

Intermediate Acting

Professor - Be Boyd - Fall 17

Phone – 407 – 823 -0872

Email - belinda.boyd@ucf.edu

Office Hours – MW– 1:30- 3:20 TTh 1:30-2:20 and/or by appointment

****** please email to make an appointment as I am often already booked during my office hours***

Course Description

The course is a continuation of the basic acting skills from Acting One with emphasis on researching and performing monologue and scene work. The approach is designed to open the tools of the voice, body and mind in order to demonstrate freedom and full commitment to the text, given circumstances, character development, acting self and acting partner.

Course Objectives

- Student will identify personal physical, vocal, creative challenges
- Student will develop and demonstrate an understanding of technique that promotes: freedom, flexibility, emotional accessibility, color and strength in the voice/body/emotions/imagination
- Student will learn how to systematically approach, rehearse and perform monologue and scene work
- Student will develop an understanding of actor to actor connection

- **Student will develop an understanding of creating character from a sense of self as well as character descriptions and given circumstances in the text**

“Big Ideas” for Practical Application and Development of Actor Technique

- **Breath awareness – An understanding of how to access and use your breath for maximum breath support**

Correct

I breathe often

I feel myself take in a breath before I speak

I feel my breath all over my body

Incorrect

I take in a breath and then

hold before I speak

I don't notice if I breathe at all

I run out of breath at the end

my phrases

- **Physicality- How you hold yourself - effective posture for good breath support and physical flexibility for imitating character behavior**

Correct

My butt and belly muscles are loose

My jaw is loose and flexible

My body easily executes physical choices

and specific personality traits

Incorrect

I am tightening my stomach or jaw

I am tightening my body

Tempo - How fast or slow you speak and respond to partner

Correct

I take my time with each word and line

I take time to respond to what my partner gives me

Incorrect

I speed through words and lines

I respond without noticing what my partner does

- **Articulation/Volume – You are easily understood, your words are clear and we can hear you**

Correct

I enunciate each word

I use my words to make a point

My volume is good and strong

Incorrect

My speech is garbled, mumbled and lazy

I am not connected to what I am saying

I cannot be heard or understood

- **Expression and Clarity of Text – making sense of the language, demonstrating specific choices for character and given circumstances in the text**

Correct

I understand what the playwright is trying to say

The story in my scene is clear

I specifically understand what the text means to me

Incorrect

I don't really know what I am saying

I don't have a clear idea of story

I am playing a general feeling

I have not made specific choices

Correct

I am portraying specific choices based on the personality of the character and the given circumstances

I can specifically describe my given circumstances

I know what motivates my character based on the text

Incorrect

I don't have my lines memorized

I don't know what motivates my character

I can't specifically talk about

the given circumstances

- **Connection To Material, People in the Play and Acting Partner**

Really stepping into the world of the play/scene –Really trying to get something from your acting partner/other character – (get a confession, get them to kiss you, get them to shut up, get them to pity you, etc) Really trying to make your acting partner/ other character do something (cry, scream, make love to you, leave you alone, toughen up, ashamed of themselves, etc)

Correct

My objectives are clear

My movement is specific and in line with

The given circumstances

Incorrect

I don't have clear objectives or specific

movement

Course Requirements

Attire

- Clothing in which you can move easily and which does not bind the trunk of your body - do not wear jeans or wear a belt to class-unless it is part of your costume for a performance - if you are performing on that day, make your costume choice something you can easily change into after the warm-up

- bring a towel or yoga mat to class every day – we will spend time on the floor – you might also want to invest in knee pads for the warm-up and/or for scene work
- You must remove all loose jewelry and tie up long hair – unless it is part of your character in a scene
- We will work barefoot or in a soft shoe unless there are specific shoe requirements for your scene

Classroom Conduct

- Students must follow the University standards for personal and academic conduct as outlined in **The Golden Rule**.
- Students are apprised when they are accepted into the University that they must be aware of and follow these policies of conduct.
- See <http://ucf.edu/goldenrule/> for details.
- All cell phones, I phones, I pods, must be turned off at the beginning of class time
- Guest will not be permitted in class with prior consent of the instructor

Attendance

- Acting training is a progressive process. **Do not miss class**. Every class is a valuable step toward altering your process.

ONLY THE FOLLOWING ARE CONSIDERED EXCUSED ABSENCES:

- university sponsored and excused events
 - illness that is documented by a doctor's note
 - death or serious illness in the immediate family
- Punctual attendance for class** - as for rehearsal calls - is mandatory – you are to be on the floor ready to go at the beginning of class time – if possible try to be

about 10 minutes early so that if the space is free we can move into it and begin work

- You will be given a daily attendance and participation grade that will average into your final grade.
- If you do miss class, you must make up the work assigned for the day you missed and you must be prepared to participate fully in class exercises or performances upon the day of your return.
- If you are absent during a group performance or presentation, you will not be allowed to make up this assignment. In this case, the other members of the group will be given an amended list of guidelines for completing the project without you.

Instruction / Content

- Since Theatre requires the use of mind, voice, and body, there may be situations requiring a certain amount of physical contact between you and the instructor and the other students.
- There are plays and materials which may express adult or controversial themes as well as strong language.

Grading

All work will be based on a **100pt** grading scale. Points for major assignments have been marked. Your final grade will be based on the accumulation of points for the following areas:

- Major Assignments (see weekly schedule)
- Participation in daily assignments and exercises
- Assignment deadlines and punctuality
- Willingness and Consistency when rehearsing with partners outside of the scheduled class time

- Professionalism (including attitude toward feedback, and respect for fellow classmates)
- Demonstration of a clear understanding of the work covered in class – demonstration of an understanding of feedback and demonstration of technique
- Your first unexcused absence will lower your final grade five points, your second unexcused absence will lower your grade 10 points (which will lower it a full letter), and your third unexcused absence will result in a failure of the course. Missing class for participating in a show is not a valid excuse.

Major Assignments

****Instructor reserves the right to amend the Syllabus according to the needs of the class.***

Monologue (200pts)- We will spend the first couple of weeks work shopping your monologue with exercises to help build technique. You will perform the monologue on the first day of class. We will focus on the following areas for this assignment as we workshop the monologue and for the final performance:

- Preparation (memorization, well-rehearsed) **40pts**
- Breath awareness (Consistent Breath, Not sitting on your breath) **20pts**
- Physicality (Natural Blocking, Blocking that is well executed) **20pts**
- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **20pts**
- Articulation (Make sure each word is clear - articulators are warmed-up and not sluggish) **20pts**
- Clarity of Language (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word) **20pts**
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) **20pts**

- Connection to Material/ Clarity of Given Circumstances in the Monologue/Scene (Throwing yourself emotionally/physically/vocally into the monologue/scene and demonstrating clear action/story and objectives **20pts**)
- Imagined Acting Partner The piece is delivered like you are talking to a real person/s in front of you) **20pts**

Additional Requirements for First Monologue

The final performance for the monologue should demonstrate your growth from the first showing of the monologue according to the notes given to you by the instructor. The **final grade** for the monologue will be determined by the demonstration of your growth in the **previous areas of focus**.

You will have a final performance of this monologue on **Wed Sept 6**. **You may be called upon (without warning) to perform this piece again during the semester, so keep it fresh and apply the acquired techniques as we move along.**

***For all final performances, you are to dress to give some suggestion of character. Make sure that what you choose to wear can be slipped on easily after the warm-up for that day.**

***Each monologue/ scene should be memorized and performance ready on the first showing.**

First Short Scene (200pts)- You will receive a short scene about two - three minutes in length through email the first or second week of class. Begin work on this scene with your partner right away (read the play, determine clarity of language of the text, establish general blocking, determine character behavior/actions). The final grade for the first scene will be determined by the growth you demonstrate from the previous assignment and the first showing of the scene according to the feedback you received from the instructor in the following areas:

- Preparation (memorization, well-rehearsed) **40pts**
- Breath awareness (Consistent Breath, Not sitting on your breath) **20pts**
- Physicality (Natural Blocking, Blocking that is well executed) **20pts**

- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **20pts**
- Articulation (Make sure each word is clear - articulators are warmed-up and not sluggish) **20pts**
- Clarity of Language (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word) **20pts**
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) **20pts**
- Connection to Material/ Clarity of Given Circumstances in the Monologue/Scene (Throwing yourself emotionally/physically/vocally into the monologue/scene and demonstrating clear action/story and objectives **20pts**)
- Connecting to Acting Partner (Maintaining eye contact and specific awareness of your scene partner. Responding specifically to what they are saying and doing) **20pts**

We will begin in class exercises with your partner as soon as we finish the monologues and workshopping the first scene on or about Mon Sept 18. At the First Showing:

- you should be off book (remember it will be about a 3 minute scene – roughly the same amount of time as season auditions.
- should have Basic Blocking, with rehearsal props and rehearsal costumes
- we should see Initial Decisions for the Scene Based on Paperwork you turned in on Mon Sept 13.
- The final showing of the first scene should show a demonstration of an individual product that shows the actor is addressing the previous notes given to them after the final showing of your monologue and during the rehearsals/showings and run thrus of the first scene. We will aim for a final performance of the first scene on **Oct 2**

Second Short Scene - (300pts) You will receive a second short scene through email. Begin work on this scene with your partner as soon as you receive it (read the play, determine clarity of language of the text, general blocking, determine character behavior). will be the first showing of the Second Scene. At the First Showing- you should be off book, should have Basic Blocking, with rehearsal props and rehearsal costumes.

The final grade for the second scene will be based on the criteria for first scene – and feedback you received from professor about your work in class.

We will have a final showing of Scene Two **Nov 6 or 8** . At this time you should begin to demonstrate a consistency in maintaining technique in the areas of focus. The final showing of the first scene should show a demonstration of an individual product that shows the actor is addressing the previous notes given to them after the final showing of your monologue and during the rehearsals/showings and run thrus of the second scene.

- Preparation (memorization, well-rehearsed) **50pts**
- Breath awareness (Consistent Breath, Not sitting on your breath) **30pts**
- Physicality (Natural Blocking, Blocking that is well executed) **30pts**
- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **30pts**
- Articulation (Make sure each word is clear - articulators are warmed-up not sluggish) **30pts**
- Clarity of Language (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word) **30pts**
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) **30pts**
- Connection to Material/ Clarity of Given Circumstances in the Monologue/Scene (Throwing yourself emotionally/physically/vocally into the monologue/scene and demonstrating clear action/story and objectives) **30pts**
- Connecting to Acting Partner (Maintaining eye contact and specific awareness of your scene partner. Responding specifically to what they are saying and doing) **40pts**

Final Scene - (400pts) (Final) This will be a longer scene. You may be asked to select this scene. In that case, the scene you select will be approved by the instructor. The expectation for the final scene is that you demonstrate consistency of technique in the following areas:

- Preparation (memorization, well-rehearsed) **50pts**
- Breath awareness (Consistent Breath, Not sitting on your breath **30pts**)
- Physicality (Natural Blocking, Blocking that is well executed) **40pts**
- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **30pts**
- Articulation (Make sure each word is clear - articulators are warmed-up not sluggish) **30pts**
- Clarity of Language (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word **50pts**)
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) **50pts**
- Connection to Material/ Clarity of Given Circumstances in the Monologue/Scene (Throwing yourself emotionally/physically/vocally into the monologue/scene and demonstrating clear action/story and objectives **50pts**)
- Connecting to Acting Partner (Maintaining eye contact and specific awareness of your scene partner. Responding specifically to what they are saying and doing) **70pts**

The first showing for the final scene is **Mon Nov 27**. You may be asked to show this scene outside of class time with professor before final's day. If so – it is your responsibility to find a rehearsal space and notify professor of rehearsal space.

Final – Wednesday, December 6, 2017 -10:00 AM – 12:50 PM

Scene Analysis for Each Scene – **Assignments are to be submitted to instructor's email** . You will turn in a brief Scene Analysis for each Scene (See

Format Below) - **Scene One Paperwork – Due Mon Sept 13. Scene Two Paperwork Due – Fri Oct 13. Final Scene Paperwork – Due Mon Nov 20.**
Assignments are considered late if they are not received by 5pm. 100pts

Scene Analysis Format for Scenes

***Scene Analysis has TWO PARTS - Read all the instructions for the entire Scene Analysis Format**

I. Divide the *Play* into five blocks.

- Briefly discuss what happens in each block in terms of action/plot.

Sample Format for Part I Analysis- for Richard III:

- Block Five:
Starting Line:
BUCKINGHAM
Will not King Richard let me speak with him?
- Ending Line:
RICHMOND
God and your arms be praised, victorious friends,
The day is ours, the bloody dog is dead.
- Richard has captured Buckingham and has had him executed. The new leader of the army, Richmond, continues to march through England and prepares to fight Richard. Richard believes that Richmond's army is only a third the size of his, and therefore empowers his army with his own sense of confidence. However, Richard is defeated and killed by Richmond himself. Richmond is now King and follows through with marrying the young Elizabeth, the former Queen's daughter. At last the houses of Lancaster and York are united, and Richard's dangerous thirst for power has been put to a terminal end.

II. Then divide of your *Scene* into five smaller blocks.

- Devise a verb phrase from the point of view of your character.

Sample Format for Part II Analysis - for Richard III

***Remember you are choosing a different objective for each block and then breaking that down into five smaller action phrases**

My overall objective in this block is to scorn Richard

i. Five Smaller Blocks/Physical Actions:

1. I am scrutinizing Richard because I want him to admit his brutality to my family
2. I am probing the guards because I need them to disobey Richard
3. I am condemning Richard because I want him to repent
4. I am dismissing Richard because I want him to respect my father
5. I am denying Richard because I want to him to apologize