TPA 6115 Graduate Modern Acting

Fall 2015  Professor Kevin Marshall

Periods 4 and 5 (10:40am-12:15 pm)  223 Nadine McGuire Pavilion

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Office Hours: TR Period 6 (12:50-1:40 pm) and by appointment

CATALOGUE DESCRIPTION: (2-3 credits) Coreq: THE 6525, TPP 6285; or admission to program. Diagnostics of analytical and technical skills of acting through exploration and experience of emotions in physiological realism.

COURSE DESCRIPTION: This course is designed for first year graduate acting students intent on increasing expertise in performance and for students pursuing careers in professional theatre. The course presupposes substantive previous experience in acting classes and stage productions. There will be considerable concentration on exercises in character analysis for a performance. Focus will be on artistic and technical skills necessary for the creation of a role in our 21st century intercultural theatre. We will use the Stanislavski System and the Michael Chekov Technique for skill development.

COURSE OBJECTIVES AND EXPECTED OUTCOMES: Students will leave this course with confidence in their abilities to research, analyze, score, rehearse, and perform roles of contemporary plays focusing on the style of physiological realism. A major objective in the course is to prepare the student for the “real world” possibilities in the acting of psychological realism. Students need a flexible, experiential attitude toward this work as the purpose is to explore intercultural techniques in the pursuit of a personal performance process.

We will focus on the Michael Chekhov Acting Techniques and the tools for inspired acting and peak performance:

Psycho-Physical Exercises

Centers

Thinking/Feeling/Willing

Expansion/Contraction

Qualities of Movement
The minimum requirements for each acting performance are:

1. **Thoroughly** memorized lines!!!
2. Simple, logical blocking.
3. Intelligent, action oriented tasks for each bit, tactics and obstacles.
4. Emotional and physical choices.
5. All choices should evolve out of your research and understanding of the style of modern acting and psychological realism.

Each additional performance of the same material should reflect:

1. A sense of rhythm and movement.
2. Blocking must reflect emotion and style of the play.
3. Heightened and clarified tasks, tactics, and obstacles.
4. Refined emotional and physical choices.
5. Evidence that suggestions from first performance have been artfully incorporated.

It is also imperative that you keep up with the reading assignments and factor into your schedule adequate out-of-class rehearsals.

**TEACHING METHOD:** Assigned readings and discussions of text materials; research and analysis of roles to be performed; and practical exercises, workshops, and performances of scenes and monologues focusing on modern acting technique and psychological realism.

**TEXTBOOKS:**
• Konstantin Stanislavski’s An Actor’s Work. Translated by Jean Benedetti. New York: Routledge’s, 2008. The latest translation in England and America of Stanislavski’s works. It sets forth the principles of the “inner technique” and describes the concepts of sensory recall, emotion memory, relaxation, concentration, bits and tasks, supertasks, communion, adaptation, and through-line-of-action.

• Konstantin Stanislavski’s An Actor’s Work on a Role. Translated by Jean Benedetti. New York: Routledge, 2010. How to work on a role from a first reading through various necessary stages of development.

• Michael Chekhov’s On the Technique of Acting (expanded version of To the Actor). New York: Harper and Row, 1953. Michael Chekhov-Stanislavski’s student continues to refine the art of acting. In particular, note the work on psycho-physical exercises designed for inspired acting and peak performance.

**GRADING:** Grading will be based on the attendance and participation, quality of work, approach, enthusiasm, development, completion of fully memorized monologues and/or scenes and the student’s ability to express written and oral knowledge concerning the course topics. Final grades will be based on evaluation and assessment of each student’s attitude toward the work and the individual development of each student throughout the semester.

Rehearsal and Performance 1:  Monologue 15
Performance 2:  Acting for the Camera Monologue 15
Performance 3:  Scene 1 20
Performance 4:  Final Scene 25
Stanislavski and Chekhov Papers: 10  Due 9/9, 10/7, 11/4, 12/2
Participation and Attendance: 15

**TOTAL POINTS 100**

Since the course presupposes keen interest in acting as a potential career subjective evaluations of intangibles such as effort, experimentation, criticism, participation, discipline, etc... are considerations in grading. **There is only ONE excused or unexcused absence.** 2 point deduction of final grade for each additional absence. This is a performance course where others depend on you, so lateness and absences will strongly affect your grade.

**REQUIRED DRESS:** Since this is a class in performance, it will be necessary for actors to dress appropriately.
REGARDING STUDENTS WITH DISABILITIES: Students requesting classroom accommodations 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 this assignment.”

Be certain to credit sources in character analysis.

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

REQUIRED VIEWING: UF Production and Hippodrome State Theatre Productions.

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

School of Theatre and Dance FALL 2015 Theatre Productions

- Sep 02 — Sep 27 Peter and the Starcatcher
  By Rick Elice, Music by Wayne Barker Based on the novel by Dave Barry and Ridley Pearson Co-produced with The Hippodrome Theatre Directed by Lauren Caldwell

  - Oct 01 — Oct 11 The Golden Dragon
    By Roland Schimmelpfennig Directed by Ralf Remshardt

  - Oct 18 — Nov 30 The Drowsy Chaperone
    Music & lyrics by Lisa Lambert and Greg Morrison Book by Bob Martin and Don McKellar Directed by Tony Mata Musical Direction by Tony Offerle