

TPP 3130: Acting 2: Analysis and Application
Spring 2026

M,W 10:40-12:35

LOCATION: Constans G-14

Professor: Kaitlin Henderson

Pronouns: She/Her

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Course Description

This course is designed as a beginner/intermediate exploration of the basic principles, theories, and techniques of acting. We will explore the acting process through detailed work on behavior, relationship building, organic response, and emotional preparation. The course work will be centered around the Meisner Technique with practical application exercises from Larry Silverberg.

Course Objectives

1. To build on and reinforce the discipline of the art of acting and to refine the concentration skills necessary within that discipline.
2. To develop the ability to work as a supportive, courageous, and accountable member of a partnership and ensemble through building trust, and strengthening communication and observation skills.
3. To increase observational skills and develop self-awareness through exercises and improvisation.
4. To practice basic methods of relaxation as well as exercises towards physical and vocal freedom and control.
5. To apply the methods and techniques of the actor's process to one's own work through improvised Meisner based work and scripted scene work

Required Text:

N/A

Students will receive copies of readings as needed.

Grading Details

You will not be graded according to your acting "ability". You will, however, be graded on your development in the class, and your ability to apply class principles to your independent work. This includes fully participating in all exercises and supporting your classmates in their learning process through in-class dialogue. It also includes coming to class and being prepared to perform daily. A willingness to try new things and stretch your comfort zone (whatever that might be) will get you far in this class.

Assignments

Rehearsal Logs/Journals:

Each student will be required to do (at least) 2 30 minute rehearsals/explorations outside of class each week (after starting scene work).

Journal entries can/should include:

What (if any) discoveries or observations did you make?
What surprised or delighted you?
What roadblocks did you hit?

The entry should also include:

- *Time of rehearsal
- *Date
- *Who you worked with
- *Where you worked

Journal Entries/Logs will be due on Sunday at 10pm for the previous week. If you have your sessions done before the deadline please send them early.

Partner 1 Work: In The Extreme--In Relationship

Students will be assigned partners to begin Activity and Door work, and transition into relationship work. We will be workshopping these activities in class and adding elements as we go. You will be graded on the process, as there is no final presentation of this work. Expectations are as follows:

*Students come fully prepared to work each class. This means having everything you need for your activity and having well thought out reasoning.

*Students demonstrate progress in the “reality of doing”, as well as the organic response to the partner. This is the key to this work.

Partner 2 Work: Emotional Preparation--Bringing Back the Activity

Students will be assigned partners to begin Emotional Prep work and transition into improvised scenes with relationship. We will be workshopping these activities in class and adding elements as we go. You will be graded on the process, as there is no final presentation of this work. Expectations are as follows:

*Students will demonstrate (and be able to outline a process for) emotional preparation in the workshop while maintaining the reality of doing and organic response building blocks.

*Students will come fully prepared to workshop each class. This means having well thought out given circumstances, fully realized activity work, and nuanced relationships.

Scripted Scene Work/Final

Students will be assigned a scene partner (your 3rd of the term) and a scene. We will workshop these scenes in class with a focus on application of the techniques we have used up until this point. Our final showing of these scenes will be during reading week.

SCHEDULE

WEEK 1: Syllabus and Ensemble Building

WEEK 2: Ensemble Building and Review of Repetition/Door Work/Activity Work

WEEK 3: Partner 1 Workshops: In The Extreme

WEEK 4: Partner 1 Workshops: In The Extreme/In Relationship

WEEK 5: Partner 1 Workshops: In Relationship

WEEK 6: Intro to Emotional Prep

WEEK 7: Partner 2 Workshops: Emotional Prep/Bringing Back Activity

WEEK 8: Partner 2 Workshops: Emotional Prep/Bringing Back Activity

WEEK 9: Partner 2 Workshops: Emotional Prep/Bringing Back Activity. AND Verbs

WEEK 10: Spring Break!

WEEK 11: Scenes Round 1
WEEK 12: Scenes Round 1 and 1
WEEK 13 Scenes Round 2
WEEK 14: Scenes Round 2 and Closure/Showing

INSTRUCTOR PERSONAL STATEMENT:

I am committed to hearing the voices around me and working to create an equitable, kind, affirming place for all students and colleagues. I commit to being responsive to conversations, and accountable for my actions and the spaces that I hold for students in the SOTD.

ON CONTENT:

Being an actor is rigorous. It requires us to be a master of our bodies, our voices, our powers of observation, of language and more. But perhaps most importantly (and most challengingly) it requires the actor to be vulnerable and to be SEEN. It can be (and often is) emotionally and intellectually exhausting.

There is no right or wrong in Acting. There is only what we experience and bring alive in the space both as actors and observers. As more truthful work is exposed, this can lead to discomfort. Please embrace the discomfort. Push against it. Roll around in it. Live in it.

However, there is a difference between experiencing discomfort and being unsafe. **Please be judicious in learning the difference for yourself.** You are the owner of your educational experience, your own emotional experience, and your own physical safety. If at any point you are *unsafe*, please notify the instructor and take care of yourself.

As actors, our job is to “hold the mirror up to nature” (Hamlet), and to be students and communicators of the human experience in all of its complexities. This often means confronting topics that are controversial, challenging, ugly, and frightening. Let us all approach those conversations with equal parts tenacity and grace!

CLASS POLICIES

Attendance:

Students are expected to be in attendance daily and to be on time. Students are allowed one “unexcused” absence that does not require documentation and does not conform to the UF “acceptable reasons for absence.”.

Any other “unexcused” absence will result in a penalty of 5% from the final grade per “unexcused” absence. To be considered “excused” an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:

- Illness—doctor’s note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition, or debate

- Court-imposed legal obligations (e.g., jury duty or subpoena)

*To help organize accommodations, students should inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

Any student that acquires 3 absences (either excused or unexcused) will be required to meet with this course's instructor and/or area faculty to discuss the student's continued participation in the course.

For Majors: Failure to attend this meeting will result in Artistic Probation.

Tardiness:

Tardiness is disruptive to a class of this nature and will not be tolerated...**it is also my personal #1 pet peeve.** Any tardiness will be recorded along with attendance. Attendance will be taken promptly at the start of class. If you enter the room after the check-in has been started, you will be considered tardy. That being said, I am a reasonable human being who has my own set of access needs. As such, please communicate with me if something comes up.

2 tardies = 1 absence

Clothing/Dress:

Please wear clothes you can move in without adjustment. Practice this at home and see if you have the impulse to pull at or adjust your clothes.

*You may dress for your scene if you so desire!

Phones:

You can use your phones during a class break. Phones are not permitted during class time (nor are tablets or laptops).

UNIVERSITY POLICIES and Resources

Please follow this link for detailed information on all University Policies

<https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>

GRADING:

Rehearsal Log/Journal: 20%

Partner 1 Work:: 20%

Partner 2 Work: 20%

Final Scene Work: 25%

Participation in Class (both physically and conversationally) and Attendance: 15%

More information on UF grading policy may be found at:

UF Graduate Catalog

Grades and Grading Policies

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx#calculatinggp>

FINAL NOTES FROM INSTRUCTOR:

This kind of specialized education (really any education) is a serious privilege. Please honor that. Honor those people who don't have this opportunity. Honor those who are not allowed any education. Honor the people who have supported and cared for you to make this possible, by always bringing your best, your most curious, your most eager, your most dedicated selves to our work.

You are the owner of your experience.

On a more personal note...

I am a very kind, reasonable person and instructor. I expect rigor AND I understand that life happens (and our access needs are all different). Communicating with me will go a long way. Please keep the lines open if you need extra help, support/accommodations or simply want to chat about the work.

This syllabus is subject to change based on the needs of the class.