

TPP 2110 – Acting 1: Instrument and Discipline Fall 2016

University of Florida / College of the Arts / School of Theatre & Dance

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Section: 7786

Period: MWF 9 (4:05 pm – 4:55 pm)

Room: Con / G-13

Instructor: Michael Krek

Email: mkrek@ufl.edu

Office Hours: By appointment.

Office Location: McCarty C Level 3

UF COURSE CATALOGUE DESCRIPTION:

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.

OBJECTIVES:

- To establish a common vocabulary that serves as a foundation for the entire acting sequence.
- To increase observational skills and develop self-awareness through exercise and improvisation.
- To develop in the student an understanding of the discipline of the art and to refine concentration skills necessary within that discipline.
- To introduce the student to the basic methods of relaxation as well as physical and vocal freedom and control.
- 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.

Execution of the basic acting skills will be demonstrated by the student in the form of in-class performances of monologues and in scene work 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 (objectives)
- 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 (objectives)
- 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.)

CRITICAL DATES: (See Calendar for Additional Due Dates)

09/02	"What does Acting Mean to me?" Paper Due
09/05	No Classes (Labor Day Holiday)
09/30	Acting Critique Paper #1 Due
10/07	Acting Critique Paper #2 Due
10/14	No Classes (Homecoming Weekend)
10/10	Final Monologue Presentation
11/09	Acting Critique Paper #3 Due
11/11	No Classes (Veterans Day Holiday)
11/18	Final Scene Presentation
11/23	No Classes (Thanksgiving Day Holiday)
11/25	No Classes (Thanksgiving Day Holiday)
12/02	Final Comprehensive Exam
12/05	Scene Filming

NOTE:

Friday December 2nd, is the final day to submit late assignments. Assignments submitted after that date (12/02) will receive a grade of **zero**.

REQUIRED VIEWING:

Students are required to see the UF SoTD's fall productions: *Stage Kiss* (Hippodrome Theatre, Gainesville, FL), *The New Mrs. Tesman*, and *Spring Awakening*. Students must complete a two page, double spaced, 12-pt font, 1-in margin critique, for each production, stapled together with the ticket stub. The paper **WILL NOT BE ACCEPTED** without the stapled ticket stub. Students will write about the acting choices made by two of the actors in the show, what was effective, what was not, how they employed different techniques, vocal, physical, etc. Please note a critique is different from a plot summary, report, or synopsis. The course calendar indicates the paper due dates.

***STAGE KISS* – Hippodrome State Theatre (Downtown, Gainesville)
August 31st – September 25th**

- 7:00 pm Tues, Wed, & Thursdays
- 8:00 pm Fridays
- 5:00 & 8:30 Saturdays
- 2:00 & 7:00 Sundays

***THE NEW MRS. TESMAN* – Black Box Theatre (McGuire Pavilion)
September 23rd – October 2nd**

- 7:30 pm Tues, Wed, Thurs, Fri, & Saturday
- 2:00 pm Sunday

***SPRING AWAKENING* – Constans Theatre (McGuire Pavillion)
October 28th – November 6th**

- 7:30 pm Tues, Wed, Thurs, Fri, & Saturday
- 2:00 pm Sunday

Ticket vouchers will be provided for the shows, but the student is responsible for paying handling fees. If the voucher is lost or stolen, it **CANNOT** be replaced. Tickets will be available through the O'Connell Center Box Office/University Box Office. Please arrive to the respective performance at least ten minutes early. **DO NOT BE LATE** – you may not be admitted. There is no other show that can be substituted for seeing the required UF production. Lastly, turn off your phones. There is no reason to text during a show.

EXTRA CREDIT

The Hippodrome State Theatre

*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.

ATTENDANCE POLICY:

Attendance will be taken daily at the beginning of class. Due to the participatory nature of this course, attendance is mandatory. You are expected to be in class on time and ready to work. You are allowed two unexcused absences. If more than two absences occur, 10 percent will be deducted from your final attendance grade for each additional absence. Please use these allowed absences wisely as absolutely no exceptions will be made. In order for an absence to be excused, you must turn in the proper written documentation in a timely fashion (i.e., team travel, band, academic field trips, doctor's excuse, religious observance, etc.).

In addition to 2 unexcused absences, you will be allowed 2 late arrivals. Upon your 3rd late arrival, 10 percent will be deducted from your final attendance grade. (In other words, three tardy arrivals equal one absence.) Please note that it is your responsibility to notify me after class that you arrived late. If you come in late and I'm unaware, you will receive an absence for that day. Furthermore, continued tardiness will result in a diminished participation grade.

Students must provide any missed assignments the following class period for an excused absence. Missed workshops or performances with an excused absence will be made up the following class period. Late work or assignments for excused absences will not be penalized. Late work or assignments for unexcused absences will result in a ten percent deduction of the grade per late day.

Electronic submission of work will not be allowed.

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 PERFORMANCE DAYS

If you miss your assigned 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.

GRADING SCALE:

300-270	A
255-269	B+
240-254	B
225-239	C+
210-224	C
195-209	D+
180-194	D
≤193	E

EVALUATION AND GRADING BREAKDOWN:

“Acting/Self Analysis” Paper	10pts
Critique Papers	10 pts ea. (30 pts total)
Stanislavski Papers	10 pts ea. (30 pts total)
Journals	10 pts ea. (30 pts total)
Monologue	30 pts
Scene 1	30 pts
Vocabulary/Terminology Exam	50 pts
Scene 2	30 pts
Attendance/Participation	30 pts

TOTAL POINTS = 270 pts

CLASS DECORUM & CONDUCT:

When students are not working they must give their full attention to those who are working. Cell phones must be turned off or silenced before class begins. All notes must be hand written. There is ZERO TOLERANCE for cell phone use, electronic devices, sleeping, eating, drinking anything but water, reading, working on other homework, disruptive talking, etc. The instructor will exercise the right to remove any student from class who violates these policies and they will receive a 10% deduction from their participation grade for each occurrence.

All students’ views must be respected. It is conceivable that some material chosen for class work *could be objectionable* to some class members. Though no material should be blatantly perverse or offensive, it would be foolish to presume that all students feel the same on all issues. *Be considerate* when choosing material and when providing feedback. Listen with an open mind. This has nothing to do with freedom of speech – it is about common courtesy and each student must respect the cultures, lifestyles, and individual choices of their classmates.

This class is of an exploratory and experimental nature. Exercises require full participation and often a sense of humor and a sense of “play”. In order to foster a trusting and creative environment, respect of the instructor and of the other students is essential. If there are any questions or reservations, please contact the instructor immediately.

ACADEMIC HONESTY:

As a result of completing the registration form at the University of Florida, every student has signed the following statement:

“I understand that the University of Florida expects its students to be honest in all their academic work. I agree to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University.”

If you cheat on a test or quiz, or plagiarize material, i.e., use someone else's words or ideas without attribution, you will automatically receive a failing grade in this class.

Ignorance of the definition of plagiarism or the absence of intent to deceive does not constitute an acceptable defense in matters of scholarly dishonesty.

Student guidelines for ethical behavior can be found at:

<http://www.registrar.ufl.edu/catalog/policies/students.html>

The Student Conduct Code is available at:

<http://www.dso.ufl.edu/studentguide/>

LEARNING DISABILITIES:

If you have a disability that is documented with the Disability Resource Center and wish to discuss accommodations, please see me during office hours. If you have a learning disability that has not been documented, contact the DRC at 352 392 8565.

(accessuf@dso.ufl.edu).

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 at: <https://evaluations.ufl.edu/results>

UNIVERSITY COUNSELING SERVICES:

3190 Radio Rd. • P.O. Box 112662 • University of Florida • Gainesville, FL 32611-2662
Phone: 352-392-1575 • Web: www.counsel.ufl.edu

FINAL NOTE:

The syllabus and the course calendar are subject to change at the discretion of the instructor. It is the student's responsibility to make note of any changes discussed and to be familiar with the current syllabus and calendar at all times.

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

WEEK 1:

- Orientation, syllabus
- Theatre games and explorations
- “What is Acting?”

WEEK 2:

DUE – Friday, Sept. 2nd. Two page paper – What does Acting mean to me?

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.

- Introduction of journals
- Individual Inventory: Body Awareness and Vocal Awareness

WEEK 3:

DUE – Friday, Sept. 9th. Two Pages of Quotes from the first 100 pages of *An Actor's Work*.

(Ongoing assignment for the semester: READ *An Actor's Work*. 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.)

- Introduction of Constantine Stanislavski

WEEK 4:

- First Read of Monologues
- The Acting Space—continuing the actor's awareness
- Introduction to Acting Vocabulary and Terms
- Exercises in exploring character/text and “finding the answers”

WEEK 5:

DUE – Friday, Sept. 23rd. JOURNALS (1).

- Continued exploration of TACTICS, and EXPECTATIONS
- Continuing explorations in “finding the answers”

WEEK 6:

DUE – Friday, Sept. 30th. *Stage Kiss Actor Critique Paper*.

- Putting the Monologue into Action—working with your monologue
- Stanislavski VS “other methods”: how we can utilize all the tools at our disposal

WEEK 7:

DUE – Friday, Oct. 7th. *Mrs. Tesman* Actor Critique Paper.

- Putting it together—Monologue in class workshops and exercises in exploring the monologue to find meaning and depth.
- Discuss Scenes/Partners.

WEEK 8:

DUE – Monday, Oct 10th. Monologue Presentations.

DUE – Wed. Oct 12th. Two Pages of Quotes from *An Actor's Work* (Pages 101-200).

- Monologue performances
- Feedback on monologues and continuing explorations

WEEK 9:

- First Read of Scenes
- Introduction of Scene Study
- Raising the stakes: continuing the development of your skills
- Review of skills and vocabulary up to this point – in class explorations using scenes

WEEK 10:

DUE – Fri. Oct. 28th. Journals (2)

- Scene Study: continuing exploration and exercises
- Using the text as a tool

WEEK 11:

- Run Scenes Off Book
- Scene workshops
- Feedback and further explorations of the scenes in class

WEEK 12:

DUE – Friday, Nov. 9th. *Spring Awakening* Actor Critique Paper.

- Audition Workshop/ The Business of Acting
- Scene Workshops

WEEK 13:

DUE – Monday, Nov.14th. Two pages of Quotes *An Actor's Life* (Pages 201 to the end of “Year One”).

DUE – Friday, Nov. 18th. Final Scene Presentations

- Feedback
- Review and preparation for Vocabulary/Terms Exam

WEEK 14:

- TBA – Thanksgiving Break

WEEK 15:

DUE – Wednesday, Nov. 30th. Final Exam.

DUE – Friday, Dec. 2nd. Journals (3)

DUE – Friday, Dec. 2nd. Film Scenes

- Exam Review.
- Scene Distribution.
- In class film scene workshops.

WEEK 16:

- Scene viewing and Feedback.