

TPA 6115 Graduate Modern Acting

Section 019A

Fall 2016

Professor Kevin Marshall

Periods 4 and 5 (10:40am-12:15 pm)

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MWF

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Office Hours: M 1 – 3 pm and by appointment

CATALOGUE DESCRIPTION: (2-3 credits) Coreq: THE 6525, TPP 6285; or admission to program.

Diagnostics of analytical and technical skills of acting through exploration and experience of emotions in physiological realism.

COURSE DESCRIPTION: This course is designed for first year graduate acting students intent on increasing expertise in performance and for students pursuing careers in professional theatre. The course presupposes substantive previous experience in acting classes and stage productions. There will be considerable concentration on exercises in character analysis for a performance. Focus will be on artistic and technical skills necessary for the creation of a role in our 21<sup>st</sup> century intercultural theatre. We will use the Stanislavski System and the Michael Chekov Technique for skill development.

COURSE OBJECTIVES AND EXPECTED OUTCOMES: Students will leave this course with confidence in their abilities to research, analyze, score, rehearse, and perform roles of contemporary plays focusing on the style of physiological realism. A major objective in the course is to prepare the student for the “real world” possibilities in the acting of psychological realism. Students need a flexible, experiential attitude toward this work as the purpose is to explore intercultural techniques in the pursuit of a personal performance process.

We will focus on the Michael Chekhov Acting Techniques and the tools for inspired acting and peak performance:

Psycho-Physical Exercises

Centers

Thinking/Feeling/Willing

Expansion/Contraction

Qualities of Movement

Three Sister Sensations of Equilibrium

Four Brothers in Art

Focal Points

Archetypal Gestures

Objectives

Psychological Gestures

Tempo/Rhythm

Imaginary Body

Radiating/Receiving

Improvisation "Jewelry"

Atmospheres

The minimum requirements for each acting performance are :

1. **Thoroughly** memorized lines!!!
2. Simple, logical blocking.
3. Intelligent, action oriented tasks for each bit, tactics and obstacles.
4. Emotional and physical choices.
5. All choices should evolve out of your research and understanding of the style of modern acting and psychological realism.

Each additional performance of the same material should reflect:

1. A sense of rhythm and movement.
2. Blocking must reflect emotion and style of the play.
3. Heightened and clarified tasks, tactics, and obstacles.
4. Refined emotional and physical choices.
5. Evidence that suggestions from first performance have been artfully incorporated.

It is also imperative that you keep up with the reading assignments and factor into your schedule adequate out-of-class rehearsals.

TEACHING METHOD: Assigned readings and discussions of text materials; research and analysis of roles to be performed; and practical exercises, workshops, and performances of scenes and monologues focusing on modern acting technique and psychological realism.

TEXTBOOKS:

- Konstantin Stanislavski's *An Actor's Work*. Translated by Jean Benedetti. New York: Routledge's, 2008. The latest translation in England and America of Stanislavski's works. It sets forth the principles of the "inner technique" and describes the concepts of sensory recall, emotion memory, relaxation, concentration, bits and tasks, supertasks, communion, adaptation, and through-line-of-action.
- Konstantin Stanislavski's *An Actor's Work on a Role*. Translated by Jean Benedetti. New York: Routledge, 2010. How to work on a role from a first reading through various necessary stages of development.
- Michael Chekhov's *On the Technique of Acting* (expanded version of *To the Actor*). New York: Harper and Row, 1953. Michael Chekhov-Stanislavski's student continues to refine the art of acting. In particular, note the work on psycho-physical exercises designed for inspired acting and peak performance.

GRADING: Grading will be based on the attendance and participation, quality of work, approach, enthusiasm, development, completion of fully memorized monologues and/or scenes and the student's ability to express written and oral knowledge concerning the course topics. Final grades will be based on evaluation and assessment of each student's attitude toward the work and the individual development of each student throughout the semester.

|  |            |                            |
|--|------------|----------------------------|
| Rehearsal and Performance 1: Monologue         | 15         |                            |
| Performance 2: Acting for the Camera Monologue | 15         |                            |
| Performance 3: Scene 1                         | 20         |                            |
| Performance 4: Final Scene                     | 25         |                            |
| Stanislavski and Chekhov Papers:               | 10         | Due 9/6, 10/4, 11/1, 11/29 |
| Participation and Attendance:                  | 15         |                            |
| <b>TOTAL POINTS</b>                            | <b>100</b> |                            |

REQUIRED DRESS: Since this is a class in performance, it will be necessary for actors to dress appropriately.

### **CLASS ATTENDANCE**

Since the course presupposes keen interest in acting as a potential career subjective evaluations of intangibles such as effort, experimentation, criticism, participation, discipline, etc... are considerations in grading. **There is only ONE excused or unexcused absence.** 2 point deduction of final grade for each additional absence. This is a performance course where others depend on you, so lateness and absences will strongly affect your grade.

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.

#### REGARDING STUDENTS WITH DISABILITIES:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

#### 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.

#### ONLINE COURSE EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

REQUIRED VIEWING: UF Production and Hippodrome State Theatre Productions.

Since production is the laboratory for all theatre courses, attendance at all School of Theatre and Dance productions is **required**. EACH MEMBER OF THIS CLASS IS REQUIRED TO SEE:

School of Theatre and Dance **FALL 2016 Theatre Productions**

- Sep 2 — Sep 25 *Stage Kiss* at the Hippodrome Theatre downtown
  - Sep 23 — Oct 2 *Mrs. Tesman*
  - Oct 28 – Nov 6 *Spring Awakening*

Tickets go on sale two weeks before the first performance. Pick up your coupon tickets at the earliest date to assure yourself a seat.

***\*\*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.\*\****