2** excused or unexcused absences.

**Participation:** Participation in class is an expectation. You should always be prepared to be called on, ready and eager to volunteer. The following will aid you in having a successful experience in this class. An open mind and attitude, commitment to the work and process, cooperation with and respect for all students.

### **Accommodating Students with Disabilities:**

*Students needing academic accommodations based on disability should contact the Center for Accessible Education (CAE) at 310-825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within one week of the start of the summer session institute start date, as reasonable notice is needed to coordinate accommodations.*

*For more information, visit [www.cae.ucla.edu](http://www.cae.ucla.edu)*

### Improvisation For Theater, TV & Film– SUMMER COURSE OUTLINE

Avery Clyde can be reached at [aclyde@tft.ucla.edu](mailto:aclyde@tft.ucla.edu)

Office Hours: On Zoom, by Appointment Only

#### **I. COURSE DESCRIPTION**

This intensive teaches the basics of short and long form improvisation. The course begins with short form improv; solidifying the basics inside the most approachable form-theater games. Next students get acquainted with long form and real world applications in auditions, rehearsals on stage or on set. Improvisation strengthens skills in listening, supporting others, heightening, and taking risks. Performers will develop skills that enable them to write, direct, edit, and act in pieces that are made up on the spot.

This space creates a strong sense of trust in community and in your own instincts and ideas. Students leave with a powerful skill inside or outside the entertainment industry; how to improvise. Come ready to play and jump in!

#### **II. COURSE GOALS AND OBJECTIVES**

- Develop skills in short and long form improv as a resource for character creation and development
- Enhance storytelling techniques
- Students are able to implement tools gained from institute classes into future sketch comedy, auditions, rehearsals, performance jobs and outside the entertainment industry..
- Students will be expected to commit to their character in a scene, incorporating environment and suggestions, while also being aware of, and incorporating the other players on stage.

#### **III. SAFE SPACE/CONSENT**

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#### **IV. ATTENDANCE POLICY and GUIDELINES**

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Participation in class is an expectation. You should always be prepared to be called on, ready and eager to jump in. The following will aid you in having a successful experience in this class. An open mind and attitude, commitment to the work and process, cooperation with and respect for all students.

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## **VII. PREREQUISITES**

- Acceptance into UCLA's Intermediate Acting Summer Institute
- Artist level: Intermediate-Advanced Acting Students

## **VIII. CLASS REQUIREMENTS & GRADING**

Each section will have its own set of graded assignments, required classwork and rules for participation. A syllabus for each section outlining the requirements and grading criteria will be distributed at the first class meeting.

## **IX. CURRICULUM**

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## **WEEK 1**

**7/19 6:30-9:30p Welcome**

Warm-Up, Game  
Introductions & Overview  
Games  
Shoot On-Camera Audition Improvs  
Set Intentions

**7/21 2-4p Confidence and Support**

Warm-Up  
Games  
Short Form and Application: Theatre  
Reflection

**7/23 2-4p Listening**

Warm-up  
Games  
Short Form and Application: Theatre  
Reflection

**WEEK 2**

**7/28 2-4p Playing from Emotion/Character**

Warm-up  
Games  
Short Form and Application: Theatre  
Reflection

**7/30 2-4p: Playing in the Space**

Warm-up  
Games  
Short Form and Application: Theatre  
Reflection

**WEEK 3:**

**8/4 2-4p: Committing to feeling in the moment.**

Warm-up  
Games  
Introduce the Harold  
Long Form and Application: Film & TV  
Reflection

**8/6 2-4p: Scenes**

Warm-up  
Games  
Long Form and Application: Film & TV  
Reflection

**WEEK 4**

**8/11 2-4p**  
Long Form  
Warm-up  
Games  
Long Form and Application: Film & TV

## Reflection

### 8/13 2-4p

Warm-up

Favorite Game

Review and Application

ReShoot On-Camera Audition Improvs from Day 1

Reflection: Discussion

Favorite Game

## RECOMMENDED TEXTS/RESOURCES

*Truth in Comedy* (great basics)

*Improvisation for the Theatre* by Viola Spolin

*How to be the Greatest Improviser on Earth* by Will Hines ("know, care, say")

*Improvise & Scene From the Inside Out* by Mick Napier

*Impro and Impro for Storytellers* by Keith Johnstone

*All of Stanislavsky*

*The Creative Habit* by Twyla Tharp

## SUGGESTED SUPPLEMENTAL EXPERIENCE

Students are encouraged to watch professional improv groups and performance experiences involving improvisation outside of class.

**Check out Goldstar.com, social media, Plays411.com, todaytix.com**

**FOR COVID 19: You can also watch plays online through MarqueeTV, BroadwayHD.com,**

**DigitalTheatre.com, Globeplayer.tv, Amazon prime, etc**

**Theatre Suggestions (You are not limited to these theatres—these are just ideas)**

### Live Theatre:

- The Groundlings
- Upright Citizens Brigade Theatre
- Improv LA
- Laugh Factory
- Hollywood Improv
- Improv for the People
- Impro Theatre
- The Comedy Store

### Online:

- Drew Carey's Green Screen Show. ...
- Curb Your Enthusiasm. ...
- The League. ...
- Wild N' Out. ...
- Thank God You're Here. ...
- Outnumbered. ...
- Bosom Buddies. ...
- Kwik Witz.

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