

ACTING II

Professor - Be Boyd

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COURSE DESCRIPTION

Focus is on researching and articulating the text as well as the preparation and process of characterization and character development.

COURSE OBJECTIVES

The use of short plays and/or one acts in order to explore table work, presentation of script, character analysis, demonstration of character arc in the atmosphere of a rehearsal and production process.

TEXT

In an effort to save you some money – there is **no text** required for this class – however, there are a multitude of websites and online books in our library about Stanislavski, Strasberg, Uta Hagen, Meisner, Bogart etc, that will give you knowledge of and an appreciation for the Master Teachers. Please take advantage of them.

*****Syllabus may change according to the needs of the class.**

MAJOR ASSIGNMENTS

- *All assignments are based on a 100 point scale. You will have a number of daily assignments for which you will receive a grade. Do not miss class.*
- *All written assignments will be turned through your knights email to Professor Boyd. See schedule below for due date. All written assignments (unless otherwise noted) are due by 5pm on the due date. A written assignment is considered late if it is not turned in on the due date and time. Late written assignments will not be accepted.*
- *Acting is a progressive process and needs your focus, attendance and your time management.*
- *Do not come to class late and do not miss class. Missing class, missing a performance date or missing an assignment because you are in rehearsal or production of a play is not acceptable or considered a valid excuse. Missing class or an assignment means you will receive a 0 for that day and/or for that assignment.*

I) Plays, Rehearsal and Performances of the Plays – 300 points –Final Play– 400pts

- ***See performance dates for plays on schedule below***

1. You will perform two to three short plays or one acts that are chosen for you and a final play that your group may choose. The approach is to enable you to create a character arc in a performance situation rather than just a scene.
2. Plays will be from Modern to Contemporary Theatre and will typically be the well-made play structure. We will also focus on plays that provide good character study.
3. Plays will be discussed and rehearsed during the class time, however, you will need outside rehearsal time in order to meet the deadlines to show the play. At the end of each class you will recap what your group accomplished during the in class rehearsal time.
4. For each play – your group will function much like a small company in that you will be responsible for: setting up a rehearsal schedule, providing your own technical support: i.e. set, providing costumes, props, sound and any additional lighting you choose to bring in and

securing outside rehearsal space.

5. For showings you must be off book and performance ready, with the necessary technical requirements, ie. Memorized, costumes, props, set, committed blocking, clear relationships, clear play structure and story, etc
6. The first play will have about four weeks before a first showing, the second play will have a quicker turn-around time, the Final play (your final) will have about four weeks.
7. Performances, as well as your final grade for the class, will be assessed on:
 - Listening and Responding/ Clarity of Text and Story/Small Beat Interchange/ Connection to Partner/ Clear Characters and Work/ Clear Execution of Objectives/ Clear Relationships/ Clear Diction, Open Tone, Vocal Color/ Clear, Interesting Movement that makes Sense Based on the Given Circumstances/ Technical Support (costumes, set, props), Memorization and Preparedness for EACH Showing/ Rehearsal Demeanor and Rehearsal Professionalism (i.e. attends rehearsal and is prepared for each rehearsal inside or out of class, contributing to the process)

2) Oral Presentations for Plays – 200pts

You and your cast members will present an oral presentation on the research and analytical elements of your play. You may find a creative way to deliver your presentation: ideas talk show, game show, TV scene or you may deliver it as a simple lecture. Whatever style you choose, make it engaging for you and for us. See Date and format for Presentation Below

3) Character Analysis for Each Play – 200pts

You will turn in a Character Analysis for each play. Please see format and deadline below.

Weekly Schedule

WEEK 1	MON FRI	8/22 8/26	COURSE OUTLINE - COURSE OBJECTIVES – ACTING DISCUSSION -BEGIN TO READ PLAY READ THROUGH OF PLAY – DISCUSSION – TABLE WORK – DISCUSS CUTTING OF PLAY
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WEEK 2	MON FRI	8/29 9/1	DISCUSSION/TABLE WORK FOR PLAY – IN CLASS REHEARSAL/TALK ABOUT PRESENTATION IN CLASS REHEARSAL
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WEEK 3	MON FRI	9/5 9/9	NO CLASS – LABOR DAY IN CLASS REHEARSAL
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WEEK 4	MON FRI	9/12 9/16	PRESENTATION OF PLAY ANALYSIS (AS A GROUP) – TURN IN CHARACTER ANALYSIS THROUGH EMAIL – THE REST OF THE CLASS WILL REHEARSE PLAY WHEN YOU ARE NOT PRESENTING IN CLASS REHEARSAL
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WEEK 5	MON FRI	9/19 9/23	FIRST SHOWING OF PLAY FIRST SHOWING OF PLAY
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WEEK 6	MON FRI	9/26 9/30	FINAL SHOWING OF FIRST PLAY FINAL SHOWING OF FIRST PLAY

WEEK 7	MON FRI	10/3 10/7	FINAL SHOWING OF PLAY FINISH FINAL SHOWING SECOND PLAY – CONCEPT PLAY –READ THROUGH OF PLAY
WEEK 8	MON FRI	10/10 10/14	SECOND PLAY - DISCUSSION/TABLE WORK FOR PLAY IN CLASS REHEARSAL – CHARACTER ANALYSIS FOR SECOND PLAY DUE
WEEK 9	MON FRI	10/17 10/21	IN CLASS REHEARSAL IN CLASS REHEARSAL
WEEK 10	MON FRI	10/24 10/28	FIRST SHOWING OF SECOND PLAY FIRST SHOWING OF SECOND PLAY
WEEK 11	MON FRI	10/31 11/ 4	FINAL SHOWING OF SECOND PLAY FINAL SHOWING OF SECOND PLAY
WEEK 12	MON FRI	11/7 11/11	FINAL PLAY WORK ON FINAL PLAY
WEEK 13	MON FRI	11/14 11/18	WORK ON FINAL PLAY WORK ON FINAL PLAY
WEEK 14	MON FRI	11/21 11/24	WORK ON FINAL PLAY – CHARACTER ANALYSIS DUE FOR FINAL SCENE NO CLASS – THANKSGIVING
WEEK 15	MON FRI	11/ 28 12/2	FIRST SHOWING SCENE OF FINAL PLAY FIRST SHOWING OF FINAL SCENE
FINAL'S WEEK – SET REHEARSAL TIME WITH BE			
WEEK 16	MON	12/12	FINAL (1:00 – 4:00)

I.First Play- Cast and Scripts

*****Your group will need to create a 30 minute cutting of your Full Length Play.***

******If link does not come up after you click on it – try cutting and pasting in a browser – you might need to scroll down to find your play when your page comes up as other plays might be on the site***

****** Have a copy of the play pulled up and ready to do a read through for tomorrow's class.***

1. Anna in the Tropics

<https://www.york.cuny.edu/Members/tamrhein/Anna%20Script%20and%20Notes.pdf>

Whitney - Conchita

Paige - Ofelia

Orlando – Santiago

Luis - Polomo

Isabella - Merela

Sebastian –Juan Julian

<http://www.ciaranhinds.eu/pdf/machinal.pdf>

2.Hedda Gabler

<http://www.gutenberg.org/files/4093/4093-h/4093-h.htm>

Lauren Able - Hedda
Courtney - Thea
Logan - Eilert
Stephan Rosario - George

3.Intimate Apparel

[http://reader.eblib.com.ezproxy.net.ucf.edu/\(S\(n1ybjsx5zz3el12nqorhfenn\)\)/Reader.aspx?p=904656&o=1144&u=Ts7ELnDhRyvL%2f7PhvPITnA%3d%3d&t=1471784544&h=5C1624DE2BBC8CF4785C69198F0F7682BAFE2D4E&s=47424918&ut=3781&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#](http://reader.eblib.com.ezproxy.net.ucf.edu/(S(n1ybjsx5zz3el12nqorhfenn))/Reader.aspx?p=904656&o=1144&u=Ts7ELnDhRyvL%2f7PhvPITnA%3d%3d&t=1471784544&h=5C1624DE2BBC8CF4785C69198F0F7682BAFE2D4E&s=47424918&ut=3781&pg=1&r=img&c=-1&pat=n&cms=-1&sd=2#)

Philann – Mrs. Dickson
Reva - Mayme
Shannon - Ester
Austin – Mr. Marks

4.A Doll's House

<http://www.gutenberg.org/files/2542/2542-h/2542-h.htm>

Victoria - Nora
Stelson - Tessman
Chris - Krogstag
Lauren Searl - Christine

5. Ms. Julie

<http://www.gutenberg.org/files/8499/8499-h/8499-h.htm>

Alexandra – Miss Julie
Charles - Jean
Stephanie - Kristin

2. Additional Plays – TBA

****Additional Plays will be chosen based on your acting needs.*

Formats for Written Assignments

Oral Presentation Format and Requirements

- Presentations should be *no shorter* than 25 minutes in length and *no longer* than 35 minutes
- Please divide the presentation so that all information during the presentation is evenly distributed

- **Presentations for Final Scene Must Include ALL of the following information below in any order:**

1.Basic Bio for the Playwright

2.Director’s Statement and Plot

- Two statements that describe the play – what do you think the playwright was trying to say about this play
- What are two interesting facts, anecdotes about this play or a production of this play
- Brief description of the plot of the play.

3.Characters

Briefly define the characters in the play. Why are they in the play? What are they saying about humanity?

4.What are the Themes, Issues, Ideas in the Play

5.What are your Basic Design Choices:

- Setting (environment) – Furniture and set pieces, other creative elements?
- Wardrobe choices? Are there any changes during the scene?
- Props? Any special items required for the scene
- Lighting?
- Music Choices?

Character Analysis Format

- **Based on Uta Hagen’s Nine Questions**

PLAY TITLE: _____

MY CHARACTER’S NAME: _____

****Please answer the questions in narrative form**

What are Given Circumstances/Environment

For the cutting you have created, briefly describe the given circumstance of each scene. If you are skipping scenes in the play, begin each scene with a sentence or two about what happened in the scene that was skipped.

What is the Time period (era)? Is the time of month, day, hour important?

When is the play set? Does this affect how what I wear, how I move, sit, stand, talk?

What is my Immediate Environment?

What surrounds me? What does my environment look, smell, feel like? Does it affect my behavior and/or the way I move?

Who Am I?

My" temperament/personality is? What is my occupations? Hobbies, Interests? List at least 4 adjectives which specifically describe me. What are my ethics? How does this affect how I behave, how I carry on a conversation, how close I get to people, whether or not I listen?

What are my Relationships?

What are my relationships/feelings (emotional and psychological) to each of the other characters I have contact with or talk about? How do does it affect how we interact?

What are my major Conflicts with each person in the play?

What do we fight about? Do I have an internal struggle that affects my relationship with others?

What do I Want?

Define and Determine verb phrases for each scene you are in

Sample Verb phrases

1. I am **bombarding him with acquisitions** because I want him to admit his brutality to my family
2. I am **interrogating him** because I need her to admit where he was last night.
3. I am **insulting, belittling** her because I want to hurt him.
4. I am **comforting him** because I can see he is falling about

What are the obstacles that get in the way of want I want?

Why don't I achieve what I want? What is in my way? Who is in my way? Do I get in my own way? How does this affect how I behave or interact with people?

GENERAL ACTING TERMS

You probably already know these – but if you don't here they are:

I. "MAGIC IF":

- (1) Acting tool. Developed by Stanislavski.
- (2) Allows the actor to enter into a creative state.
- (3) Related to 5 W's (who, what, when, where, why). Can't answer "Magic If" without answering the 5 W's.
- (4) Consists of three questions:
 - If I were this character, and
 - If I were in this situation within the given circumstances,

- What would I do?
- (5) Important: It is the starting point for the actor.
 - (6) Examples:
 - (a) If I were Juliet, and if I had to drink the potion, what would I do?
 - (b) If I were Romeo, and if I had to fight Tybalt, what would I do?

II. LIFE FORCE (MOTIVATING FORCE/DESIRE):

- (1) Longest range goal/want.
- (2) "That which drives the character throughout the play." Usually remains constant unless the character goes through a major transformation.
- (3) Stated with I must/I want followed by a strong active verb.
- (4) Arrived at by two questions:
 - (a) What do I (character) want?
 - (b) What am I (character) willing to do to get it?
- (5) Important: Everything about the character is related to/flows out of the Motivating Force/Desire.
- (6) Examples:
 - (a) I must secure total control over everything around me.
 - (b) I must feel loved.

III. OBJECTIVE:

- (1) Mid-range character goal/want.
- (2) Used to achieve the Motivating Force/Desire.
- (3) Stated with I must/I want followed by a strong active verb.
- (4) Objectives are achieved through Intentions.
- (5) Important: Aids in analysis and understanding. Instructs the actor in what he will attempt to achieve at various times in the play.
- (6) Examples:
 - (a) I must convince this banker to give me a loan.
 - (b) I must trick my husband into revealing his relationship with the woman next door.

IV. INTENTION (BEAT OBJECTIVE):

- (1) The reason for physical action or a determination to act in a particular way.
- (2) Shortest range character goal/want.
- (3) Stated with I must/I want followed by a strong active verb.
- (4) Achieves Objectives and achieved by Tactics (infinitive verbs - to interrogate, to plead, to seduce, etc.)
- (5) Important: Motivates physical action.
- (6) Examples:
 - (a) I must impress this banker with my business knowledge and skills.
 - (b) I want to rip your head off.

V. SUBTEXT:

- (1) The underlying or real meaning of the text.
- (2) The unspoken inner dialogue of the character.
- (3) Audience come "to hear the subtext, they can read the text at home."
- (4) Related to the concept of Verbal Action.
- (5) Important: Subtext is necessary if the text (line) is to have any real meaning other than the simple surface meaning.
- (6) Examples:
 - (a) Text: What time is it?
Possible Subtext: How much longer do I have to live?
 - (b) Text: I love you!
Possible Subtext: Get off my back!

VI. PARALLEL EMOTIONS:

- (1) Form of emotional and/or memory recall.
- (2) A tool to aid the actor in understanding and playing situations in plays that he has not experienced in real life.
- (3) Actor finds something in his real life that is parallel to the situation in the play and substitutes it for that which he has not experienced.
- (4) More important to remember what you did rather than what you felt.
- (5) It is imperative that the situations be parallel if the tool is to be effective.
- (6) Important: Aids the actor in understanding and adds believability.
- (7) Examples:
 - (a) Situation: Committing suicide by jumping off a bridge.
P.E.: First time off high dive.
 - (b) Situation: Death of a loved one.
P.E.: Death of a pet.

VII. BEATS (UNITS OF ACTIONS)

- (1) From the beginning of one intention to the beginning of the next intention.
- (2) A "Beat" or "Unit of Action" is a single unit of action that was motivated by a preceding event or action, and continues until the character's intention is either achieved or abandoned.
- (3) A Beat Change occurs during the scene when:
 1. the previous action is complete or abandoned,
 2. a new piece of information is introduced that alters the action,
 3. an event that the character has no control over changes what the character wants or gets in the way of what was wanted, sometimes creating a new and greater obstacle.
- (4) Within a single beat or unit of action the character may have to try several different tactics/does to reach the desired goal (intention). Think of this as similar to the downs in football. The intention is to go at least 10 yards for the first down. Sometimes the team can accomplish this in 1 down, sometimes 3 or 4, and sometimes not at all. On each down they try a different tactic (play), but the goal (objective of the scene) remains essentially the same, to get a touchdown. And the overall goal for the game (super objective) is of course to win.

OTHER TERMS:

GIVEN CIRCUMSTANCES:

Everything surrounding the play, scene, or monologue:

1. Who you are
2. Where you are
3. When you are
4. Everything relevant to the play and your character
- 5.

This list continues to grow until the play closes

REALIZATION:

New internal information

DISCOVERY:

New external information

TACTICS:

The specific verbal or physical actions that attempt to fulfill the intention

GENERATOR:

What's happening the moment before you start the play, scene, or monologue

STATUS:

A relative position, high, low, or anywhere in between

FOCUS:

Attention on the intention, objective, tactic, and doing.

BEING IN THE MOMENT:

Thinking, behaving, and living as the character at that second

INNER MONOLOGUE:

Thought process going on during the intention, tactic, and doing