

University of Florida – College of Fine Arts – School of Theatre and Dance  
**TPP 3103: Section 0980. Acting 2 – Analysis and Application**  
**Spring 2017**  
**Tues: Period 4&5 (10:40a-12:35pm) Thurs: Period 4 (10:40am-11:30am)**  
**CON G15**  
Instructor: Nichole Hamilton. Email: nhamilton@arts.ufl.edu  
Office Hours by Appointment

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***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.***

### **COURSE DESCRIPTION**

Experimentation with scripted material: scene study, analysis, scoring the script, audition, and performance. Emphasis is on the analysis of character and its application to performance.

### **COURSE OBJECTIVES**

Course requirements and arrangements vary according to size of class, level of expertise, extent of experience, and other considerations. Acting courses must be practical. Therefore, the content of the class is largely determined by individual needs and challenges.

### **GOALS**

- To demonstrate a competent knowledge of select acting philosophies and pedagogues and practically apply them to performance work
- To develop a creative process
- To exhibit a bravery in exploration, rehearsal and performance
- To demonstrate the capacity to think critically and constructively articulate the acting process
- To develop specificity as an actor and a defined point of view as an artist

### **TEXT BOOKS:**

Textbooks are not required for this course, as you will receive handouts throughout the semester. However, there are recommended texts listed below to provide basic theoretical information and a sampling of different techniques that may be used throughout the course. Practical exercises in the performance of monologues and scenes, evaluated and analyzed by students and instructor, comprise the principal material of the course.

### **RECOMMENDED TEXTS:**

Michael Chekhov. *On the Technique of Acting*. New York: Harper Collins, 1991. ISBN: 978-0-06-273037-4.

Uta Hagen. *Respect for Acting*. New York: Macmillan Publishing Co., Inc. 1973. ISBN: 0-02-547390.

Sonia Moore. *The Stanislavski Method*. New York: The Viking Press, Inc. 1960.

## **EXPECTATIONS**

**Work ethic** is required in the professional workplace and so it will be in the classroom. Assignments will be completed in a timely, thorough fashion. They will meet a level of sophistication fitting for the college student.

**Participation** takes many forms in this class and is unquestionably your most important overall contribution. Please note: **Attendance is not the same as participation**. You are expected to be not only physically present, but mentally. You will be expected to demonstrate your understanding of class concepts by the comments and criticisms you make. Speak thoughtfully and often.

The first essential condition of making the class useful and pleasurable for yourself and others is to be in the classroom on time, and to take a few minutes of concentration, meditation, or warm-up before class starts, so that you are ready to work. Your participation as audience, listener, (constructive) critic, and friend is important even if you are not presenting or performing on a given day.

**Performance Work.** Each student will prepare and present at least **two monologues and two scenes** in this class; more, if time allows. The first showing does not have to be off book but you should be very familiar with the material. The second will be off book (memorized), rehearsed and ready for coaching with the instructor. The third is a final, polished showing for grading.

*A character analysis for your work is due at the time of the second showing.* Analysis work will be critiqued but not individually graded. The performance grade will be an aggregate of your analysis and your measurable progress at the final presentation. Please keep an organized binder, which should include your complete work on all your class notes, monologue and scene work and feedback. This binder will be reviewed at midterm and at the end of the semester as a consideration in the final grading process.

**\*\* 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.

### **Binders and Journals.**

Note taking and journaling of class-work and home study (includes observations, questions, discoveries, and daily work out regime) is a requirement of the course and will help you in creating your process as an actor.

The **Journal** should not be a personal diary (or only inasmuch as personal experiences are directly connected to your life as a performer). Rather, record your reactions to each class session and your work in preparation for performances. Your reactions the critics of your own work in class, as well as that of others may be part of the journal of the notebook. The journal is confidential, so you should be frank.

The **Binder** is to be a detailed and organized record of your process through the course and should include (but not limited to) source material, copy, analyses, markings, in class notes, outside observations, journal entries, etc. You are documenting your personal work that will reflect your growth in addition to being a resource upon your completion of undergraduate work and moving into the professional arena.

The first part of your Binder/Journal is due to me a week before your midterm. The rest is due one week before the last day of classes.

**Play Readings.** Every student is required to read one full-length play that they have not read before for

each month of the class (Jan, Feb, March). You can choose 3 plays from the list of suggested play readings in the School Handbook. Choose from late-19<sup>th</sup> to 20<sup>th</sup> century, or contemporary plays. A one-page response paper for the play you have read is due on dates listed in calendar. This paper is a simple recount of the action that takes place in the play. Each play response should include a recommended monologue and scene for yourself or a classmate. Student Handbook online at:

<http://www.arts.ufl.edu/theatreanddance/pages/whatyouneed/downloads/2007-2008Handbook.pdf>

### **Performance Critiques.**

Students are required to see all UF mainstage shows and be prepared to discuss and/or write a one to two-page analysis, giving special focus to the character's life through the actor's work. This is an opportunity to apply Acting 2 vocabulary and concepts to what is seen in production. **DO NOT INCLUDE A SYNOPSIS.** The Dance Performances are included for your information only. You are encouraged to seek out other theatrical productions available to you in the Gainesville area: Florida Players, Acrosstown Repertory, The Actors Warehouse, Gainesville Community Playhouse, UF Performing Arts Center touring productions, etc.

UF Theatre Productions Spring 2017 (You will write a critique on those listed in bold below).

|                     |   |                   |
|---------------------|---|-------------------|
| Jan 27-29 & Feb 3-5 | <b><i>The Divine</i></b>  | Constans Theatre  |
| Feb 23-March 2      | Dance 2017  | Constans Theatre  |
| March 17-26         | <b><i>Pity for the Wild: Three Grotesques by Tennessee Williams</i></b> | Black Box Theatre |
| March 29- April 2   | Spring BFA Dance Showcase   | Studio G-6        |
| April 7-15          | <b><i>King Lear</i></b>   | Constans Theatre  |

Tickets go on sale two weeks before the first performance. Pick up your complimentary tickets at the earliest date to assure yourself a seat - ticket coupons will be discussed and distributed in class.

\*If cannot attend a UF Production, please discuss a substitution with the professor, but critique must be submitted at same deadline as others.

### **Other notes of Importance:**

\*Be certain to credit sources in your 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 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. Also consider character dress, shoes and props on rehearsal and performance days.

\*Food, drink, and gum are not allowed in class. Water in a sealed container is permissible.

### **GUIDELINES AND POLICIES**

**ATTENDANCE POLICY: *Attendance is mandatory.*** Your absence is costly to everyone. The professional theatre does not make allowances for illness. Actors do not have the luxury of getting sick. Be proactive about your health. Your body and your breath are your greatest tools as an actor. Protect them. In an attempt to create a disciplined environment that simulates the demands of the actor's work place, I will enforce an attendance policy that allows little room for you to exert any personal control over the business of being an actor. Sometimes you must work tired or work sick. Sometimes you fake it. Sometimes it is during these times that you do your best work (being too tired to put energy into all your old bad habits.)

If you have to miss a class for personal reasons, please talk to me beforehand, if possible, and certainly as soon as possible afterwards. Also keep any scene partner(s) apprised. The instructor **will** factor any absences into a final grade. A grade of "A" will be reserved for absolute excellence in all areas of student's work, including attendance, discipline, enthusiasm and quality of work.

\*\*\*Absence due to illness must be documented. Other activity resulting in absence must be documented in advance. Excused absences will be considered (see UF Undergrad Catalog Attendance Policies) and includes the following:

1) Documented medical reason; 2) Documented university obligation that has been submitted in advance; 3) Documented family emergency; 4) Religious Holiday.

**-You are allowed two unexcused absences. Each additional unexcused absence results in a reduction of one half a letter grade.**

\*\*\*In the same way, tardiness will also be penalized. It has no place in rehearsal, at auditions, or performance and it has no place in the classroom.

**-You are allowed two tardy arrivals. Each additional tardy results in an unexcused absence.**

Simply put: Do the math, show up for class, stay healthy, and develop a discipline that will keep you working.

### **POLICIES REGARDING MAKE-UP WORK AND LATE WORK:**

Assignments must be complete—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.

Excused absences do not make one exempt from class obligations. Written work must be made up in a timely fashion, at the discretion of the instructor, typically in the week follow the student's return to class.

Written assignments turned in after the due date resulting from unexcused absences will receive **ZERO points**. It is your responsibility to keep track of due dates as laid out on the timetable which accompanies this syllabus.

### **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.

|  |     |
|--|-----|
| <i>Preparation and Performance</i> .....                         | 50% |
| <b>(10% for each monologue and 15% for each partnered scene)</b> |     |
| <i>Binder review (10% midterm and 10%final)</i> .....            | 20% |
| <i>Play Readings (3)</i> .....                                   | 10% |
| <i>Performance Critiques (3)</i> .....                           | 10% |
| <i>Participation</i> .....                                       | 10% |

**(Please note:** Even though these are the percentage breakdowns for final grading, the instructor reserves the right to deduct additionally from the final grade if attendance was unsatisfactory or if written assignments were not submitted or poorly written and/or explained orally.)

**Grading Scale**

| Letter Grade      | % Equivalency | GPA Equivalency |
|-------------------|---------------|-----------------|
| A                 | 100-94        | 4.0             |
| A-                | 93-90         | 3.67            |
| B+                | 89-87         | 3.33            |
| B                 | 86-84         | 3.00            |
| B-                | 83-80         | 2.67            |
| C+                | 79-77         | 2.33            |
| C                 | 76-74         | 2.00            |
| C- *              | 73-70         | 1.67            |
| D+                | 69-67         | 1.33            |
| D                 | 66-64         | 1.00            |
| D-                | 63-60         | .67             |
| E, I, NG, S-U, WF | 59-0          | 0.00            |

- **Please note that a C- is no longer an acceptable grade for any course in which a 2.0 GPA is required, for example, any course in the major.**

UF grading policy website:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#calculatinggpa>

**ACADEMIC HONOR CODE:**

It is expected that students abide by the Academic Honor Code passed by the Student Senate and "*neither give nor receive unauthorized aid*" in the preparation of any assignment. See full code in UF Undergraduate Catalog for in the SoTD online Student Handbook at:

**<http://www.arts.ufl.edu/theatreanddance/pages/whatyouneed/downloads/2007-2008Handbook.pdf>**

**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.

**UF HONESTY POLICY:** We, the members of the University of Florida community, pledge to hold both ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the university, the following pledge is either required or implied: ***On my honor, I have neither given nor received unauthorized aid in doing this assignment.***

**UNAUTHORIZED RECORDINGS:** A student shall not without express authorization from the faculty member and, if required by law, from other participants, make or receive any recording, including but not limited to audio and video recordings, of any class, co-curricular meeting, organizational meeting, or meeting with a faculty member.

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

**UNIVERSITY COUNSELING SERVICES:**

**UF Counseling Center**

3190 Radio Rd.

P.O. Box 112662, University of Florida

Gainesville, FL 32611-2662

352-392-1575

[www.counsel.ufl.edu](http://www.counsel.ufl.edu)