

University of Florida – College of Fine Arts – School of Theatre and Dance

TPP 3103: Acting 2 – Analysis and Application; Section 19HD Fall 2018 / MWF Period 7 (1:55-2:45) Con. Rm. G12

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Office Hours: MWF 12:50-1:40 & Tues. and Thurs. afternoons **by appointment**

COURSE OBJECTIVES:

In general, Acting 2 seeks to train the actor to present a distinct and believable character; it introduces the multiplicity and complexity of the actor's concerns. Emphasis is on the analysis of character and its application to performance.

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 problems.

Textbooks provide basic theoretical information. Practical exercises in the performance of monologues and scenes, evaluated and analyzed by students and instructor, comprise the principal material of the course.

REQUIRED TEXT:

Moore, Sonya. *A Simplified Guide to Stanislavski's Teachings*. ISBN: 978-1-4995294-9-4

Ibsen, Henrik and James McFarlane. *Four Major Plays*. Oxford UP, 2008. ISBN: 9780199536191

ATTENDANCE IS MANDATORY. This is a performance class, and your classmates depend on your reliable presence. *There are no excused absences.* If you have to miss a class for personal reasons, please talk to me beforehand, and certainly as soon as possible afterwards. Also keep your scene partner apprised of any rehearsal problems. 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. Specifically; 5 points will be deducted from Attendance grade for each absence. All attendance points will be reduced to "0" when students miss more than three (3) classes during the semester.

Participation. takes many forms in this class and is unquestionably your most important overall contribution. 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, critic, and friend is important even if you are not presenting or performing on a given day.

Character Analysis. All monologue and scene work will need to be analyzed with details of background story, or exposition, and given circumstances of the characters within the environment(s) of the actions and world of the plays. This means reading the FULL PLAY. Use the guidelines provided from Uta Hagen (provided) to outline this process. These analysis will be due for your neutral monologue and the two scenes. Students are encouraged to read other plays identified in the SOTD Student Handbook at:

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

Journal. Keep an acting journal for the entire semester. 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 work in preparation for performance and your reactions to and evaluations of your own work in class, as well as that of others. The journal is confidential, so you should be frank. Hand written journals are best. However, if you use a computer, please copy and place information in a folder or binder before turning it in. The first part of your journal is due to me a week before your midterm. The rest is due the week before the end of classes.

Midterm. Midterm exam may include written and oral examination of terms and techniques associated with a second level acting class, based on your textbook readings, videos, class exercises and most likely in direct relation to any and all classroom performance work.

Performance Work. Each student will prepare and present at least **two monologues and two scenes** in this class; more, if time allows. Each of these should be presented in class three. The first showing does not have to be off book. 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 first showing (use the Uta Hagen “Six Steps” sheet). 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 of each scene. Please keep an organized binder, which should include your complete work on all your class notes, monologues, scenes, feedback and journal notes. This binder will be reviewed at each student’s mid-term evaluation and at the end of the semester.

GRADING:

Attendance/ Participation.....	25%
Play/ Character Analysis (3)	15%
Journal/ Developmental Notes.....	20%
Preparation and Performance	50%
<i>(10% for each monologue and 15% for each partnered scene)</i>	

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

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>

COURSE CALENDAR:

The week to week and day-to-day class schedule will evolve and adjust according to the needs and limitations of the class as a whole. Flexibility with presentation schedules may also assist toward the achievement of a course goal; clearer understanding of principles of “being in the moment,” and the realities of learning to work with true “given circumstances.” A calendar outline is offered on the following pages.

COURSE CALENDAR:
(Subject to changes or adjustments)

Week #1 (Aug. 22-24):

Introductions/ Expectations

Week #2 (Aug. 27-31):

Techniques vs Method / Stanislavski and His System

Week #3 (Sept. 3-7):

(LABOR DAY Holiday-Monday) **Methods of Physical Actions**

Week #4 (Sept. 10-14):

Elements of Action / (Monologues)

Week #5 (Sept. 17- 21):

Observation / Actions at play – Monologue workshops

Week #6 (Sept. 24-28):

Analysis Through Events and Actions

Week #7 (Oct. 1-5):

Super Objectives and the Through-line of Actions / Comings and Goings

Week #8 (Oct. 8-12):

The Physical Apparatus / 1st Scene Assignments

Week #9 (Oct. 15-19):

Building a Character / Scene workshops

Week #10 (Oct. 22-26):

Building a Character / Scene workshops

Week #11 (Oct. 29-Nov. 2):

Scene #1 Presentations / Scene #2 Assignments (HOMECOMING Weekend)

Week #12 (Nov. 5-9):

Scene #2 workshops

Week #13 (Nov. 12-16):

Scene #2 workshops (VETERANS DAY- Monday)

Week #14 (Nov. 19):

Scene workshops (THANKSGIVING Wednesday-Friday)

Week #15 (Nov. 26-30):

TBA

Week #16 (Dec. 3):

Monday: Final Scene Presentations/ LAST CLASS

All monologue and scene work will need to be analyzed with details of background story, or exposition, and given circumstances of the characters within the environment(s) of the actions and world of the plays. Use the guidelines provided from Uta Hagen (provided on the following page) to outline this process. These analysis will be due for your neutral monologue and the two scenes.

HELPFUL HINTS AND MOTTOS

"You get no pity in the pit!"

"Excuses don't get results"

"Mediocrity is excellence, only to the mediocre"

"The 7 Pz: Previous Prior Preparation Prevents Pitiful Poor Performance!"

Punctuality is essential, it means "ahead of time"

"Tend well to your own business, and leave other people's business alone!"

CELL PHONES AND COMPUTERS!

TURN THEM OFF BEFORE EACH CLASS!

Sorry, no computer use allowed during class time! Class notes should be hand written and may be transferred to computers outside of class if desired.

Students with Disabilities/ Special Accommodations:

The instructor will make every attempt to accommodate students with disabilities. Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, 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.

Academic Honesty:

As a result of completing the registration from 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 adhere 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.”

The instructor of this course fully supports the intent of the above statement and will not tolerate academic dishonesty. We, the members of the University of Florida Community, pledge to hold ourselves, and our peers, to the highest standards of honesty and integrity. Lectures given in this class are the property of the University/faculty member and may not be taped without prior permission from the instructor and may not be used for any commercial purpose. Students found to be in violation may be subject to discipline under the University’s Student Conduct Code.

The university’s policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following link: <https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>

PLEASE REMEMBER!:

This course should provide the principles and foundations on which all work in your other major courses will be based. It is highly recommended that you adjust your outside endeavors and party time accordingly! Because of time issues related to the due date of each assignment, and the obligations for grading and returning your projects, **there may be no late assignments and no additional opportunities for make-up assignments at the end of the semester.** If you take things seriously you will certainly feel very proud and capable as a result!!!

The Seven “P”s

Previous Prior Preparation Prevents Pitiful Poor Performance

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“Excuses don’t get results”

“You get no pity in the pit”

“Mediocrity is excellence only to the mediocre”

“Talent = the desire to work hard. Hard work = talent”

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SOTD Handbook and Production Policy Manual:

Listed on webpage under General Theatre / Current Students/ Student Resources

<http://www.arts.ufl.edu/programs/generaltheatre.aspx>

SOTD Production Policy Manual

<http://www.arts.ufl.edu/downloads/sotd/10-11%20Production%20Policy%20Manual.pdf>

In case of a disaster affecting the UF campus, for the latest information see

<http://www.ufl.edu>

City Emergency Notification:

Weekdays Evenings/ Weekends

Fire/Police/Medical Emergency: 911

Campus Resources:

Health and Wellness:

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department, 392-1111 (or 9-1-1 for emergencies).

<http://www.police.ufl.edu/>

Academic Resources:

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.

<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.

<http://www.crc.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.

<http://teachingcenter.ufl.edu/>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.

<http://writing.ufl.edu/writing-studio/>

Student Complaints Campus:

https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>

Online course evaluation process:

“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/>.

UTA HAGEN'S The Six Steps

1. WHO AM I?

What is my present state of being?
How do I perceive myself?
What am I wearing?
How old am I?
What are my values?

2. WHAT ARE THE CIRCUMSTANCES?

What time is it? (The year, the season, the day? At what time does my selected life begin?)

Where am I? (In what city, neighborhood, building, and room do I find myself? Or in what landscape?)

What surrounds me? (The immediate landscape? The weather? The condition of the place and the nature of the objects in it?)

What are the immediate circumstances? (What has just happened, is happening? What do I expect or plan to happen next and later on?)

3. WHAT ARE MY RELATIONSHIPS?

How do I stand in relationship, the circumstance, the place, the objects, and the *other people* related to my circumstances?

4. WHAT DO I WANT?

What is my main objective? My immediate need or objective?

5. WHAT IS MY OBSTACLE?

What is in the way of what I want? How do I overcome it?

6. WHAT DO I DO TO GET WHAT I WANT?

How can I achieve my objective? What's my behavior? What are my actions? What are my beat/bit strategies and tactics?

Taken from: Hagen, Uta. *The Challenge for the Actor*. (New York: Scribner, 1991).
Chapter 10: "General Purpose," p. 134.