TPP 2110 – Acting 1: Instrument and Discipline  
Fall 2015, Section 7787  

M W F @ 3:00pm-3:50pm (8th Period) in G13  

Instructor: Michael Martinez-Hamilton  
Office Hours: By appointment only. McCarty C, Third Floor  
Email: mmh@arts.ufl.edu  

TPP 2110 – Acting 1: Instrument and Discipline is the foundation for all  
performance majors and students seeking entrance into the program. This course  
introduces basic physical, vocal and analytical concepts; methods; vocabulary; and  
discipline required of the beginning actor. Students will explore the creative process  
through exercises in observation and awareness.  

COURSE OBJECTIVE:  
A) To establish a common vocabulary that serves as a foundation for the entire  
acting sequence.  
B) To increase observational skills and develop self-awareness through exercise  
and improvisation.  
C) To develop in the student an understanding of the discipline of the art and to  
refine concentration skills necessary within that discipline.  
D) To introduce the student to the basic methods of relaxation as well as  
physical and vocal freedom and control.  
E) To develop in the student a sense of the ensemble nature of the discipline  
through exercise in trust and communication.  

REQUIRED TEXT:  

Published plays and reference materials, both of which may be obtained from the  
campus libraries, will be utilized by the student in class. Handouts may be  
distributed as well.  

COURSE CONTENT:  
Through the use of exercises, both structured and unstructured, the student will  
explore the basic skills of acting, which include: a repertoire of relaxation and  
warm-up exercises from which to build upon for use in the study of the entire acting  
sequence, and the development of self-awareness, imagination, the mechanics of  
staging, character-process, and foundational work in script analysis.  

Students will be required to memorize the general vocabulary of acting through the  
use of the addendum to the texts and in-class exercises and explorations. A  
comprehensive, written vocabulary exam will be given at the end of the semester.
The student, in the form of in-class performances of monologues and in scene work, will demonstrate execution of the basic acting skills with partners. Students are expected to be fully memorized for these performances, and will be required to submit written analysis for each performance, the content of which will vary according to the student’s development of skills.

**EXPECTATIONS OF MONOLOGUE WORK**

- Thorough written analysis/prep-work
- Clear through-line of thought
- Clarity of tasks
- Clarity of tactics
- Vocal exploration
- Physicality
- Presentations are fully memorized at the time of first performance (which may be the workshop day)

**EXPECTATIONS OF SCENE WORK**

- Thorough written analysis/prep-work
- Both characters “live” in the same world
- Clear through-line of thought
- Clarity in tasks
- Clarity in tactics
- Vocal explorations
- Physicality

Students are required to keep a weekly journal detailing their observations regarding class work and the development of their skills. (See handout for due dates and specific journal requirements.)

**ATTENDANCE AT UF/HIPPODROME STATE THEATRE PRODUCTIONS:**

Students are required to see all UF mainstage shows and be prepared to discuss them in class. Students will turn in a 2-page reactions paper for each of these shows (see timetable for due dates) with special attention being paid to the use of creative imagination, physical awareness, proper vocal technique, and opening up to the creative process. YOU MUST NOT INCLUDE A SYNOPSIS. Do discuss individual performers. The idea is to report your observations. Draw parallels between what you observe and your work in class.
Calendar

**Peter and the Starcatcher**
By Rick Elice, Music by Wayne Barker
Based on the novel by Dave Barry and Ridley Pearson, co-produced with The Hippodrome Theatre
Directed by Lauren Caldwell
Hippodrome Theatre
**Dates: September 02-27**
**Critique Due: September 28**

**The Golden Dragon**
By Roland Schimmelpfennig
Directed by Dr. Ralf Remshardt
Black Box Theatre, McGuire Pavilion
**Dates: October 01-October 11**
**Critique Due: October 12**

**The Drowsy Chaperone**
Music & lyrics by Lisa Lambert and Greg Morrison
Book by Bob Martin and Don McKella
Directed by Tony Mata
Music Direction by Tony Offerle
Constans Theatre
**Dates: October 16-October 25**
**Critique Due: October 26**

Tickets go on sale two weeks before the first performance. Pick up your coupon tickets at the earliest date to assure yourself a seat. Performances sell out. Do not put yourself in a situation where you cannot complete an assignment because you did not get your ticket in a timely manner. Special exceptions cannot and will not be made.

EXTRA CREDIT VIEWING:
**Dog Sees God** @ The Primitive Studio October 02-October 11
The Hippodrome State Theatre productions (Besides Peter and the Starcatcher)
*Extra Credit will be given for papers written following the same guidelines as those for the required viewing. Each extra credit paper is worth up to 5 pts.

**CLASS ATTENDANCE**
This is a performance class, therefore, *attendance is MANDATORY.* You must be present to perform. If you miss class, the work cannot be made up. We learn from each other—your presence, whether or not a “performance” is involved that day, is important to the collective learning process that is engaged in this class.
Attendance will be taken at the beginning of each class. Please note that it is your responsibility to notify the instructor after class that you came in late, if you come in after attendance has been taken.

*You are allowed 1 excused or unexcused absence. Your final grade will be lowered 2 pts for each additional absence. You are allowed 2 tardies. Your final grade will be lowered 1 pt for each additional tardy.*

LATE ASSIGNMENT POLICY:
Assignments must be complete in order to receive points; “complete” constitutes the total execution of the directive given by the instructor regarding each individual assignment- whether that be in-class performances/exercises or written work.

Written assignments which are turned in after the due date will receive only partial points.
It is your responsibility to keep track of due dates as laid out on the timetable which accompanies this syllabus.

** THERE ARE NO MAKE UP DAYS FOR WORKSHOPS OR PERFORMANCE DAYS!**
If you miss your assigned workshop or performance day, you forfeit the points for that day. In cases of emergency, it is up to the discretion of the instructor to allow for rescheduling of a performance.

GRADING:
Students may have varying degrees of talent and experience in acting: therefore, the students cannot be graded solely on the basis of the skills and talents they bring to the class. Consideration will be given to the student’s improvements and efforts that are demonstrated.

Participation is also a key factor in grading. Criteria for this grade include attentiveness, participation in and/or leadership of exercises, willingness to participate in class discussions, etc... in general, the TIME, EFFORT, and COMMITMENT the student displays toward this class.

Each assignment will be awarded a specific point value. Points will be tallied at the end of the semester to determine the student’s final grade.

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<thead>
<tr>
<th>Points</th>
<th>Grade</th>
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<tbody>
<tr>
<td>300-270</td>
<td>A</td>
</tr>
<tr>
<td>255-269</td>
<td>B+</td>
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<tr>
<td>240-254</td>
<td>B</td>
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<tr>
<td>225-239</td>
<td>C+</td>
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<tr>
<td>210-224</td>
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<td>195-209</td>
<td>D+</td>
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<tr>
<td>180-194</td>
<td>D</td>
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<tr>
<td>193 and below</td>
<td>E</td>
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“Acting/Self Analysis” Paper  10pts
Critique Papers (3)  10 pts ea. (30 pts total)
Stanislavski Papers (3)  10 pts ea. (30 pts total)
Journals (3)  10 pts ea. (30 pts total)
Monologue  30 pts
Scene  30 pts
Vocabulary/Terminology Exam  50 pts
Film Acting Scene 1  30 pts
Film Acting 2  30 pts
Participation  30 pts

TOTAL POINTS  = 300 pts

FINAL BUSINESS:
REGARDING STUDENTS WITH DISABILITIES
Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

HONOR CODE
On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

> On my honor, I have neither given nor received unauthorized aid in doing this assignment.

* Be certain to credit sources in character analysis.
* Please make sure that you understand the University’s Academic Guidelines and policies regarding Academic Honesty and Ethical Conduct.

> *Please be sure to turn off/silence all electronic devices (telephones/pagers/alarms, etc.) when entering the classroom.
> *Please be sure to dress appropriately for class. Know that much of our work is physical and plan to dress accordingly.
> *Food, drink, and gum are not allowed in class. Water in a sealed container is permissible.

**This syllabus is a contract. If you read this information and return to class, then you have agreed to the terms provided and are expected to abide by them. Do not ask for special exceptions to be made.**
**TENTATIVE TIMETABLE**  
*This timetable is subject to change at the instructor’s discretion*

<table>
<thead>
<tr>
<th>WEEK 1: August 24, 26, 28</th>
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<tbody>
<tr>
<td>Orientation, syllabus</td>
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<tr>
<td>Theatre games and explorations</td>
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<tr>
<td>“What is Acting?”</td>
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<tr>
<td><em>(Ongoing assignment for the semester: READ <em>An Actor’s Work</em>. We will be checking-in with your progress on this reading as the semester continues, and applying your knowledge from this text to in-class work and exercises.)</em></td>
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<tr>
<th>WEEK 2: August 31, September 2, 4</th>
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<tr>
<td><strong>DUE: Monday, August 31</strong>: 2-3 page paper – <em>What does Acting mean to me?</em></td>
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<td>Your thoughts regarding what you hope to take away from this class, and your current perceptions, thoughts/feelings on what the term “Acting” means to you. This may include your prior experiences with the craft (if any), or your thoughts in general on the topic. Papers must be typed and stapled.</td>
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<tr>
<td>Introduction of journals</td>
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<tr>
<td>Individual Inventory: Body Awareness and Vocal Awareness</td>
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<tr>
<th>WEEK 3: September 7 (Holiday), 9, 11</th>
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<tr>
<td><strong>HOLIDAY-Monday, September 7</strong></td>
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<tr>
<td><strong>DUE: Wednesday, September 9</strong>: 2 Pages of Quotes from the first 100 pages of <em>An Actor’s Work</em>.</td>
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<tr>
<td>Introduction of Constantine Stanislavski</td>
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<tr>
<td><em>(Ongoing assignment for the semester: READ <em>An Actor’s Work</em>. We will be checking-in with your progress on this reading as the semester continues, and applying your knowledge from this text to in-class work and exercises.)</em></td>
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<th>WEEK 4: September 14, 16, 18</th>
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<tr>
<td><strong>DUE: Monday, September 14</strong>: JOURNALS</td>
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<tr>
<td>The Acting Space—continuing the actor’s awareness</td>
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<tr>
<td>Introduction to Acting Vocabulary and Terms</td>
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<tr>
<td>Exercises in exploring character/text and “finding the answers”</td>
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<th>WEEK 5: September 21, 23, 25</th>
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<tbody>
<tr>
<td>Continued exploration of TACTICS, and EXPECTATIONS</td>
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<td>Continuing explorations in “finding the answers”</td>
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<th>WEEK 6: September 28, 30, October 02</th>
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<tr>
<td><strong>Due: Monday, September 28</strong>: Critique 1 - <em>Peter and the Starcatcher</em></td>
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<tr>
<td>Putting the Monologue into Action—working with your monologue</td>
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Stanislavski VS “other methods”: how we can utilize all the tools at our disposal

**WEEK 7: October 5, 7, 9**
**DUE: Monday, October 5th** - 2 Pages of Quotes from pages 100 - 200 of *AN ACTORS WORK.*
Putting it together—Monologue in class workshops and exercises in exploring the monologue to find meaning and depth.

**WEEK 8: October 12, 14, 16**
**DUE: Monday, October 12th** - Monologue Performance
**DUE: Monday, October 12th** - Critique 2 - *The Golden Dragon*
Feedback on monologues and continuing explorations

**WEEK 9: October 19, 21, 23**
**DUE: Monday, October 19th,** JOURNALS
Raising the stakes: continuing the development of your skills
Review of skills and vocabulary up to this point—in class explorations using monologues
Introduction of Scene Study

**WEEK 10: October 26, 28, 30**
**DUE: Monday, October 26th** - Critique 3 - *The Drowsy Chaperone*
Scene Study: continuing exploration and exercises
Using the text as a tool
Choose scenes and partners

**WEEK 11: November 2, 4, 6 (Holiday)**
**Holiday-Friday, November 6** - HOMECOMING
**DUE: Monday, November 2nd** - 2 Pages of Quotes from pages 200 to end of Year One of *AN ACTORS WORK.*
Scene workshops
Feedback and further explorations of the scenes in class
Begin choosing final scenes and partners

**WEEK 12: November 9, 11 (Holiday), 13**
**HOLIDAY-Wednesday, November 11**
**DUE: Monday, November 9th** - Final Scene Performance
Feedback
Review and preparation for Vocabulary/Terms Exam
Private rehearsals/workshops with Instructor
Outside rehearsal with partner

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<th>WEEK 13: November 16, 18, 20</th>
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<tr>
<td>EXAM: Monday, November 16\textsuperscript{th}: VOCABULARY/TERMS</td>
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<tr>
<td>Audition Workshop / The Business of Acting</td>
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<td>In class film scene workshops</td>
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<td>Private rehearsals/workshops with Instructor</td>
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<td>Outside rehearsal with partner</td>
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<tr>
<th>WEEK 14: November 23, 25 (Holiday), 27 (Holiday)</th>
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<tbody>
<tr>
<td>Private rehearsals/workshops with Instructor</td>
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<td>Outside rehearsal with partner</td>
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<td>THANKSGIVING HOLIDAY</td>
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<tr>
<th>WEEK 15: November 30, December 2, 4</th>
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<tbody>
<tr>
<td>In class film scene workshops</td>
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<td>Feedback and explorations</td>
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<td>Sign up for final presentations</td>
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<tr>
<td>Private rehearsals/workshops with Instructor</td>
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<td>Outside rehearsal with partner</td>
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<tr>
<th>WEEK 16: December 7, 9</th>
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<tbody>
<tr>
<td>DUE: Monday, December 7\textsuperscript{th}: FINAL JOURNALS</td>
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<tr>
<td>FINAL PRESENTATIONS</td>
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