

# Acting 2: Analysis and Application

TPP 3103

School of Theatre + Dance  
College of the Arts  
University of Florida

## I. General Information

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### Instructor

Name: Dr. Manuel Simons, Ph.D.  
Office Location: McGuire Pavilion, Rm. 223 (2nd Fl.)  
Office Hours: Thu 2:30 - 4:30 PM; or email for other times.  
Email: [bmanuel.simons@ufl.edu](mailto:bmanuel.simons@ufl.edu)  
Phone: (352) 273-0505

### Class Meetings

Days/Times: M, W | Per. 4 & 5 (10:40 AM - 12:35 PM)  
Location: Constans Theatre Building, Studio G-15  
Canvas Website: <https://elearning.ufl.edu/>

### Course Description

Experimentation with scripted material: scene study, analysis, audition, and performance.

### Course Overview

A pillar of Acting 2 is experimentation with scripted material. We will build upon what you learned in Acting 1 and use the fundamental elements of acting craft as a springboard to establish a deeper, fuller examination of the text and layered process of building a role. We will uncover the complexity of our characters, approaching scene study and script and character analysis with a fresh perspective. A command of script and character analysis—specifically geared to the needs of the actor—will become a sharper tool in your actor toolbox. To that end, our goal is to craft complex and nuanced performances with clarity of thought and intentional actions. We will engage in exercises that develop physical awareness, concentration, imagination, and trust. We will devote part of our class to developing individual processes to analyze the script, using the methods and approaches explored in class as a launching pad.

### Course Objectives

1. To experiment with scripted material in a thoughtful and intentional way
2. To examine a piece of dramatic text to uncover the myriad ways it can be played
3. To develop an understanding of the discipline required of the actor and refine the skills needed to maintain said discipline
4. To explore the broad and meticulous approaches an actor may employ to scrutinize scripted material
5. To develop an individualized script examination regimen that honors the student's creative process

Students will achieve the above objectives via thorough, thoughtful, generous, and open-hearted engagement and participation in this course, which includes all components described in this syllabus.

## Required Readings and Materials

**Reading:** There are no textbooks assigned for this course. Instead, multiple shorter readings are assigned throughout the course and available via the class Canvas website. *An important requirement of the course is that students bring to every class a complete print-out on PAPER of the reading due on the corresponding class dates.*

**Theatregoing:** Attending live theatre productions on campus is a crucial part of the assignments in this course. Ticket vouchers will be provided for shows, but the student is responsible for paying handling fees (usually under \$5). If the voucher is lost or stolen, it CANNOT be replaced. **Tickets must be purchased well in advance.** SHOWS SELL OUT. However, students have been advised to purchase early and given ample notice and therefore will be accountable for the assignment even if tickets are sold out.

Tickets will be available through the O'Connell Center Box Office/University Box Office. Please arrive to the show at least 10 minutes early. DO NOT BE LATE – it is highly disrespectful to the actors and the audience. There are NO other shows that can be substituted for seeing the required UF productions. PHONES MUST BE OFF (and NOT on vibrate) during the show.

The instructor will provide students with information regarding the specific productions and performance dates well in advance of the performances.

## II. Graded Work

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### Contributions to Discussions, Activities, & the Ensemble

These actions comprise 15% of your course grade.

1. Consistent engagement in and contributions to class discussions, learning activities, acting exercises, theatre games, observations of peers' scenes/monologues, and feedback to peers; being a highly active, not a passive learner.
2. In-class writing geared to help you analyze plays and characters and reflect on your learning.
3. Reliable and punctual attendance at all rehearsals outside of class with classmates.
4. Fostering open, proactive, and productive communication with instructor and classmates; cooperating and working respectfully and harmoniously with instructor and classmates; supporting, encouraging, and including all classmates.
5. Accountability for your actions and taking responsibility for yourself and your own learning; keeping the promises you make to yourself and other people and doing what you say you will do.

### Actor Development Assignments

These 3 assignments comprise 15% of your course grade.

1. **Actor's Self-Analysis (1)** - This paper will be a minimum of 550 words. Please address both aspects of the self-analysis described below in (a.) and (b.). You do not have to answer every single question in each of the two facets; address questions that resonate the most for you.
  - a. In this paper, please assess yourself as a developing actor at this moment in time. What do you see as your strengths in your acting work? What areas do you recognize as opportunities for further growth and learning? What are your goals for yourself in this course? How might you use particular activities and assignments on the syllabus to achieve or move towards those goals?

- b. In this paper, please also assess yourself as a member of the ensemble in your current cohort. What kind of ensemble member are you? Strengths? Areas for growth? What do you want to bring to the ensemble? How can you support your peers' development as actors and help strengthen the ensemble as a whole? Which activities or assignments in this course may present opportunities to support your peers and contribute to strengthening the ensemble? Does the quality of your contribution to the ensemble matter to you? Why or why not?
2. **Coaching Session Assignments (2)** - for which your scene or monologue has been memorized and rehearsed outside of class. *You must be completely off-book (memorized) to qualify for a passing grade on the Coaching Session Assignments.* At the coaching sessions, you will present your scene or monologue in its entirety, after which you will receive specific directions, images, suggestions, or exercises from the instructor to incorporate into your work as you present all or parts of your scene or monologue again, and possibly several times, during the session. Flexibility, imagination, cooperation, and a willingness to experiment will be required in order to do your best work in the coaching sessions.

## Reading Responses and Replies

These activities comprise 15% of your course grade.

Completion of all readings and demonstration of your understanding and response through:

1. A total of four (4) digital discussion board postings of *at least* one full paragraph each (or more, if you wish) posted on the digital class discussion board no later than **24 hours prior** to the class at which that week's assigned reading is due. In each posting, respond to at least one specific statement contained in the current week's reading; include the statement as a quotation AND include the page number. Explain what the idea means to you: Why does this idea matter? How does it relate to what you are experiencing and learning in this course? How does it connect to your own work in exercises, activities, and acting assignments in this course? You may disagree with ideas as long as you thoroughly explain why you disagree.
2. Return to the discussion board no later than 24 hours before class and write replies to the postings of at least two different classmates (or more than two classmates if you wish). Devote at least three complete sentences (or more) to each classmate's posting for a total of at least six sentences. Refer to each classmate by name, so it is clear to which two posts you are replying. Your reply should be substantive, thoughtful, and respectful. Furthermore, you may respectfully disagree with your classmates' or your instructor. In any case, you should support your point of view or opinions with clear explanations as to why you hold these viewpoints.

## Quizzes: Performances & Techniques

These 3 quizzes and associated theatre-going comprise 10% of your course grade.

**Note ticketing dates, performance dates and quiz dates listed in the syllabus schedule below.**

1. The 3 quizzes require that you attend the performances of three (3) different plays listed in this syllabus. **SAVE YOUR TICKET STUBS & PROGRAMS/PLAYBILLS:** you will turn them in on Canvas as they are worth 10% of your grade on each quiz.
2. The quizzes focus on the ACTING in the live performance of each play. The quizzes will NOT focus on the plays' story, plot, or events; do NOT write about the storyline in these quizzes. Quiz questions will ask you to address the ACTING – the actors' use of acting techniques and what you saw and heard actors doing on stage that demonstrated those techniques. Quiz questions may also ask you to define acting concepts and terms addressed in the course.
3. You are *strongly* advised to take handwritten notes in a notebook during each play (NEVER use digital devices during a performance). Pay extremely close attention to the acting of those actors

who play the leading and major supporting roles. If the play is an ensemble piece with no clear leads, then pay most attention to the acting of those actors who speak the most in each scene.

4. The quizzes will also require you to understand and draw upon concepts and terms addressed in course readings, classroom activities, and in-class discussions. You are also *strongly* advised to take handwritten notes in a notebook as you read course readings and during each of our class sessions (NO digital devices in class). Pay extremely close attention to the acting techniques, concepts, terminology, and vocabulary addressed in readings *and* in class sessions.
5. Each quiz will consist of 5 - 10 questions, which may include short-answer, true or false, fill in the blank, and/or multiple choice questions. Quizzes may be written or oral.
6. Choose your three performance dates, put them on your calendar, and obtain tickets **as soon as possible**. **TICKETS WILL SELL OUT**. Sold out performances, work schedules, or any other circumstances will NOT excuse students from this assignment. Ample time has been provided for students to obtain tickets and arrange their schedules to see all three plays.

## Scenes: Modern and Contemporary

These 2 assignments comprise 35% of your final grade.

1. Work with a partner on a scene that is memorized and fully rehearsed for two (2) in-class presentations of the scene. Use your learnings in the course to play your character truthfully and bring the circumstances of the scene and the play to life. *The instructor will provide specific parameters that you and your scene partner will follow to choose a scene. Selected scenes cannot be scenes that students have previously worked on for another class or production. Students are not permitted to work with the same partner for both scenes.*  
**PLEASE NOTE: Students are required to obtain the instructor's approval on each scene selection. Without instructor approval of the scene, students will not receive consideration for a passing grade on the scene assignment.**
2. Multiple rehearsals *outside of class* and thorough memorization are required to perform at a competent (passing) level. You will need to put in time and effort outside of class to prepare for this major assignment, just as you would for any other course at the University of Florida.
3. **One week prior to your first presentation of each scene, you will turn in a script analysis, a character analysis, and a scored script.** The instructor will provide analysis format details.
4. Bring in appropriate props (objects and supplies from home or borrowed) to use in your scene and to decorate your set as appropriate to the play and as realistically as possible. Plan in advance how you will arrange furniture and items in the studio to create your set as appropriate to the play.
5. Assemble and wear a costume (items from home or borrowed) that accurately reflects your character in a manner appropriate to the play. Costume includes accessories, hair style, and make-up as appropriate to the character (working with what you own or borrow).
6. Observe, take copious notes, and provide supportive feedback on peers' acting and reflect upon your own work; and engage in peer and self-assessment.

## The Audition Monologue

This assignment comprises 15% of your final grade.

1. Work on a monologue that is memorized and fully rehearsed for two (2) in-class presentations. Use your learnings in the course to play your character truthfully and bring the circumstances of the monologue and the play to life. *The student will obtain and turn in to the instructor the text of a monologue for the instructor's review and approval. Selected scenes cannot be scenes that students have previously worked on in a class or production.* Instructor will provide further information including specific parameters to follow for monologue selection.  
**PLEASE NOTE: Students are required to obtain the instructor's approval on the monologue selection. Without instructor approval of the monologue, the student will not receive consideration for a passing grade on the monologue assignment.**

2. Multiple rehearsals *outside of class* and thorough memorization are required to perform at a competent (passing) level. You will need to put in time and effort outside of class to prepare for this Final, just as you would for any other course at the University of Florida.
3. **One week prior to your first presentation of the monologue, you will turn in a script analysis, a character analysis, and a scored script.** The instructor will provide analysis format details.
4. For the monologue, you will *imagine* that you are in the appropriate location, rather than physically arranging a set in the studio. In other words, your set is imaginary.
5. Bring in appropriate props (objects and supplies from home or borrowed) to use in your monologue, if needed. Assemble and wear a costume (items from home or borrowed) that accurately reflects your character in a manner appropriate to the play. Costume includes accessories, hair style, and make-up as appropriate to the character (working with what you own or borrow).
6. Observe and provide supportive feedback on peers' acting and reflect upon your own work.

### **Scenes & Monologue: Mid-Term & Final Exam Policy**

Please be aware of the following policies regarding the Scenes and Monologue Presentations:

- A. These presentations are major assignments, which all-together constitute the Mid-Term and Final Examinations for this course. Presentation of each of these assignments takes place over two (2) days, and students are required to attend **both** days. Absence or non-participation without official documentation on either of these days results in failure of the assignment.
- B. All material must be fully memorized and off-book; actors cannot hold scripts during presentations. Scenes or monologues that are not off-book or not fully memorized will not qualify for a passing grade.
- C. All material must be from professionally published plays (non-internet) by professional playwrights (no musicals, no films, no TV). Students may inform the instructor of any plays with monologues or scenes on which they wish to work. If the instructor approves the material, the student will be permitted to present it. In the case of a scene, the scene partner would also need to approve.
- D. All students are held accountable to communicate and cooperate in a professional manner with scene partners, to show up to rehearsals, and to show up on time. Lack of communication or cooperation with your scene partner will negatively impact your grade on the assignment.
- E. If your scene partner does not respond to your communication (text, email, phone, etc.) or does not show up to rehearsals or does not show up to rehearsals on time, it is your responsibility to inform the instructor *immediately*. If you are having a problem with your scene partner and you do not communicate *immediately* with the instructor, then you will be considered equally responsible for the problem, which will then negatively impact your grade on the assignment.
- F. The grade for each scene and monologue will be calculated as follows:

<b>Scenes &amp; Monologue Grading: Component Percentages</b>	
Script & Character Analyses and Scored Script	30%
1st Presentation	30%
<u>2nd Presentation</u>	<u>40%</u>
TOTAL	100%

## Assignment Percentages of Overall Course Grade

Assignment	Percentage of Grade
Contributing to Discussions, Activities, & the Ensemble	15%
Actor Development Assignments (3) <i>(1 self-analysis + 2 coachings)</i>	10%
Reading Responses + Replies (4)	15%
Quizzes: Performances & Techniques (3)	10%
Scenes (2)	35%
Monologue	15%
TOTAL	100%

## Grading Scale

A	94 – 100%
A-	90 – 93%
B+	87 – 89%
B	84 – 86%
B-	80 – 83%
C+	77 – 79%
C	74 – 76%
C-	70 – 73%
D+	67 – 69%
D	64 – 66%
D-	60 – 63%
E	<60 = Fail

For information about how UF assigns grade points per course, visit:  
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

## Grading Rubrics

### Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive, so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

## Contributing to Discussions, Activities, & the Ensemble Assessment Rubric\*

	HIGH QUALITY	COMPETENT	IMPROVEMENT NEEDED	SIGNIFICANT IMPROVEMENT NEEDED
CONTRIBUTION	Student volunteers one or more analytical, well-reasoned, or insightful comments, questions, or observations in every (or almost every) class meeting. Arguments, claims, or positions are relevant to the topic and supported with evidence from the readings (or other compelling evidence that may support or contradict ideas or concepts in the readings).	Student usually volunteers at least one analytical, well-reasoned, or thoughtful comment, question, or observation per class meeting. Arguments, claims, or positions are usually relevant to the topic and mostly supported with evidence from the readings (or other compelling evidence that supports or contradicts ideas in the readings).	Student volunteers a reasonable or thoughtful comment, question, or observation in some class meetings. Student sometimes does not volunteer or participate in discussion, though they may contribute when the instructor calls upon them. Arguments, claims, or positions are sometimes not entirely relevant to the topic or sometimes not supported with evidence from the readings.	Student rarely or never volunteers a comment, question, or observation. Student may participate if the instructor calls upon them, but otherwise the student rarely or never contributes to class discussions. If they do participate, comments are usually off-topic or unsupported by readings.
LISTENING	Student always listens to and makes collegial eye contact with peers or instructor whenever they are speaking or presenting. Always or nearly always responds to or productively builds upon peers' comments or questions. Often reminds group of comments made by someone earlier that are pertinent.	Student usually listens to and makes collegial eye contact with peers or instructor when they are speaking or presenting. Usually responds to or productively builds upon peers' comments or questions. Student is rarely distracted and is consistently attentive in class.	Student sometimes does not listen to or make collegial eye contact with peers or instructor when they are speaking or presenting. Only sometimes responds to or productively builds upon peers' comments or questions. Student is sometimes distracted, or their attentiveness is inconsistent.	Student often does not listen to or does not make collegial eye contact with peers or instructor when they are speaking or presenting. Rarely or never responds to or productively builds upon peers' comments or questions. Student is often distracted or inattentive.
CONDUCT	Student shows respect for all classmates and instructor, both in speech and manner, and for the method of shared inquiry and peer discussion. Does not dominate discussion. Student challenges, critiques, or analyzes ideas respectfully, and encourages and supports others to do the same. Student always works with all classmates and instructor in a cooperative, professional, and supportive manner.	Student generally shows respect for all classmates and instructor and for the method of shared inquiry and peer discussion. Participates regularly in the discussion but occasionally has difficulty accepting challenges to their own ideas or occasionally may lack diplomacy or consideration when challenging or critiquing others' ideas. Usually cooperative, professional, and supportive.	Student sometimes shows little respect for a classmate(s), the instructor, or the process as evidenced by speech and manner. Student may sometimes be uncooperative, apathetic, or unsupportive of other members of the class; may sometimes demonstrate rudeness, insensitivity, or lack of support or lack of consideration for other members of the class.	Student shows a lack of respect for members of the class or the process. Often dominates the discussion or disengages from the process. When contributing, can be argumentative or dismissive of others' ideas, or may resort to <a href="#">ad hominem</a> attacks.

\*Participation rubric adapted from Relearning by Design, Inc., 2000 and Eberly Center for Teaching Excellence, Carnegie Mellon University, 2022.



### III. Course Schedule

**IMPORTANT:**

Readings and all Assignments are due **ON THE DAY** they are listed; that means be ready to discuss the readings, turn in papers, or present acting work **ON THE DAY** listed. Assignments are due **AT THE START** of class **ON THE DAY** they are listed.

Week	Topic/Inquiry Question	Class Date	Assignments Due/Ready For
1	Who are we as an ensemble?	M 1/08	Course overview & expectations
		W 1/10	<b>BRING</b> to class a small object of positive importance to you according to parameters discussed in class; be ready to show it and talk about it. Discussion of Modern Scene Project Strengthening our ensemble & creating a sacred space
2	Who are you as an actor?	M 1/15	NO CLASS: <i>DR. MARTIN LUTHER KING, JR. DAY</i>
		W 1/17	<b>DUE:</b> Actor's Self-Analysis <b>DUE:</b> Modern Scene text with character & actor names, title of play, and name of playwright submitted on Canvas for instructor approval <b>START</b> memorizing scene & reading play upon instructor approval
3	How do you approach the Modern scene?	M 1/22	<b>DUE:</b> Reading Response & Two Replies #1 <b>READ:</b> Reading #1 in Canvas - Files <b>WATCH:</b> <a href="#">The History of Human Emotions</a> Developing a script analysis & character analysis, Pt. 1
		W 1/24	Reading Discussion and Acting Exercises
4	How do you deepen analysis of the script, character, & role?	M 1/29	<b>READ:</b> Entire script of selected play Developing a script analysis & character analysis, Pt. 2
		W 1/31	<b>BRING paper</b> copy of scene AND paper <u>or</u> digital copy of play from now on Applying script & character analyses and tactics
5	How can you apply script, character, and role analysis in the rehearsal process?	M 2/05	<b>DUE:</b> Coaching Assignment - Scene Off-Book & Previously Rehearsed <b>DUE:</b> Modern Scene: Script Analysis & Character Analysis AND Scored Script (first draft or completed version) <b>GET your theatre ticket by today.</b> <i>NOTE: voucher does <u>not</u> secure your seat; bring voucher to O'Connell Center/University Box Office to obtain ticket; you will pay a small handling fee (typically under \$5).</i>

Week	Topic/Inquiry Question	Class Date	Assignments Due/Ready For
		W 2/07	Scene & performance strategies & techniques Check-In: Self-Assessment & Reflection
		F 2/09	<b>DUE:</b> Monologue text with character name, title of play, and name of playwright submitted on Canvas for instructor Approval
6	How do you make strong, specific, and actionable acting choices in rehearsal?	M 2/12	<b>DUE:</b> Modern Scene: 1st Presentation & Revised Scored Script Group A - Share & work-through scenes / All - Observe & take notes
		W 2/14	<b>DUE:</b> Modern Scene: 1st Presentation & Revised Scored Script Group B - Share & work-through scenes / All - Observe & take notes
		F 2/16	<b>DUE:</b> Modern Scene: Script Analysis & Character Analysis ( <b>Completed Version</b> )
7	What happens when you synthesize multiple facets of acting technique in performance?	M 2/19	<b>DUE:</b> Modern Scene: 2nd Presentation & Re-Revised Scored Script <b>ALL</b> - Present scenes, observe, take notes, and do peer & self-assessment <b>GET your next theatre ticket by today.</b> <i>NOTE: voucher does <u>not</u> secure your seat; bring voucher to O'Connell Center/University Box Office to obtain ticket; you will pay a small handling fee (typically under \$5).</i>
		W 2/21	<b>DUE:</b> Ticket & program/playbill turned in on Canvas
8	What does applying technique to your performance work reveal about craft & process?	M 2/26	<b>QUIZ:</b> Examining the <u>acting</u> in performance using course concepts & vocab Signature Acting Exercises: Part 1
		W 2/28	Mid-term reflection, goals, & feedback check-in - a very important class! Signature Acting Exercises: Part 2
9	How does performing your work impact the artistry & craft of your acting?	M 3/04	<b>DUE:</b> Monologue 1st Presentation & Scored Script Group A - Share & work-through of piece / All - Observe & take notes <b>DUE:</b> Monologue: Script Analysis & Character Analysis
		W 3/06	<b>DUE:</b> Monologue 1st Presentation & Scored Script Group B - Share & work-through of piece / All - Observe & take notes
		M 3/11	NO CLASS: BREAK
		W 3/13	NO CLASS: BREAK
10	How can signature acting exercises support your	M 3/18	<b>DUE:</b> Monologue 2nd Presentation & Revised Scored Script Group A - Present / All - Observe, take notes, and do peer & self-assessment

Week	Topic/Inquiry Question	Class Date	Assignments Due/Ready For
	continued growth as an actor?		<b>DUE:</b> Reading Response & Two Replies #2 <b>READ:</b> Reading #2 in Canvas - Files
		W 3/20	<b>DUE:</b> Monologue 2nd Presentation & Revised Scored Script Group B - Present / All - Observe, take notes, and do peer & self-assessment <b>DUE:</b> Contemporary Scene text with actor & character names, title of play, and name of playwright submitted on Canvas for instructor approval <b>START</b> memorizing scene & reading play upon instructor approval
11	How can signature acting exercises deepen & enhance your use of technique?	M 3/25	<b>DUE:</b> Reading Response & Two Replies #3 <b>READ:</b> Reading #3 in Canvas - Files
		W 3/27	<b>READ:</b> Entire script of selected play <b>BRING</b> a <b>paper</b> copy of scene & a digital <b>or</b> paper copy of play from now on <b>GET your next theatre ticket by today.</b> <i>NOTE: voucher does <u>not</u> secure your seat; bring voucher to O'Connell Center/University Box Office to obtain ticket; you will pay a small handling fee (typically under \$5).</i> Reading #2 Discussion
12	What forms of research, analysis, & experimentation motivate your grasp of the script, character, & role?	M 4/01	Script Analysis and Scene Technique Reading #3 Discussion
		W 4/03	Character Analysis and Scene Technique Check-In: Self-Assessment & Reflection
13	How do you apply signature exercises along with research, analysis, & experimentation to build a role?	M 4/08	<b>DUE:</b> Coaching Assignment - Scene Off-Book & Previously Rehearsed
		W 4/10	Scene exercises & rehearsal techniques
14	<b>FINAL: Part 1</b> How do you synthesize a multi-faceted process to build a 3-dimensional life on stage?	M 4/15	<b>DUE:</b> Contemporary Scene: 1st Presentation & Scored Script - Group A <b>DUE:</b> Contemporary Scene PLAY Analysis <b>DUE:</b> Contemporary Scene CHARACTER Analysis
		W 4/17	<b>DUE:</b> Contemporary Scene: 1st Presentation & Scored Script - Group B <b>QUIZ:</b> Examining the <u>acting</u> in performance with course concepts/vocab <b>DUE:</b> Ticket & program/playbill photo ( <i>Blood at the Root</i> ) turned in on Canvas
15	<b>FINAL: Part 2</b> What do you discover about your	M 4/22	<b>DRESS REHEARSAL:</b> Contemporary Scene <b>BRING</b> digital device for completion of GatorEvals.

Week	Topic/Inquiry Question	Class Date	Assignments Due/Ready For
	work via sharing the product of a multi-layered acting process?		Discussion of meaning & purpose of evaluation in an acting course and completion of GatorEvals
		W 4/24	<b>DUE:</b> Contemporary Scene: 2nd Presentation for SoTD Community Audience
	<b>Student Performance Feedback Sessions</b> What have you discovered about yourself and the art of acting in your 1st year as a BFA Theatre student?	<b>Finals Week:</b> Your Specific Date & Time TBA  <b>Online</b>	<b>BFA Student Performance Feedback Sessions</b> Reflecting upon & discussing your learning, growth, and development

## IV. Course Policies

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### Attendance and Punctuality

Students are expected to attend class and to be on time. Attendance and punctuality are crucial and count from day one of this course.

#### Absence:

Absence will result in grade penalties. In special circumstances, however, an absence can be excused, but only if proper procedures are followed. To be considered excused, an absence must be accompanied by appropriate official documentation (except for religious holidays/observances, which do not require documentation). An absence can be excused only for the following reasons and only if it is supported by acceptable official documentation:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and verifying that an absence from class is warranted, including the date student is cleared to return to school, doctor name, and doctor signature.
- Title IX related situations
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Religious holidays/observances (documentation not required in this case only)
- Severe weather conditions
- Court-imposed legal obligations (e.g., jury duty or subpoena)
- Participation in official university activities such as music performances, athletic competition or debate.

Note that sorority/fraternity or UF student club/organization activities are not “official university activities.” Job interviews and auditions are not considered excused absences. Please schedule all such appointments around your academic obligations.

If you are experiencing COVID-19 symptoms, then please stay home, get tested, and follow guidance from the Center for Disease Control; follow above policy for absence due to illness.

### **The One Freebie:**

As a courtesy, the instructor will excuse one (1) absence that may not conform to the acceptable reasons above or may not be supported by acceptable official documentation—with no grade penalty. I call this *The One Freebie*. NOTE: Absence on Coaching Sessions, Midterm Scene, or Final Monologue presentation days do NOT qualify for The One Freebie.

### **Grade Penalties:**

Other than The One Freebie, any unexcused absence will result in a penalty of a full letter grade (10%) deducted from the overall course grade for EACH unexcused absence (A becomes B; B becomes C; and so on).

### **Communication:**

To help organize accommodations, the instructor requests that students privately inform the instructor by the end of the second week of classes of any religious observances of their faith or any other planned absences that will conflict with class attendance this semester.

If you must miss a class meeting or class activity for any reason, notify the instructor and your scene partner PRIOR to the missed class; notify them as early as possible. This notification does not excuse your absence; it is simple professional courtesy. For any absence due to accidents or emergency situations, students should contact the instructor as soon as conditions permit. This type of absence would still require acceptable official documentation to be excused.

### **Whose Responsibility? Your Responsibility.**

If absent for any reason, it is your responsibility--and yours alone--to obtain information about missed course content, which may include information or directions for upcoming assignments. Class buddies, study partners, or small study groups are strongly recommended; reach out to your classmates and build community. But always do your own work; never plagiarize, ever.

### **Lateness:**

Three instances of lateness count as one unexcused absence (unless the lateness is excused with an acceptable reason AND official documentation). Attendance will be recorded at the beginning of each class period. Arrival after the official start time of the class as published on ONE.UF will be considered late. Early departure from class will also be considered a lateness.

### **Hippodrome Productions and Student Handbook**

Please see the most recent SoTD Student Handbook regarding involvement in Hippodrome productions. Best practice is to consult with your instructors before accepting a role, so you are fully aware of the expectations. See the Student Handbook also for information about attendance policies around other types of productions.

### **Further Consequences of Repeated Unexcused Absence**

- Due to the participatory nature of the course that includes in-class collaboration along with partner and ensemble work, if a student acquires more than 2 unexcused absences, the student may be prohibited from participation in partner/group exercises which will affect the student's final grade.

- Any student that acquires 3 absences (whether excused or unexcused) will be required to meet with this course's instructor and/or performance area faculty to discuss the student's continued participation in the course. Failure to attend this meeting will result in Artistic Probation.
- Be clear that the UF policy on absence states:

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences.

All requirements detailed above for class attendance and make-up exams/assignments and other work in this course are fully consistent with university attendance policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

## Due Dates

All written assignments are due at the start of the class period on the date listed on the course schedule.

Submission of late assignments without penalty requires a valid and documented reason, such as an excused absence. Otherwise, 1/3 of a letter grade for the assignment will be deducted for EACH school day that the assignment is late (holidays and weekends excepted).

If an assignment is missed due to an excused absence, then the assignment will be due by the next class period following the excused absence. An assignment missed due to unexcused absence cannot be made up.

## Formatting Written Assignments

Written assignments will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to the course site on Canvas. PDFs will NOT be accepted. Papers should be formatted in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. You must include a word-count at the top of the first page. Include your name, course number, date submitted, word-count, and an engaging and appropriate title for each written assignment.

## Class Demeanor

Students are expected to arrive to class on time, to participate, and to conduct themselves in a professional manner that is always respectful to the instructor and fellow students. Opinions held by other students should be respected in discussion, and conversations that do not contribute to the discussion must be avoided.

Cell phones are NOT permitted in this classroom. Phones must be turned off or silenced (and NOT on vibrate) AND phones must be stored entirely out of sight completely inside a pocket or bag; a visible cell phone or cell phone use will count as lateness to class (3 instances of lateness = 1 absence). Cell phone use in class is disrespectful to the instructor and fellow students.

Do NOT gather your things or pack up your bag until the official end time of the class; doing otherwise is disrespectful to the instructor and fellow students and will count as lateness to class (3 instances of lateness = 1 absence).

You may consume only beverages with a very secure lid. There will be a 10 minute break and I encourage you to bring a snack to eat outside of the classroom. You must properly dispose of all trash.

An open line of communication between you and me is of the utmost importance. *Always feel free to communicate with me*; my job is to guide and support you in learning. If you have a question, concern, confusion, or problem relevant to this course, please don't worry, don't fret, and don't go to other people before you come to me. Reach out to me and I will help. **PLEASE COMMUNICATE WITH ME**.

## Canvas and Email

All students in this course are required to use Canvas, UF's official learning management system. Students will access Canvas frequently for updates to the course schedule, to access assignment information and materials, to turn in assignments, and for other important course information.

All students are required to have an active UF email account (@ufl.edu), which they check at least once a day (or more often, if possible). State laws require that all emails related to a course must come from students' UF accounts rather than personal accounts (such as Gmail or Yahoo). Emails to the instructor should be respectful and use professional standards of language and communication. The instructor will make every effort to respond to student emails within 24 hours during weekdays and within 48 hours during weekends and holidays.

Both Canvas and UF email are extremely important modes of communication between student and instructor, and the instructor will use Canvas and UF email to communicate crucial course information to students. To resolve technical issues with email or Canvas visit the [UF Computing Help Desk website](#) or email [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu) or call 352-392-HELP (4357).

## Content Alert

In this course, we will cover content and materials that some may find difficult. It is important that in a process of learning and intellectual development we do not shy away from engaging with materials that may be controversial or challenging. Content in the arts and humanities often includes works and discussions that address themes, situations, actions, or language that can be offensive to some students on the grounds of sexual explicitness, profanity, violence, or blasphemy.

Given that this is an acting class in which we will examine plays, you should assume that we will address controversial or challenging topics. After all, drama does not focus primarily on the uneventful, serene, and harmonious times in people's lives. On the contrary, drama is built upon conflict, betrayal, injustice, disaster, and calamitous circumstances. Dramatic material often addresses issues of identity, oppression (economic inequity, sexism, racism, homophobia, etc.), abuse, violence, and death.

Please communicate to me privately (verbally or by email) as soon as possible, preferably within the first week of the course, if you wish to be alerted before a specific topic will be addressed and I will accommodate your request. Otherwise, I will assume that all topics relevant to our course work may be addressed without advance alerts. In class, if you need to step away briefly as we cover particular content, you may do so without penalty, but please remember that you are responsible for any information covered in your absence.

As UF is devoted to the principle of academic and artistic freedom, it is not the University's practice to censor controversial works on any of the above grounds. Part of the student's work is to learn how to investigate and analyze content that may convey perspectives that differ significantly from their own views. Learning can be challenging and uncomfortable at times. Our goal is to establish a learning environment that is both a safe space (physically, emotionally, mentally) AND a brave space where we can experience new and challenging ideas, take healthy and creative risks, and grow as artists, scholars, and human beings. If you

have questions or concerns about these issues, then please communicate privately with the instructor as early as possible in the semester.

## Students Requiring Accommodations

Students with disabilities or clinically diagnosed neurological or mental health conditions who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

## UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

## In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may NOT publish recorded class lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does NOT include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services.

**A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.**



## University Honesty Policy

UF students are bound by The Honor Pledge which states:

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the 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."

The Honor Code specifies several potential violations, including *plagiarism*. Section 3.E. prohibits and defines plagiarism as follows:

**Plagiarism.** A Student must not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
2. Self-plagiarism, which is the reuse of the student's own submitted work, or the simultaneous submission of the student's own work, without the full and clear acknowledgment and permission of the faculty to whom it is submitted.
3. Submitting materials from any source without proper attribution.
4. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the student did not author.

Plagiarism on any assignment will automatically result in the referral of the student to the Dean of Students for consideration of academic and student status sanctions.

Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA in this class.

The Student Honor Code and Student Conduct Code may be read in their entirety at:

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

## V. Campus Resources

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### ACADEMIC AND CAREER

- **E-Learning Technical Support:** Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- **Career Connections Center:** Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- **Library Support:** Various ways to receive assistance with respect to using the libraries or finding resources.
- **Teaching Center:** Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.
- **Writing Studio:** 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.
- **Student Complaints On-Campus:** [Visit the Student Honor Code and Student Conduct Code webpage](#) for more information.

## HEALTH AND WELLNESS

- **U Matter, We Care:** If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- **Counseling and Wellness Center:** Visit the [Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- **Student Health Care Center:** Call 352-392-1161 for 24/7 information to help you find the care you need or Visit the [Student Health Care Center website](#).
- **Sexual Assault Recovery Services:** Visit [Student Health Care Center](#) or call 352-392-1161.
- **University Police Department:** Visit [UF Police Department website](#) or call 352-392-1111 (or 911 for emergencies).
- **UF Health Shands Emergency Room / Trauma Center:** For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).
- **Food Insecurity:** Visit [UF's Food Pantry website](#) or call 352-294-3601 or email [fieldandfork@ufl.edu](mailto:fieldandfork@ufl.edu) for help if you are experiencing food insecurity.
- **Veterans and Military-Affiliated Students Resources:** Visit the [UF Collegiate Veterans Success Center website](#) or call 352-294-7233 or email [vetsuccess@dso.ufl.edu](mailto:vetsuccess@dso.ufl.edu) for resources, community, and support.
- **Other Concerns and Needs:** See this [comprehensive list of concerns](#) with links to UF resources for help and support.

## VI. Freedom of Thought and Opinion

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Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint, or belief.

The instructor reserves the right to modify the syllabus and/or course schedule as deemed necessary. Students will be notified via email and/or in class of any substantive changes to the syllabus.