



TPP 3103:
Acting II – Analysis and Application
Spring 2019

Sections: TPP 3103, Section 0980, Period 4; and Section 7552, Period 7

Meeting Times and Location: MWF 10:40 – 11:30 (Period 4) in G15, 1:55 – 2:45 (Period 7) in G14

Credit Hours: 3

Instructor: Dr. Judith Williams

Instructor Office Location and Hours: McGuire Pavilion Rm 210, Mondays/Wednesdays (Period 6) 12:50 – 1:40pm and by appointment.

Course Description: Experimentation with scripted material: scene study, analysis, scoring the script, audition, and performance.

OBJECTIVES: See Departmental Handbook (www.arts.ufl.edu/theatreanddance) for general objectives of core and performance curricula.

In general, Acting II seeks to train the young 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, the scoring of the script and their applications to performance. Class exercises are geared toward the development of the basic actor techniques.

Course requirements and arrangement 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.

The text provides 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 TEXTS: *A Challenge for the Actor* by Uta Hagen (1st edition), Simon & Schuster, 1991
ISBN: 0684190400

Critical Dates: To be determined by scene assignments.

Course Outline:

Week	Topic
1	Syllabus, Self Introduction, one minute monologue
2	Acting Theory/Vocal/Physical Exercises
3	Arthur Miller Scenes – Analysis and Scoring
4	Rehearsal Round Scenes
5	Performance Round Scenes
6	Eugene O'Neill Scenes and Vocal/Physical Exercises
7	Rehearsal Round Scenes
8	Performance Round Scenes
9	Tennessee Williams and Vocal/Physical Exercises
10	Rehearsal Round Scenes
11	Performance Round Scenes
12	Potpourri of Great American Plays
13	Rehearsal Round
14	Performance Round
15	Two Contrasting Monologues

Evaluations and Grades:

15% of the final grade comes from Exercises and participation (requirement)

5% of the final grade comes from Monologues (requirement)

50% scenes, analyses, and scores

10% of the final grades comes from Attendance (requirement)

12% of the final grade comes from six 1 page play reports (requirement)

8% of the final grade comes from 4 Production Papers (requirement)

TOTAL: 100%

6% two Hippodrome papers (not a requirement)

Grading Scale:

Letter Grade	% Equivalency	GPA Equivalency
A	93-100	4.0
A-	90-92	3.67
B+	87-89	3.33
B	83-86	3.0
B-	80-82	2.67
C+	77-79	2.33
C	74-76	2.0
C-*	70-73	1.67
D+	67-69	1.33
D	64-66	1.0
D-	60-63	.67
E, I, NG, S-U, WF		0.0

*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/ugrade/current/regulations/info/grades.aspx#calculatinggpa>

Class Attendance/Demeanor Policy:

Since the course presupposes keen interest in acting as potential career, subjective evaluation of intangibles such as effort, experimentation, criticism, participation, discipline, etc...is a consideration in grading. There is only one excused absence. This is a performance course where others depend on you, so lateness and absences will strongly affect your final grade. Each late arrival will constitute one half of an absence. Each unexcused absence lowers the final grade two points. This can make the difference between an "A" or a "B" etc.

Grading Information:

No grades are assigned for individual performance projects. After completion of all such exercises, the instructor will assign grades based on subjective evaluation of each student's work in relation to his/her classmates. The quality of experience and experiment frequently assume greater importance than the demonstration of performance skills.

The scenes will be performed in one round or two (rehearsal and performance). Both rounds are to be performed on the scheduled days. Before the rehearsal scene may be performed in class, the character analysis and beats must be given to the instructor. The minimum requirements for round one are:

- a. Thoroughly memorized lines!!!
- b. Simple, logical blocking.
- c. Intelligent, action oriented objectives for each beat.
- d. Clear emotional and physical choices.
- e. All choices should evolve out of your research and understanding of the period.

The expectations for round two are:

- a. Scene must have a sense of rhythm and movement.
- b. Blocking must reflect emotion and style of the play.
- c. Heightened and clarified objectives
- d. Refined emotional and physical choices.
- e. Evidence that suggestions from round one have been carefully incorporated.

Students are required to keep a journal of creativity- a personal response to class exercises, rehearsal and performance observation. The highpoints of this journal will be typed and handed to instructor on the last class meeting.

Production Requirements:

Since production is the laboratory for all theatre courses, attendance at all mainstage School of Theatre & Dance productions is **REQUIRED**. EACH MEMBER OF THIS CLASS IS REQUIRED TO SEE:

ATTENDANCE IS REQUIRED FOR THE FOLLOWING PRODUCTIONS.

Red Velvet

Directed by Mikell Pinkney

Jan. 25-Feb. 10

Tuesday-Saturdays at 7:30pm, Sundays at 2:00pm

Constans Theatre

White Guy on the Bus

Directed by Charlie Mitchell

March 21-31

Tuesday-Saturdays at 7:30pm, Sundays at 2:00pm

Nadine McGuire Black Box

Rough Magic

Directed by Judith Williams

April 12-19

Tuesday-Saturdays at 7:30pm, Sundays at 2:00pm

Constans Theatre

Weekday & Saturday performances are at 7:30 pm. Sunday performances are matinees at 2 pm. You will get coupons for these performances. General Admission is \$17; faculty, students, and senior citizens \$13. **BE SURE TO PICK UP YOUR TICKETS AT THE EARLIEST DATE** (tickets go on sale two weeks prior to the opening night.) – **NO EXCUSES IF THE CLOSING NIGHT IS SOLD OUT.**

***Write a two (2) page typed reaction paper for each coupon event. Individual papers are due the next class after the production closes. Late papers will only receive partial credit. Please write on only the strengths and weaknesses of the performances of 4-6 individual performances.**

Attendance at the Hippodrome State Theatre productions is **strongly advised** and you will receive extra credit (6 points) if you see and write a 1-2 page paper on two of the following productions. Please focus your papers only on the strengths and weaknesses of the performances.

THE HIPPODROME SPRING SEASON

A Doll's House Part 2

By Lucas Hnath
Jan. 11-Feb. 3

Miracle on South Division Street

By Tom Dudzick
March 1-24

Disgraced

By Ayad Akhtar
April 19-May 12

Hippodrome State Theatre website address is <http://thehipp.org/>

Miscellaneous Assignments

- A. Each student is required to read two full-length plays per month January (Arthur Miller), February (Eugene O'Neill), March (Tennessee Williams). Describe, in a written statement, your emotional and intellectual reaction to these six plays (at least 1 page each and due the last class of the month). Do not submit a play you have already read. Broaden your scope with other classics.
- B. Please compile a list of scenes/monologues (1-2 minutes each) which would be effective audition pieces for you and a statement as to why you have chosen them. Due last day of classes (April 24, 2019).

Play and scene analysis is central to strong acting choices. When working on scenes and monologues, please write the answers to character-based questions **in detail** (typed) and turn in before you perform the rehearsal round. See play analysis guide, page 5.

- A. Self-introduction and you choose the first monologue from a well-known play to be performed as a diagnostic.
- B. Participation in class exercises will be an integral aspect of this course. They will seek to develop specific actor techniques in relation to body, voice, and emotion. The following is a list of some of the primary exercises: breathing; relaxation; vocal and physical warm up; grounding and centering; meditation including clearing the mind and energy work; chakras; script analysis with exploration of objectives, tactics, and obstacles; beginning Laban exploration; color and animal work; statue project; imagination exercises; dream exercise; rope exercise; cold reading; exaggeration exercise; key word telegram; dance the scene; pass the power ball; and finding operatives.

Making Up Exams or Other Work:

Scenes must be performed on the assigned dates. This affects not only your grade but your partner's.

All acting students are encouraged to see all Florida Players' laboratory productions wherever they may occur. (See their website at www.geocities.com/flplayers) These performances should be regarded as laboratory experiences for all theatre courses and serve the very valuable function of providing theatre experiences that all may share in common. Students are further encouraged to attend other local productions.

UF Honesty Policy: We, the members of the University of Florida Community, pledge to hold 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." Remember plagiarism is an act of academic misconduct. Always credit your sources.

Accommodations for students with disabilities: "Students requesting classroom accommodation 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."

University Counseling Services

Contact Information:

Counseling Center

Address: 3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-2662

Phone: 352-392-1575

Web: www.counsel.ufl.edu

Course 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/>.

SCRIPT ANALYSIS

1. PLAY ANALYSIS- Use this outline format.

1-Theme, 2-Central Conflict, 3-List key events in Rising Action, 4-Climax, 5- Denouement

2. **SCENE ANALYSIS** is a written discussion of the following points, all of which should be clearly labeled and covered adequately:

- A. Given Circumstances (Who, What, Where, When)—A clear description of what has happened to the character you are playing in the scene just before your scene begins. This description should include the emotional-mental state, and the physical condition of the character just before the scene begins. Evidence from the script should be offered where support is needed.
- B. Intention or Objective—A description of the character’s overall motivation, what he/she wants throughout the scene—the character’s super-objective in the scene.
- C. Obstacle—A clear description of what is blocking the character from achieving his objective.
- D. The Score—On a photocopy of your scene, use [brackets] to mark beats, objectives, and tactics. A beat is a motivational unit that contains a short term objective. A transition is a change in objective that takes the actor from one beat to the next. Your objective is what you want to do to the other character. Your tactics are the physical actions you will use to accomplish each objective.
- E. Result—A brief statement of the outcome or resolution of the scene.

3. **CHARACTER ANALYSIS** is a written assignment that should be submitted along with presentations. It consists of the following aspects, each of which must be covered adequately. The more detailed the description or choices, the more vivid the character will become to you:

- A. Physical Description—A full description of the character, justifying characteristics where necessary with text references. This description includes information on the character’s age, what he/she looks like, what he/she must wear in the scene. It also includes more active dimensions like how the character walks, moves, sits, gestures, talks.
- B. Emotional Profile—A full emotional profile of the character including habitual disposition and specific moods in the scene.
- C. Relationships—What is his/her relationship to the other characters in the scene and to the central conflict in the scene.
- D. Back Story—Create a statement of the most important and influential details about the character’s past history based on the given circumstances but enhanced by your imagination..
- E. Secret- 1)Shared, 2) Private or “Uber”. Make the character yours.

GUIDELINES FOR CRITIQUE PAPERS

1. The paper should meet all requirements of mature, college-level writing: clarity, sophistication in thought process, originality of approach, organization, careful transitions, and syntax.
2. “The superior play report, 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. In its simplest terms, the paper is a personal reaction to the production: what you like, relate to, are affected by and the valid reasons why you feel or think as you do. Support with specific examples.” (Yeaton) Assume the reader will disagree with you.
3. Your paper should contain an introduction, body, and conclusion. Because it is only 2 pages long, you must select, be specific, focused and careful. Let the reader know where you are going, what you have chosen to pursue.
4. Choose one (or two if they fit logically together) aspect of the play or production to deal with. Work in depth not in breadth. If you choose an aspect of the play to discuss, be certain your paper is not pure literary analysis but reflects your response to the production. (The written text of a play is only one-half the experience.) In reading papers, it must be obvious that you saw and comprehended the production. If you choose to relate the production to your own life, experiences and beliefs, be sure the center of the focus remains the production and not your life. If you choose to relate the production to comments made by director, actors, or designers, make sure the center of focus is what you saw in the production and not what you heard in class.
5. Look inside yourself for the unique. Be original. Think, probe, explore. Remember that the paper is your response, your personal in-depth insight into the performance, substantiated by specific illustrations.
6. Be clear. Use no general statements. Always illustrate your ideas with interesting vivid, carefully chosen examples. That does not mean beginning a sentence, “An example of this would be...”
7. 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.
8. Remember what you really feel. What you think or care about deeply will make an interesting paper. Choose any subject that you can probe meaningfully.
9. Type, if possible. If not, please double space and write or print with great clarity. Present your paper in the best possible way. Play titles are underlined. Note spelling of playwright.
10. 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.