

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

TPP 3103: Acting 2 – Analysis and Application; Section 0980

Spring 2015 / T&R Period 4-5 (10:40-11:30) Con. Rm. G15

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Office Hours: Tues. 2:00-4:00 PM & Thurs. 9:30-10:30 AM; Thursday 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

RECOMMENDED TEXT:

Uta Hagen. *A Challenge for the Actor*. New York: Scribner, 1991. ISBN: 0-684-19040-0

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 if possible, and certainly as soon as possible afterwards. Also keep any scene partner apprised. The instructor reserves the right to 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.

Play Readings. Every student is required to read one full-length play that they have not read before for each full month of the class (January, February, March). You may select 3 plays from the list of suggested play readings in the School Handbook. Choose from 20th century and contemporary plays. A one-page response paper for the play you have read is due on or before February 2, March 2, and April 1. Student Handbook online 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 Readings (3).....	15%
Journal.....	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: Introductions / Expectations

Week #2: Techniques vs Method / Stanislavski and His System

Week #3: Methods of Physical Actions

Week #4: Elements of Action / Neutral Monologue

Week #5: Observation / Actions at play – Monologue workshops

Week #6: Analysis Through Events and Actions

Week #7: Super Objectives and the Through-line of Actions / Comings and Goings

Week #8: The Physical Apparatus / 1st Scene Assignments

WEEK #9: SPRING BREAK (March 2-6)

Week #10: Building a Character / Scene workshops

Week #11: Subtext of Behavior / Scene workshops

Week #12: Scene #1 Presentations / Scene #2 Assignments

Week #13: Scene #2 workshops

Week #14: Scene workshops

Week #15: TBA

Week #16: Final Scene Presentations

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.