

TPP 3103 - Acting 2: Analysis & Application  
8:30 a.m. – 10:25 a.m. M,W,F\*  
Spring 2020

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**Instructor:** Ryan Hope Travis

**Office Hours:** 1:00pm-3:00pm Mon./Wed. @ McCarty C, Room 306

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**Course Description:**

The root of Acting 2 is experimentation with scripted material. Building upon the basics of the craft of acting, as explored in your prerequisite course, Acting 2 provides a deeper examination of how to approach scene study and script analysis. The intent is to craft nuanced performances with clarity of thought and intentional actions. The course consists of partner exercises to develop physical awareness, concentration, imagination, and trust. Students are expected to develop their own creative process, using the methods and approaches explored in class as a springboard.

**Course Objective:**

- A) To experiment with scripted material in a thoughtful and intentional way.
- B) To examine a piece of text to uncover the myriad ways the scene can be played.
- 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 broad strokes, and alternatively, the meticulous approaches with which an actor can scrutinize scripted material.
- E) To develop an individualized script examination regiment that honors the students' own creative process.

**Required Text:**

A Challenge for the Actor. Hagen, Uta. (Macmillan, 1991, ISBN: 0-684-19040-0)

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:**

Students will build upon their intuitive knowledge of the craft of acting and develop a reusable, repeatable method of script analysis. A strong emphasis is placed on assuring that the script analysis serves the work of the actor. Students are expected to have (and/or develop) a strong sense of self-awareness, imagination, the mechanics of staging, and character development.

Students will analyze their characters in a thoughtful and intentional way. A variety of methods and approaches will be explored; however, the student is expected to craft a process that resonates most with their instrument. Said process will be represented in all submitted assignments.

Expectations of Monologue Work

- Thorough analysis/prep-work
- Clear through-line of thought
- Clarity of objective(s) and tactics
- Vocal exploration
- Physicality

### Expectations of Scene Work

- Thorough analysis/prep-work
- Both characters “live” in the same world
- Clear through-line of thought
- Clarity in objective(s)
- Clarity in tactics
- Vocal explorations
- Physicality

All performances are to be fully memorized whenever presented in class. The course concludes in a final performance utilizing the skills and techniques acquired throughout the semester.

### **Attendance at UF/Hippodrome State Theatre Productions:**

Students are required to see all UF main stage shows and be prepared to discuss them in class. For 2 productions, you will submit a 2-page (double-spaced, 1 inch margin, name & section number in page header) commentary to class (see timetable for due dates). The critique *should not be* a synopsis of the play. Rather, attention should be paid to the use of creative imagination, physical awareness, proper vocal technique, and the overall creative development. Discuss individual performers, for example. The idea is to report your observations. Draw parallels between what you observe and your work in class.

*Jan. 24 – Feb. 2	<i>...And Jesus Moonwalks the Mississippi</i> by Marcus Gardley @ Constans Theatre
Feb. 7 – Feb. 16	<i>Dance 2020</i> by Elizabeth Johnson & Dante Puleio @ McGuire Black Box Theatre
Mar. 19 – Mar. 29	<i>Eurydice</i> by Sarah Ruhl @ McGuire Black Box Theatre
Apr. 1 – Apr. 5	<i>Spring BFA Dance Showcase</i> @ G-6 Studio
*Apr. 9 – Apr. 19	<i>Macbeth</i> by William Shakespeare @ Constans Theatre

\*Reaction Paper Required

### **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.

Attendance will be taken at the beginning of each class. If you come in after attendance has been taken, it is your responsibility to notify the instructor after class that you came in late. With that said, **you are allowed 1 unexcused absence and 1 tardy.**

2 tardies = 1 unexcused absence

1 Unexcused absence = 30 points from your final grade

**Late Assignment Policy:**

1. If your written assignments are late (i.e., after the due date) don't bother turning it in. You will receive **zero** credit. Keep track of due dates that are outlined on the timetable which accompanies this syllabus.
2. **\*\* 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. Only in extreme cases will scenes be rescheduled.

\*NOTE: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: [catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/](http://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/)

**Grading:**

Students may have varying degrees of “talent” and experience in acting. Therefore, students will not be graded solely on the basis of the skills and talents they bring to the class. Consideration will be given to the student’s improvement and effort that are demonstrated.

Participation is 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.

Obviously, assignments must be *complete* in order to receive *complete* points. 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.

300-270	A	225-239	C+	180-194	D
255-269	B+	210-224	C	193 and below	E
240-254	B	195-209	D+		

“Acting/Self Analysis” Paper	15pts
Monologue	25 pts
Monologue Analysis	10 pts
Reaction Paper	20 pts (40 pts total)
Scene #1	25 pts
Scene #1 Analysis	20 pts
Scene #2	25 pts
Scene #2 Analysis	20 pts
Final Scene	25 pts
Final Scene Analysis	25 pts
Participation	70 pts
	<b>TOTAL POINTS = 300</b>

For information on current UF grading policies for assigning grade points, please visit: [catalog.ufl.edu/UGRD/academic-regulations/grades-gradingpolicies/](http://catalog.ufl.edu/UGRD/academic-regulations/grades-gradingpolicies/).

**Physical Contact Policy:**

Unlike most classes, acting can require a certain amount of physical contact between students or between instructor and student. This contact may be used to aid in releasing tension, promote deeper breathing, or to fuel a deeper emotional connection. If at any time you feel uncomfortable with any physical contact suggested in class, you have the right to refuse it with no repercussion towards any sort of grade.

**Academic Honesty Policy:**

UF students have the responsibility to conduct themselves in an honest and ethical manner while pursuing their studies. They are expected to abide by the UF Academic Honesty Policy, which defines an academic honesty offense as “the act of lying, cheating, or stealing academic information so that one gains academic advantage.” In the context of this course, this includes conducting original research and properly citing sources for any materials (both printed and online) used in the writing reaction papers, journals, and self-analysis paper. Submitting work that has been plagiarized will result in a failing grade. For more information on the UF Academic Honor Code visit: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

**Accommodations for Students with Disabilities:** Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [dso.ufl.edu/drc](http://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.

**Course Evaluations:**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at [gatorevals.aa.ufl.edu/students/](http://gatorevals.aa.ufl.edu/students/). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via [ufl.bluera.com/ufl/](http://ufl.bluera.com/ufl/). Summaries of course evaluation results are available to students at [gatorevals.aa.ufl.edu/public-results/](http://gatorevals.aa.ufl.edu/public-results/).

**Campus Resources/Health & Wellness:**

1. *U Matter, We Care:* If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [umatter.ufl.edu/](http://umatter.ufl.edu/) to refer or report a concern and a team member will reach out to the student in distress.
2. *Counseling and Wellness Center:* Visit [counseling.ufl.edu/](http://counseling.ufl.edu/) or call 352-392-1575 for information on crisis services as well as non-crisis services.
3. *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or visit [shcc.ufl.edu/](http://shcc.ufl.edu/).
4. *University Police Department:* Visit [police.ufl.edu/](http://police.ufl.edu/) or call 352-392-1111 (or 9-1-1 for emergencies).
5. *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [ufhealth.org/emergency-room-trauma-center](http://ufhealth.org/emergency-room-trauma-center).

**Final Business:**

Acting is *ACTION*. Acting is not about attitude, or being clever. It’s not about your ability to conjure up or manufacture a feeling or emotion. Acting is about the *TASK*. To get forgiveness, to get them to love you, etc., etc., etc. Be deliberate. Be direct. Be fearless. Learning how to do the aforementioned is the function of this class.

## TENTATIVE TIMETABLE

*This timetable is subject to change at the instructor's discretion*

### WEEK 1:

Orientation, syllabus  
Exploration of script analysis methodologies

### WEEK 2:

Monologue workshop and critique  
Individual Inventory: Body Awareness and Vocal Awareness  
\*DUE Wednesday, Jan. 15<sup>th</sup>: 2-3 page paper – Why Acting?  
Who are you? Where do you call home? Of all of the possible majors, why did you choose Acting? What do you hope to take away from this class? Papers must be typed and stapled.

### WEEK 3:

NO CLASS – Monday, January 20<sup>th</sup>: Dr. Martin Luther King, Jr. Day

(Ongoing assignment for the semester: Begin *A Challenge for the Actor*. I 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.)

Read pages *xi - xxii* in the Hagen book  
Goals/Obstacles/Discoveries/Tactics  
Exercises in exploring character/text and “finding the answers”  
\* DUE Wednesday, January 22<sup>nd</sup>: MONOLOGUE ANALYSIS

### WEEK 4:

Introduction of Scene #1  
The Acting Space—in class workshops and exercises in exploring the actor's instrument

### WEEK 5:

READ Chapter 4 in the Hagen book (The Self)  
Continuing explorations in “finding the answers”  
Finding the Action—working with Scene #1  
\*DUE Monday, February 3<sup>rd</sup>: Response paper for ...*And Jesus Moonwalks the Mississippi*

### WEEK 6:

READ Chapter 5 in the Hagen book (Transference)  
Crafting a character using an imagined backstory and actual historical facts

### WEEK 7:

Scene #1 performances  
\*DUE Wednesday, February 19<sup>th</sup>: SCENE ANALYSIS #1

### WEEK 8:

Introduction of Scene #2  
Feedback on scenes and continuing explorations  
READ Chapter 6 in the Hagen book (The Physical Senses)

**WEEK 9:**

NO CLASS –February 29<sup>th</sup> – March 7<sup>th</sup> -- SPRING BREAK

**WEEK 10:**

READ Chapter 7 in Hagen book (The Psychological Senses)  
Scene study for Scene #2: continuing exploration and exercises  
Raising the stakes: continuing the development of your skills

**WEEK 11:**

Scene #2 workshops  
Feedback and further explorations of the scenes in class  
Review of skills and vocabulary up to this point—in class explorations using scenes and/or monologues

**WEEK 12:**

Scene #2 performances and feedback  
Review and preparation for Vocabulary/Terms Exam  
\*DUE Wednesday, March 25<sup>th</sup>: SCENE ANALYSIS #2

**WEEK 13:**

READ Chapter 24 in Hagen book (Scoring the Role)  
Introduction of Final Scene  
Articulate Individualized Creative Process - Wednesday, April 1<sup>st</sup>

**WEEK 14:**

In class workshops for Final Scene  
Feedback and explorations of Final Scene

**WEEK 15:**

Feedback and explorations of Final Scene

**WEEK 16:**

\* DUE Monday, April 20<sup>th</sup>: Response paper for *Macbeth*  
\*DUE Wednesday, April 22<sup>nd</sup>: FINAL SCENE ANALYSIS  
Wednesday, April 22<sup>nd</sup>: Final Scene Presentations – Last Day of Class

*This syllabus is a good approximation of what this course will be like this semester. The instructor reserves the right to make reasonable additions or subtractions to the syllabus or to allow more or less time for certain sections based on how the work progresses this semester.*

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