TPP 2110 – Acting 1: Instrument and Discipline  
Spring 2014, Section 7787  

T 4th & 5th Period (11:45-1:40) R 4th Period (11:45- 12:35) in G 12

Instructor: Kevin Marshall  
Office Hours: W 1pm – 3 pm. And by appointment 204 McGuire Pavilion  
Email: kmarshall@arts.ufl.edu  
Phone: 352-273-0504

TPP 2110 – Acting 1: Instrument and Discipline is the foundation for all performance majors and students seeking entrance into the program. This course introduces basic physical, vocal and analytical concepts; methods; vocabulary; and discipline required of the beginning actor. Students will explore the creative process through exercises in observation and awareness.

COURSE OBJECTIVE:
A) To establish a common vocabulary that serves as a foundation for the entire acting sequence.  
B) To increase observational skills and develop self-awareness through exercise and improvisation.  
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 basic methods of relaxation as well as physical and vocal freedom and control.  
E) To develop in the student a sense of the ensemble nature of the discipline through exercise in trust and communication.

REQUIRED TEXTS:
Acting One. Cohen, Robert.  

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:  
Through the use of exercises, both structured and unstructured, the student will explore the basic skills of acting, which include: a repertoire of relaxation and warm-up exercises from which to build upon for use in the study of the entire acting sequence, and the development of self-awareness, imagination, the mechanics of staging, character-process, and foundational work in script analysis.

Students will be required to memorize the general vocabulary of acting through the use of the addendum to the texts and in-class exercises and explorations. A comprehensive, written vocabulary exam will be given at the end of the semester.

Execution of the basic acting skills will be demonstrated by the student in the form of in-class performances of monologues and in scene work with partners. Students are expected to be fully memorized for these performances, and will be required to submit written analysis for each performance, the content of which will vary according to the student’s development of skills.
EXPECTATIONS OF MONOLOGUE WORK

- Thorough written analysis/prep-work
- Clear through-line of thought
- Clarity of tasks
- Clarity of tactics
- Vocal exploration
- Physicality
- Presentations are fully memorized at the time of first performance (which may be the workshop day)

EXPECTATIONS OF SCENE WORK

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

Students are required to keep a weekly journal detailing their observations regarding class work and the development of their skills. (See handout for due dates and specific journal requirements.)

ATTENDANCE AT UF/HIPPODROME STATE THEATRE PRODUCTIONS:
Students are required to see all UF mainstage shows and be prepared to discuss them in class. Students will turn in a 2-page reactions paper for each of these shows (see timetable for due dates) with special attention being paid to the use of creative imagination, physical awareness, proper vocal technique, and opening up to the creative process. YOU MUST NOT INCLUDE A SYNOPSIS. Do discuss individual performers. The idea is to report your observations. Draw parallels between what you observe and your work in class.

**Hobson’s Choice**
Written by Harold Brighouse; Directed by Charlie Mitchell
Henry Hobson, the pompous owner of a boot shop, has his hands full with three unruly daughters. Needing his eldest, Maggie, to run the business for him, he makes the mistake of telling her she’s past marrying age. Chaos ensues when headstrong Maggie rebels and matches herself with Will Mossop, the shop’s finest but lowliest employee. Playwright Harold Brighouse’s renowned play gives us a comic glimpse into the life of an English middle-class family in 1880 headed on a collision course with the social changes of the twentieth century.
**February 8-16, 2014 | Constans Theatre | Feb. 8, 11-15 at 7:30 p.m., Feb. 9 & 16 at 2:00 p.m. | $13-$17**

Critique due Tuesday, February 18.

**Tribes**
Written by Nina Raine; Directed by David Young
Billy’s hearing impairment doesn’t prevent him from hearing the arguments, criticisms
and inside jokes of his unconventionally quirky parents. When he meets Sylvia, who teaches him sign language and opens his eyes to new perspectives, Billy realizes his culture and values don’t have to derive solely from his immediate family — but also from his extended family of the deaf community. A smart, lively, challenging play that questions forms of listening and wanting to be heard.

**March 14-23, 2014 | Black Box (McGuire Pavilion) | March 14-15, 18-22 at 7:30 p.m., March 16 & 23 at 2:00 p.m. | $13-$17**

**Critique due Tuesday, March 25**

_Angels in America: Perestroika_

Presented by UF School of Theatre + Dance (College of Fine Arts). Written by Tony Kushner; Directed by Tim Altmeyer.

From award-winning Tony Kushner, screenwriter of Lincoln, Angels in America: Perestroika is part two of his epic play that confronts racial, civil and sexual rights in the age of Reagan and the dawning of AIDS. Told with anger, compassion and copious good humor, this now-American classic illustrates how we as a society arrived where we are now--and where we go next.

**March 28-April 6, 2014 | Constans Theatre | March 28, April 1-5 at 7:30 p.m., March 30, April 6 at 2:00 p.m. | $13-$17**

**Critique due Tuesday, April 8**

Tickets go on sale two weeks before the first performance. Pick up your coupon tickets at the earliest date to assure yourself a seat.

**EXTRA CREDIT VIEWING: The Hippodrome State Theatre**

*Extra Credit will be given for papers written following the same guidelines as those for the required viewing. Each extra credit paper is worth up to 5 pts.

**CLASS ATTENDANCE**
This is a performance class, therefore, attendance is MANDITORY. 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 that is engaged in this class.

Attendance will be taken at the beginning of each class. Please note that it is your responsibility to notify the instructor after class that you came in late, if you come in after attendance has been taken.

_You are allowed 1 unexcused absence._ Your grade will be lowered 30pts for each additional unexcused absence.

_You are allowed 2 tardies._ Your grade will be lowered 20 pts for each additional tardy.

**LATE ASSIGNMENT POLICY:**
Assignments must be complete in order to receive points; “complete” constitutes the total execution of the directive given by the instructor regarding each individual assignment- whether that be in-class performances/exercises or written work.
Written assignments which are turned in after the due date will receive ZERO points. It is your responsibility to keep track of due dates as laid out on the timetable which accompanies this syllabus.

**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. In cases of emergency, it is up to the discretion of the instructor to allow for rescheduling of a performance.

**GRADING:**

Students may have varying degrees of talent and experience in acting: therefore, the students cannot be graded solely on the basis of the skills and talents they bring to the class. Consideration will be given to the student's improvements and efforts that are demonstrated.

Participation is also 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.

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.

<table>
<thead>
<tr>
<th>Points Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>300-270</td>
<td>A</td>
</tr>
<tr>
<td>255-269</td>
<td>B+</td>
</tr>
<tr>
<td>240-254</td>
<td>B</td>
</tr>
<tr>
<td>225-239</td>
<td>C+</td>
</tr>
<tr>
<td>210-224</td>
<td>C</td>
</tr>
<tr>
<td>195-209</td>
<td>D+</td>
</tr>
<tr>
<td>180-194</td>
<td>D</td>
</tr>
<tr>
<td>193 and below</td>
<td>E</td>
</tr>
</tbody>
</table>

- “Acting/Self Analysis” Paper: 10pts
- Reaction Papers: 10 pts ea. (30 pts total)
- Journals: 10 pts ea. (30 pts total)
- Monologue: 30 pts
- Scene: 40 pts
- Vocabulary/Terminology Exam: 50 pts
- Film Acting Scene 1: 30 pts
- 6 Quotes Reports from the Texts: 10 pts ea. (60 pts Total)
- Participation: 20 pts

TOTAL POINTS = 300 pts

**FINAL BUSINESS:**

**REGARDING STUDENTS WITH DISABILITIES**
Students requesting classroom accommodation 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.

*Please be sure to turn off/silence all electronic devices (telephones/pagers/alarms, etc) when entering the classroom.

Please be sure to dress appropriately for class. Know that much of our work is physical and plan to dress accordingly.

Food, drink, and gum are not allowed in class. Water in a sealed container is permissible.

**This syllabus is a contract. If you read this information and return to class, then you have agreed to the terms provided and are expected to abide by them. Do not ask for special exceptions to be made.**

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

**WEEK 1:**
Orientation, syllabus
Theatre games and explorations
“What is Acting?”
Introduction of journals

**WEEK 2:**
*DUE Tuesday, January 14th 2-3 page paper – What does Acting mean to me?*
Your thoughts regarding what you hope to take away from this class, and your current perceptions, thoughts/feelings on what the term “Acting” means to you. This may include your prior experiences with the craft (if any), or your thoughts in general on the topic. Papers must be typed and stapled.

Individual Inventory: Body Awareness and Vocal Awareness

**WEEK 3:**
DUE Tuesday January 21st - 2 Pages of Quotes from the first 100 pages of AN ACTORS WORK.
(Ongoing assignment for the semester: READ An Actor’s Work. We 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.)

The Acting Space—continuing the actor’s awareness
Introduction to Acting Vocabulary and Terms

**WEEK 4:**
Read Chapters 1 & 2 in the Cohen book: Goals/Obstacles/Discoveries/Tactics
Exercises in exploring character/text and “finding the answers”
WEEK 5:

DUE February 4th - 2 Pages of Quotes from Chapters 1-6 in ACTING ONE
Continued exploration of TACTICS, and EXPECTATIONS
READ Chapters 4, 5, and 6 in the Cohen book
The “Ten System Steps”
Continuing explorations in “finding the answers”

DUE Thursday, February 6th: JOURNALS

WEEK 6:

READ Chapters 7, 8, and 9 in the Cohen book. Preparing a Role/Rehearsing/Choices
Putting the Monologue into Action—working with your monologue
Stanislavski VS “other methods”: how we can utilize all the tools at our disposal

WEEK 7:

Hobson’s Choice critique due Tuesday, February 18.

READ Chapter 25 in the Cohen book.
Putting it together—Monologue in class workshops and exercises in exploring the monologue to find meaning and depth.

WEEK 8:

DUE Tuesday January 21st - 2 Pages of Quotes from pages 101 to 200 of AN ACTORS WORK.

Monologue performances
Feedback on monologues and continuing explorations
READ Chapters 11 & 12 in the Cohen book.

WEEK 9:

READ Chapters 18-22 in the Cohen book.
Raising the stakes: continuing the development of your skills
Review of skills and vocabulary up to this point—in class explorations using monologues
Introduction of Scene Study

DUE Tuesday, March 11th: JOURNALS

WEEK 10:

Due Tuesday, March 18th 2 pages of quotes from ACTING ONE Chapters: 7, 8, 9, 11, 12, 25
Scene Study: continuing exploration and exercises
READ Chapters 23 & 24 in Cohen book
Using the text as a tool
Choose scenes and partners

WEEK 11:

Tribes critique due Tuesday, March 25th.

Scene workshops
Feedback and further explorations of the scenes in class

WEEK 12:

Due Tuesday, April 1st Quotes from ACTING ONE Chapters: 18 - 24
Final showing of scenes
Feedback

WEEK 13:

Due Final Quotes from An Actors Work THE FIRST YEAR
Audition Workshop/ The Business of Acting
Begin choosing final scenes and partners

WEEK 14:

Angels in America critique due Tuesday, April 8th.

Review and preparation for Vocabulary/Terms Exam

WEEK 15:

Tuesday April 15: VOCABULARY/TERMS EXAM

In class film scene workshops
Feedback and explorations

WEEK 16:

DUE Tuesday, April 22nd: FINAL JOURNALS
Final Scene Presentations.