

TPP 4930 Actors for Directors  
Dr. David Young  
MWF  
Office Hours: TBA & by appointment  
Phone: 352-237-0505  
Email: [youngd@ufl.edu](mailto:youngd@ufl.edu)

**Course Objective:**

To provide the student with an understanding of and an opportunity of working with various director styles. To develop a comprehensive knowledge of scripts within the class work.

**Requirements:**

Attendance is Mandatory. This is a performance class. There are two excused absences. Your grade in the class will decrease by one half a letter grade for each absence. There are no acceptable excuses for performances which are not ready on the assigned day. Likewise, no excuses will be accepted for late paper work.

**Things I'd like you to explore and share when you go into rehearsal:**

- 1.) How does your character get up in the morning, eat, go through the day, go to bed at night?
- 2.) Write what happens to your character between the scenes and before the play begins.
- 3.) Where do you shop, what does your block look like?
- 4.) Think of how your character might dance, think of an animal that your character reminds you of, find your character's walk. Be prepared to get up and demonstrate any of the above. I understand that this could probably change during rehearsal.
- 5.) Try to find some music that reminds you of your character. It need not be in the period of the play.
- 6.) What is your character's rhythm? Emotionally? Physically?
- 7.) Find your characters sense of humor and explain.

**ALL ACTORS MUST HAVE MATERIAL MEMORIZED BY FIRST SHOWINGS!**

**PLEASE NOTE: ACTORS AND DIRECTORS**

1. Actors need to be off-book by the second rehearsal
2. Directors give the actors their scenes or monologues 48 hours after Dr. Young gives out Grids.

You are expected to dress as appropriately as possible (within the confines of your wardrobe) when performing a scene in class.

**PLEASE PREPARE A ONE-MINUTE MONOLOGUE TO BE PERFORMED THE FIRST WEEK OF CLASS.**

Each actor is required to read at least one contemporary full length play a month. On the last scheduled class period of that week (usually a Friday) the student will hand in a typed report which includes:

The title and author of the play  
The date and location of the first production  
The characters' names  
The location of the action and number of sets required  
A short summary of the action  
An analysis of all the characters which would provide good acting opportunities for the students and why.  
A listing of any scenes and monologues which could be good for class.  
**YOUR REACTION AND FEELING ABOUT THE PLAY (1/2 page)**  
Please include how the play made you feel, a gut reaction.

For January, February and March, choose one from the list below (one per month):  
Caryl Churchill, Sarah Ruhl, Nilo Cruz, Connor McPherson, Tom Stoppard, David Hare, Suzan-Lori Parks, Adam Rapp, Caryl Churchill, August Wilson, David Henry Hwang, Eduardo Machado, Nicky Silver, Christopher Durang, Peter Schaffer, John Guare, John Patrick Shanley, Neil LaBute, Paula Vogel, Horton Foote, Athol Fugard, William Inge, Tracy Letts, Craig Lucas, Charles Ludlam, Lynn Nottage, David Ives, Naomi Wallace, Theresa Rebeck, Michael Weller, William Eno, and David Lindsey-Abaire.

#### **BE PREPARED TO WORK ON SEVERAL SCENES SIMULATANEOUSLY**

Please give your director a schedule of your classes so they can schedule rehearsal times outside of class.

Since the course presupposes keen interest in acting, subjective evaluation of intangibles such as experimentation, acceptance of criticism, discipline is a consideration in grading. Working and adapting to each director's style is expected.

7. For each scene do the following:

(to be given to the director and Dr. Young on the first showing)

Type out your parts -subtext- in your own words (1 page).

Mark: beginning, middle, and end clearly. Also give me a copy of your monologue/scene with beginning, middle, and end marked as well.

Answer:

Who am I?

What do I want?

Who gets in my way? (explain)

How do I get around them? (explain)

Write: Five major events in your characters life up to now.

What color is the emotional part of your character?  
What animal is the physical part of your character?  
Where is the center of the character located and how does it affect your characters walk?  
Be prepared to demonstrate in class.  
**BE SURE TO HAVE YOUR SCENE PERFECTLY MEMORIZED BY  
FIRST SHOWING.**

## Monologue Project Information

### DIRECTORS

Choose an actor, preferably one that you have not worked with before.  
Choose 2 unrelated monologues or one song of at least 3 minutes each from:

Shakespeare

Commedia

Restoration

Moliere

Sheridan

Shaw

Wilde

Greek Drama

Others by permission

**PLEASE REMEMBER TO GIVE YOUR ACTORS THEIR SCENES 48 HOURS  
AFTER I GIVE YOU THE GRID**

**ACTORS – give to Dr. Young AND YOUR DIRECTORS:**

Paperwork for monologues can be simpler than the work you did on your scenes. Do animals or color. Then write 2 or 3 lines on what is the through line of your character.

Write 2 succinct lines about your subtext.

How does your character change in the monologue or not?

Note:

See all the UF mainstage shows and be prepared to discuss them in class.

Special attention will be paid to the use of creative imagination, physical awareness, proper vocal technique, and opening up to the creative process.

Turn off your cell phones.

Keep a journal for each day, noting points from each class that are important to acting - I will collect at midterm and return to you.

**Text:** *Script Analysis for Actors, Directors, and Designers*, James Thomas, (You should already have)  
Be prepared to discuss in class the 2 points that helped you most from this book. I would also recommend you read Michael Schurtleff's book, *Audition*.

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 assignment.”

Please make sure that you understand the University’s Academic Guidelines and policies regarding Academic Honesty and Ethical Conduct.

The purpose of the syllabus is to supply you with essential information that will make your class time more productive.

You will be treated as professionals and are expected to behave as such. I have standards that you will be expected to meet. Hard work and sweat count, but productivity and proficiency are the criteria on which you will be evaluated.

#### GRADING BASED ON:

- Attendance and participation
- Approach, enthusiasm, attitude toward work
- Completion of assignments
- Quality of work
- Ability to express knowledge concerning the topic (oral and written forms)
- Individual development

#### GRADING SCALE

<b>A</b> = 90 or above	Excellent
<b>A-</b> = 87 – 89	Almost Excellent
<b>B+</b> = 84 – 86	Very Good
<b>B</b> = 80 – 83	Almost Very Good
<b>B-</b> = 77 – 79	Good
<b>C+</b> = 74 – 76	Average
<b>C</b> = 70 – 73	Needs Work

#### GRADING BREAKDOWN:

Performance / Production – 65 %  
Papers / Speaking in Class / Promptness – 35 %

#### GUIDELINES FOR PAPERS

2. The paper should meet all requirements of mature, college-level writing: clarity, sophistication in thought process, originality of approach, organization, careful transitions, and syntax.

3. The superior paper, like other works of art or research, is chiefly a transformation of personal experience into verbal form, and should retain a personal and unique style.
4. Your paper should contain an introduction, body, and conclusion. Select, be specific, focused and careful. Let the reader know where you are going, what you have chosen to pursue.
5. Look inside yourself for the unique. Be original. Think, probe, explore. Remember that the paper is your response, your personal in-depth insight.
6. Remember that careless wording, structure or pedestrian content can only result in a mediocre paper. Think. Analyze. Dig. Choose your vocabulary to say exactly what you mean. Use colorful images and language. Write richly, passionately or analytically. Don't be dull.
7. Write up your paper as carefully as you possibly can. Use a dictionary or spell check, if you can't spell. Proofread. This should be a mature, intelligent, thoughtful, literate paper.

### **FEEDBACK- for both actors and directors**

Feedback needs always to say what was strong about the work with suggestions about possible changes. Those suggestions about changes should include WAYS to make those changes, not just critiques.

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### **Students with Disabilities:**

Students requiring classroom accommodation and exception or any specific special requirements must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

### **Counseling and Mental Health:**

Please be aware that there are people on-campus to assist you if you feel that the pressures of a semester are too great for you to handle. Call any of the services listed below for assistance:

Student Mental Health (24 hours on call)  
2<sup>nd</sup> Floor, Student Health Care Center

392-1171

University Counseling Center  
P301 Peabody Hall  
392-1575

Please refer to your student handbook for the University's honesty policy regarding cheating and the use of copyrighted materials.