

TPP 2110 - Acting 1: Instrument and Discipline  
Fall 2016, Section 17D4

T 4<sup>th</sup> Period (10:40a-11:30a) R 3<sup>rd</sup> and 4<sup>th</sup> Period (9:35a- 11:30a) in G 13

**Instructor: Chelsi Stancil**

**Office Hours:** T 9:30am - 10:30 pm

**Office Location:** McCarty Hall C 3rd Floor Room 306

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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.

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
- 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.

#### *Stage Kiss*

By Sarah Ruhl, co-produced with The Hippodrome Theatre

Directed by Timothy Altmeyer

Hippodrome Theatre

**Dates: September 2-25**

**Critique Due: September 27**

#### *The New Mrs. Tesman*

A new interpretation of *Hedda Gabler* by Henrik Ibsen

Adapted and Directed by Dr. Mikell Pinkney

Black Box Theatre, McGuire Pavilion

**Dates: September 23- October 2**

**Critique Due: October 4**

## *Spring Awakening*

Music and lyrics by Duncan Sheik & Steven Sater

Book by Steven Sater

Directed by Tony Mata

Music Direction by Tony Offerle

Constans Theatre

**Dates: October 28-November 6**

### **Critique Due: November 8**

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

EXTRA CREDIT VIEWING: 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.

### **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. (5 points will be taken from graded work and work will only be accepted until next class period)

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
193 and below	E

"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
Participation	30 pts

TOTAL POINTS = 270 pts

#### **FINAL BUSINESS:**

#### 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."

#### TEACHER 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/>."

#### 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*

#### **WEEK 1:**

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

#### **WEEK 2:**

**DUE Tuesday, August 30<sup>th</sup> : 2-3 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 Tuesday September 6<sup>th</sup> - 2 Pages of Quotes from the first 100 pages of AN ACTORS WORK.**

Introduction of Constantine Stanislavski

(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.)

#### **WEEK 4:**

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:**

Continued exploration of TACTICS, and EXPECTATIONS

Continuing explorations in “finding the answers”

**DUE Tuesday, September 20<sup>th</sup>: JOURNALS**

**WEEK 6:**

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:**

**Critique of *Stage Kiss* Due Tuesday, September 27<sup>th</sup>**

Putting it together—Monologue in class workshops and exercises in exploring the monologue to find meaning and depth.

**WEEK 8:**

**DUE Tuesday October 11<sup>th</sup> - 2 Pages of Quotes from pages 100 - 200 of AN ACTORS WORK.**

Monologue performances  
Feedback on monologues and continuing explorations

**WEEK 9:**

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

**DUE Tuesday, October 18<sup>th</sup>: JOURNALS**

**WEEK 10:**

Scene Study: continuing exploration and exercises  
Using the text as a tool  
Choose scenes and partners

**WEEK 11:**

Scene workshops  
Feedback and further explorations of the scenes in class

**WEEK 12:**

**DUE Tuesday November 8<sup>th</sup> - 2 Pages of Quotes from pages 200 to end of Year One of AN ACTORS WORK.**

Final showing of scenes  
Feedback  
Review and preparation for Vocabulary/Terms Exam

**WEEK 13:**

Audition Workshop/ The Business of Acting  
Begin choosing final scenes and partners

**Tuesday November 15<sup>th</sup>: VOCABULARY/TERMS EXAM**

**WEEK 14:**

Private rehearsals/workshops with instructor  
Outside class rehearsals of final scenes

**WEEK 15:**

Scene workshops  
Feedback and explorations  
Sign up for final presentations  
**DUE Tuesday, December 6<sup>th</sup>: FINAL JOURNALS**