

TPP 2110 – Acting 1: Instrument and Discipline  
Spring 2016, Section 15B6

Day	Period	Building	Room
T	06-07 (12:50-2:45)	CON	G-12
R	06 (12:50-1:40)	CON	G-12

**Instructor: Michael Martinez-Hamilton**

**Office Hours:** By appointment only. McCarty C, Third Floor

**Email:** mmh@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:**

*An Actor's Work.* Stanislavski, Konstantine. trans. Benedetti, Jean.

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.

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### **EXPECTATIONS OF MONOLOGUE WORK**

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- 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)

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### **EXPECTATIONS OF SCENE WORK**

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- 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

### ***Spill***

By Leigh Fondakowski in collaboration with visual artist Reeva Wortel

Directed by Tim Altmeyer

Constans Theatre, Maguire Pavillion

**Dates: January 29, 30, 31 2016**

**February 05, 06, 07, 2016**

**Critique Due: Tuesday, February 09, 2016**

### ***Honky***

By Greg Kalleres

Directed by Dr. Mikell Pinkney

Black Box Theatre, McGuire Pavilion

**Dates: March 18, 19, 20, 2016**

**March 22, 23, 24, 25, 26, 2016**

**Critique Due: Tuesday, March 29, 2016**

### ***The House of Atreus***

Adapted from Aeschylus' *The Oresteia*

By John Lewin

Directed by Yanci Bukovec

Constans Theatre, Maguire Pavillion

**Dates: April 01, 02, 03, 05, 06, 07, 08, 09, 10, 2016**

**Critique Due: Tuesday, April 12, 2016**

Tickets go on sale two weeks before the first performance. Pick up your coupon tickets at the earliest date to assure you get 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:

Florida Players Productions

The Hippodrome State Theatre productions

***Ashley's Consent*** TBA

\*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. Only one extra credit paper will be accepted per student this semester.

#### 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 2 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.

300-270	A
255-269	B+
240-254	B
225-239	C+
210-224	C

195-209	D+
180-194	D
173 and below	E

Graded Assignments

“What Does Acting Mean to Me?” Paper	10pts
Critique Papers (3)	10 pts ea. (30 pts total)
Stanislavski Papers (Quotes)(3)	10 pts ea. (30 pts total)
Journals (3)	10 pts ea. (30 pts total)
Monologue	30 pts.
Monologue Paperwork	20 pts.
Scene	30 pts.
Scene Paperwork	20 pts.
Vocabulary/Terminology Exam	50 pts.
Assignment TBD	10 pts.
Assignment TBD	10 pts.
Participation	30 pts.
<b>TOTAL POINTS</b>	<b>= 300 pts</b>

**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.

### **IMPORTANT CLASSROOM POLICIES AND ETIQUETTE**

- ❖ \*Please be sure to turn off/silence all electronic devices (telephones/pagers/alarms, etc.) when entering the classroom. DO NOT USE ELECTRONIC DEVICES OF ANY KIND DURING CLASS. IF YOU ARE CAUGHT USING AN ELECTRONIC DEVICE WITHOUT PRIOR CONSENT FROM THE INSTRUCTOR, YOU WILL BE EJECTED FROM THE CLASS RESULTING IN AN UNEXCUSED ABSENE FOR THAT DAY AND THE LOSS OF PARTICIPATION POINTS. PLEASE DO NOT VIOLATE THIS POLICY.
- ❖ \*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*

<b>WEEK 1:</b> January 5, January 7
Orientation, syllabus
“What is acting?”-Discussion
The Actor’s Warm-up: Inventory; Body, Breath, Vibration
Introduction to Michael Chekhov
“The Actor’s March”
Theatre games and explorations: Icebreaker games; Michael Chekhov’s PASS exercise
Introduction of journals-Discussion- The journal should reflect your personal growth and development of your creative process as it pertains to the tools and techniques you have learned in this class. To satisfy the minimum requirements of the journal assignment, each entry should be between 3-5 pithy sentences; however, you might have more to some on any particular day so your journal should reflect that days observations. In other words, journal entries can be as long as they need to be, but <b>no less than 3 articulate, meaningful sentences.</b> Document your challenges, obstacles, creative victories, application of tools and techniques, and creative growth in your journal. A good way to approach it would be to enter each class meeting with the intention of taking at least one thing out of that class that was meaningful, enlightening, or even confusing for you. Document how you feel about and approach the exercises, what you learn about yourself, your instrument and your process. Notice what you did not know before and what is new to you as a result of what you learn in this class. Document what you discover about your creative instrument (body, breath, vibration, imagination). The journal will begin on the first class meeting. If you miss a day ask a classmate to share his or her notes.
<b>ASSIGNED:</b> Journal
<b>ASSIGNED: “What does Acting Mean to ME?” Paper-2-3 pages, double spaced.</b> 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.
<b>ASSIGNED: Ongoing assignment for the semester: READ <i>An Actor’s Work</i>.</b> 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.) <b>Type 2 FULL pages of quotes from the first 100 pages of AN ACTOR’S WORK.</b>
<b>ASSIGNED: MONOLOGUE Selections-Find a monologue from a contemporary, published play. (See list of recommendations on CANVAS</b>

<b>WEEK 2:</b> January 12, January 14
<b>DUE: Tuesday, January 12 – “What does Acting mean to me?” Paper--</b> 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. Prepare to share in 3-5 sentences what acting means to you with the class. <b>UPLOAD YOUR PAPERS ON CANVAS</b>
<b>DUE: Tuesday, January 12-Monologue selections for approval</b>
What acting means to me-Discussion; Prepare to share in 3-5 sentences what acting means to you with the class on Tuesday, January 12.
The IAC-Inner Artistic Center
Michael Chekhov Exercise: Expansion/Contraction
Introduction of Constantine Stanislavski
<b>ASSIGNED: Find and copy a 1-minute monologue for Monologue Performance</b>

<b>WEEK 3:</b> January 19, January 21
<b>HOLIDAY-Monday, September 7</b>
<b>DUE: Tuesday, January 19 - 2 Pages of Quotes from the first 100 pages of <i>AN ACTOR’S WORK</i> #1</b>
<b>DUE: Thursday, January 21-Monologue selection copy-Typed, dbl spaced, 2” margins.</b>
<i>An Actor’s Work</i> -Discussion
Stanislavsky’s “Being There” Exercise
Given Circumstances Exercise
Tasks and Tactics Exercise-Contentless scenes
Michael Chekhov Exercise-Qualities of Movement
(Ongoing assignment for the semester: READ <i>An Actor’s Work</i> . 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.)

<b>WEEK 4:</b> January 26, January 28
<b>DUE: Tuesday, January 26<sup>th</sup> – JOURNAL #1</b>
Michael Chekhov Exercise-Archetypal Gestures
Stanislavsky Exercise-Focus
Michael Chekhov Exercise – Focal Points
Introduction to Acting Vocabulary and Terms
MONOLOGUE WORKSHOPS-First presentations
Character Analysis discussion and exercises in exploring character/text and “finding the answers”
<b>ASSIGNED:</b> Scene partnerships for Final Scene Assignment



<b>WEEK 5:</b> February 02, February 04
Continued exploration of TASKS, TACTICS, EXPECTATIONS
Continuing explorations in “finding the answers”
Stanislavsky Exercise - “Self Image”
Stanislavsky Exercise - Emotional Recall
MONOLOGUE WORKSHOP - Work Through
<b>ASSIGNED:</b> Scene partners and final scene selections

<b>WEEK 6:</b> February 09, February 11
<b>Due: Tuesday, February 09 - Critique #1 - Spill</b>
Putting the Monologue into Action—working with your monologue
Stanislavski VS “other methods”: how we can utilize all the tools at our disposal
Michael Chekhov Exercise - “Three Sisters Sensations”
MONOLOGUE WORKSHOP - Breaking Patterns

<b>WEEK 7:</b> February 16, February 18
<b>DUE: Tuesday, February 16<sup>th</sup> - 2 Pages of Quotes from pages 100 - 200 of AN ACTORS WORK #2</b>
MONOLOGUE WORKSHOP - Putting it together—Monologue in class workshops and exercises in exploring the monologue to find meaning and depth.

<b>WEEK 8:</b> February 23, February 25	<b>MIDTERMS</b>
<b>DUE: Tuesday, February 23<sup>rd</sup> - Final Scene Selections</b>	
<b>DUE: Thursday, February 25<sup>th</sup> - Monologue Performance</b>	
<b>DUE: Thursday, February 25<sup>th</sup> - Scene Score, Backstory, Analysis Paperwork</b>	
<b>DUE: Thursday, February 25<sup>th</sup> - JOURNAL #2</b>	
MONOLOGUE WORKSHOP - Dress Rehearsal (Last day for notes from Instructor)	
Feedback on monologues and continuing explorations	

<b>WEEK 9:</b> March 01, March 03	<b>SPRING BREAK-NO CLASS</b>
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<b>WEEK 10:</b> March 08, March 10
Introduction of Scene Study-Working with a partner
Scene Study: continuing exploration and exercises
Using the text as a tool
Choose scenes and partners
<b>WEEK 11:</b> March 15, March 17
<b>DUE: Tuesday, March 15<sup>th</sup> - 2 Pages of Quotes from pages 200 to end of Year One of AN ACTORS WORK #3</b>

Thinking/Feeling/Willing Forces
Realization, Astonishment, Evaluation, Decision
Scene workshops
Feedback and further explorations of the scenes in class

<b>WEEK 12:</b> March 22, March 24
Meisner Exercise
Review and preparation for Vocabulary/Terms Exam
Private rehearsals/workshops with Instructor
Outside rehearsal with partner

<b>WEEK 13:</b> March 29, March 31
<b>DUE: Tuesday, March 29 – Critique #2 - <i>Honky</i></b>
<b>EXAM: Thursday, March 31<sup>st</sup>: VOCABULARY/TERMS</b>
Audition Workshop/ The Business of Acting
Private rehearsals/workshops with Instructor
Outside rehearsal with partner

<b>WEEK 14:</b> April 05, April 07
Private rehearsals/workshops with Instructor
Outside rehearsal with partner
Sign up for final presentations

<b>WEEK 15:</b> April 12, April 14
<b>DUE: Tuesday, April 12<sup>th</sup> - Critique #3 - <i>The House of Atreus</i></b>
<b>DUE: Thursday, April 14<sup>th</sup> - JOURNAL #3</b>
Feedback and explorations
Private rehearsals/workshops with Instructor
Outside rehearsal with partner

<b>WEEK 16:</b> April 19
<b>DUE: Tuesday, April 19<sup>th</sup> – FINAL SCENE PRESENTATIONS</b>