

TPP 3103 - Acting 2: Analysis & Application

10:40 p.m. - 12:35 p.m. M,W,F* CON G12 or via Zoom
SPRING 2022

Instructor: Monika Gossmann

Office Hours: by appointment, please email or call

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Credits: 3

Course Description:

This is an advanced course in acting that builds on skills learned in Acting I. Students gain a working knowledge of the analysis, rehearsal, and performance techniques associated with particular acting methods or styles. Exploration and further training within the basic principles and tools of acting, including an emphasis on critical analysis of oneself and others. The tools include ensemble performing, character and script analysis, and basic theater terminology. This will continue the exploration of the development of the actor's instrument: voice, body and imagination.

Stanislavsky's technique with an emphasis on making actable choices through rehearsal and text analysis.

Course Objectives:

- learn through theory and practice with some elemental approaches to acting
- be able to employ in practice as a performer-director-play-builder all major elements of dramatic composition: exposition, action, conflict, turning point, dramatic climax, resolution, transition
- learn to construct and apply root action statements to plays, scenes, and your own etudes
- learn with Stanislavsky the art and craft of character analysis and the given circumstances and use your understanding of these notions in your scenes
- learn Stanislavsky's approach to the psycho-physical action method and apply it in your work
- be able to employ active analysis to play
- learn to find and work with subtext
- build partnering and collaborating skills
- learn to perceive theatre as a place of seeing oneself a new and meeting others in a new way

- discover theatre as a way to knowledge in the humanities
- apply selected concepts from modern philosophy to the work of the performer
- exercises to develop the actor's ability to interact with others, examination of the structure of the given circumstances of the text and its relationship to performance, continued work in character development, monologues, and scene presentations.

Required Text:

- There is no required textbook for this course.
- Students are expected to wear comfortable clothing.
- Water bottle (recommended) to keep hydrated.
- Access to the internet, email, and Canvas for class information, updates, grades, and correspondence.
- Appropriate writing utensils: pencils, pens, highlighters, etc.
- There will be assigned readings and handouts for which students will be responsible. In addition, students will be responsible for finding a monologue and reading the play it is from. Other material will come from a play selected by the instructor.

recommended textbook: Constantin Stanislavsky, *An Actor's Work*; Peter Brooks, *The Empty Space*

The *Peregrine* by J.A. Baker (this will be our monologue#1 text)

Course Requirements

- Students will behave in class in a professional manner.

(UF student handbook)

- Students will be graded on class participation.
- Analyze give feedback on personal and peer performances.
- Students will be expected to attend at least one dramatic production during the semester and will submit a written evaluation detailing the experience.
- All performances must demonstrate thorough prep-work and analysis, *strong/active* objectives and tactics, a solid grasp of the given circumstances, and be fully memorized.
- A commitment to substantial scene rehearsal is required.

Grading:

Doing good scene work or performing a monologue well is not enough. Full *participation* is crucial in grading - i.e., participation in and/or leadership of exercises, willingness to participate in class discussions, full participation with your scene partner outside of class, etc. Each assignment will be awarded a specific point value. Points will be tallied at the end of the semester to determine your final grade.

300-270 A

255-269 B+

240-254 B

225-239 C+

210-224 C

195-209 D+

180-194 D 193 and below E

"Acting/Self Analysis" 20pt

Monologue Analysis 15pt

Monologue#1 30pt

Monologue Analysis 15pt

Monologue#2 30pt

Antigone Paper 20pt

Marisol Paper 20pt

The Flick Paper 15pt

Stupid fucking bird 15pt

Scene #1 Analysis 20pt
Scene #1 40pt

Participation 60pt

TOTAL POINTS = 300

For information on current UF grading policies for assigning grade points, please visit the link to the university grades and grading policies.

Attendance at UF Productions:

You are required to see all UF shows and readings listed below and be prepared to discuss them in class. For each production, you will submit a 2-page paper - for each staged reading, you will submit a 1-page paper (see the timetable for due dates). The critique *should not* be a synopsis of the play, attention should be paid to the how and why using the learned tools and language in class and analyzing the actor individual or/and ensemble's performance.

Late Assignment Policy:

Late assignments will not be accepted. You are allowed one unexcused absence. However...THERE ARE NO MAKE-UP DAYS FOR WORKSHOPS OR PERFORMANCE DAYS. Monologues and scenes can be sent in virtually if in-person appearance is not possible. Only in *extreme* cases will scenes be rescheduled (see attendance policy).

Antigone Performance dates on Feb 4-13

Stage Reading: *The Flick* Written by: Annie Baker
Directed by: Elaina Walton
Stage Readings on March 24th & 26th, 2022

Stage Reading: *Stupid Fucking Bird* Written by: Aaron Posner
Directed by: Tim Altmeyer
Stage Readings on March 25th & 27th, 2022

Marisol Written by: José Rivera Directed by: Dr. Colleen
Rua

Asst. Directed by: Elisabeth Reyes
Performance dates on April 8th-10th; April 12th-15th, 2022

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Additional Course Fees:

\$98.84 *included in your course payment

TENTATIVE TIMETABLE

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

WEEK 1:

Orientation, syllabus

WEEK 2:

Exploration of script analysis

"Acting/Self Analysis" paper due by Jan 14th changed to 21st

WEEK 3:

17th of Jan is a holiday! No CLASS!

MONOLOGUE techniques: what is a monologue, what are the differences of
the approach

Monologue Analysis due by Jan 21st changed to 28th

WEEK 4: *(Class Conducted Online)*

Working on Monologue#1 and monologue techniques.

WEEK 5: *(Class Conducted Online)*

Working on Monologue#1 and monologue techniques.

Antigone Performance dates on Feb 4-13!

WEEK 6: (*Class Conducted Online*)

Monologue workshop and critique

Monologue#1 performance on Feb 11th.

Antigone Performance dates on Feb 4-13!

WEEK 7: (*Class with Elaina*)

Learning and new approach on Monologues: writing and genre styles and what it means for acting.

Antigone Performance dates on Feb 4-13!

Monologue Analysis due by Feb 18th

WEEK 8: (*Class with Elaina & Online*)

Rehearsing Monologues, finding character approach

systematic approach of a monologue with professional terminology.

Monologue #2 performance on Feb 25rd or 28th

WEEK 9: (*Class Conducted Elaina & Online*)

Exploration of script analysis. Scene table readings.

WEEK 10:

Spring break, no class.

WEEK 11:

Scene work. Analysis of scenes and plays. Theory.

Text analysis

Antigone paper due by March 18th

WEEK 12:

No class on the 23rd - TOWN HALL meeting.

<https://us02web.zoom.us/j/85180979463?pwd=NkxVdXZPdzdKWGNnQWg4SGZiTThCZz09>

Meeting ID: 851 8097 9463

Passcode: 372334

Explorations "the physics of a sense"

Review of skills and vocabulary

The Flick/ Stupid Fucking Bird readings 24th-27th of March!

WEEK 13:

Etudes, scene work

The Flick/ Stupid Fucking Bird paper due by April 1st.

Week 14

Etudes, scene work

Scene #1 Analysis due by April 4th

Week 15:

Scene showcase on April 13th and/or 15th

Week 16:

Analysis of learning outcome. Feedback. Audition techniques.

Marisol paper due April 17th

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.

INTIMACY PROTOCOL

for scenes with Intimacy - hugs, kissing, groping, fondling, bodily contact that requires vulnerability, intimate or violent. Please consider these whenever possible:

- 1) Rehearse in a public location (acting studio or hallway or common room)
- 2) Rehearse with a third person to act as director/stage manager or rehearse in a space with other actors who are working on their scene.
- 3) Note your boundaries; if you are uncomfortable with the scene or the manner in which the scene is being rehearsed, discuss it with your scene partner and instructor.
- 4) You are not required to kiss or be in close bodily contact. Discuss with your instructor and scene partner other options.

Working: 1) Know the story, the context, and the given circumstances to justify intimacy.

2) Communicate any boundaries to the partner. Respect the boundaries of your partner. If you make a mistake apologize.

If someone oversteps a boundary, make them aware so the action can stop/change. Be sure that you have consent from your partner to do the action you want to do.

3) Create choreography or a set of actions that are agreed upon, discussed and consented to by all partners. Don't change the choreography without discussion and rehearsal.

ATTENDANCE POLICY:

In an attempt to create a disciplined environment that simulates the demands of the actor's workplace, I typically enforce an attendance policy that allows little room for you to exert any personal control over the business of being an actor. The callback, the shoot, and the evening's performance do not wait for your good health or your good night's sleep. However, given the lingering pandemic during which this course is being taught, there are special instructions that students must abide regarding attendance: Students are expected to stay home and seek medical help for COVID-19 symptoms (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill) or have known exposure to someone diagnosed with COVID. The culture of hiding illness or the "show must go on" mentality must be avoided. Students who are medically required to quarantine will have documentation from a medical provider. Students who self-quarantine must communicate with the instructor. At this time, there is no electronic alternative to face-to-face meetings for this course. The UF Honesty Policy applies to self-quarantining as well. Students who elect to enroll in this course are expected to participate in in-person instruction. If a student is uncomfortable attending in-person, the student should plan to take the course in a future semester. Barring the above circumstances, students are expected to be in attendance daily and to be on time. Students are allowed one (1) "unexcused" absence that does not require documentation and does not conform to the UF "acceptable reasons for absence." Any other "unexcused" absence will result in a penalty of a full letter grade (10%) from the final grade per "unexcused" absence. To be considered "excused" an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation. Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty: o Illness. A doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature o Serious family emergencies o Special curricular requirements (e.g., judging trips, field trips, professional conferences) o Military obligation o Severe weather conditions (e.g., hurricane-related events) o Participation in official university activities such as music performances, athletic competition or debate o Court-imposed legal obligations (e.g., jury duty or subpoena) To help organize accommodations, students should inform the instructor by the end of

the second week of classes of religious observances of their faith that will conflict with class attendance this semester. Any student that acquires three (3) absences (either excused or unexcused) will be required to meet with this course's instructor and/or area faculty to discuss the student's continued participation in the course. Failure to attend this meeting will result in Artistic Probation. Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, if a student acquires more than two (2) unexcused absences, the student may be prohibited from participation in partner/group exercises which will affect the student's final grade. In the same way, tardiness will also be penalized. It has no place in rehearsal, at auditions, at your early morning call on set for a shoot or at half-hour in the theatre, and it has no place in the classroom. I will excuse one (1) late arrival to class. Each additional late shows will result in a 5% deduction from your final score. Simply put, do the math, show up for class, and develop a discipline that will keep you working in the profession.

UF HONESTY POLICY: We, the members of the University of Florida community, pledge to hold both 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.

UNAUTHORIZED PUBLICATION OF RECORDINGS: A recording of a class lecture may not be published by a student without the consent of the lecturer. "Publish" is defined as sharing, transmitting, circulating, distributing, or providing access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet.

STUDENTS WITH DISABILITIES: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

UNIVERSITY COUNSELING SERVICES: UF Counseling Center 3190 Radio Rd.
Gainesville, FL 32611-2662 352-392-1575 www.counsel.ufl.edu

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ui.edu, 352-392-1575, or visit umatter.ui.edu, We Care website to refer or report a concern and a team member will reach out to the student in distress. Counseling and Wellness Center: Visit counseling.ui.edu or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you and the care you need, or visit the shcc.ui.edu/ University Police Department: Visit police.ui.edu/ or call 352-392-1111 (or 9-1-1 for emergencies).

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; Visit ufhealth.org/emergency-room-trauma-center Gator Well Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the <https://gatorwell.ufsa.ui.edu/> or call 352-273-4450.