

TPP 2110 - Acting 1: Instrument and Discipline
Spring 2017 2014, Section 1618

T 4th Period (11:45-112:35) R 4th & 5th Period (11:45 - 1:40) in G 12

Instructor: Kevin Marshall

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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.

All Acting 1 students must see and critique the following UF Mainstage productions:

The Devine: A Play for Sarah Bernhardt

Pity for the Wild: Three Grotesques

King Lear

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.

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.

“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	30 pts
Vocabulary/Terminology Exam	50 pts
Film Acting Scene	30 pts
Participation	30 pts

TOTAL POINTS = 270 pts

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.

*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, January 10th 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 January 17th - 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”
Critique of The Devine - Due Tuesday, February 7th

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:

DUE Thursday February 9th: JOURNALS

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

WEEK 8:

DUE Tuesday February 21st - 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, March 14th: 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
Critique of Pity for the Wild due Tuesday, March 28th

WEEK 12:

DUE Tuesday April 4th - 2 Pages of Quotes from pages 200 to end of Year One of AN ACTORS WORK.

WEEK 13:

Review and preparation for Vocabulary/Terms Test
Final showing of scenes
Feedback
Audition Workshop/ The Business of Acting
Begin choosing final scenes and partners

WEEK 14:

Private rehearsals/workshops with instructor

Outside class rehearsals of final scenes

Tuesday, April 13th: VOCABULARY/TERMS Test

WEEK 15:

In class film scene workshops

Feedback and explorations

Sign up for final presentations

DUE Tuesday, April 18th: FINAL JOURNALS

Critique of King Lear due Tuesday, April 18th.