

FALL 2016 TPP 4140 Section 0564
ACTING: SHAKESPEARE AND PERIOD STYLES - Greek-Restoration

Professor: Dr. Judith Williams	Phone: 273-0511
Time: TR, period 7-8 (2:00pm-3:30 pm)	Place: Constans 0G14
Office: Room 210 Maguire Pavilion	Hours: MW 12:50-1:40pm and by appointment
Email: jwbw@ufl.edu	Prereq: TPP 3113 & consent of instructor
Credits: 3	

Catalogue Description: Experimentation and experience with classical dramatic literature, analysis and performance. Course work includes the following styles: Greek, Commedia, Elizabethan, Neoclassical and Restoration.

Objectives and Competencies:

1. To provide the student with experience in the performance techniques of the plays of Shakespeare and other period plays outside of the realm of contemporary, psychological realism.
2. To develop an understanding of the theatrical conventions and the performance directives (vocal, physical, and emotional) inherent in the period script.
3. To develop a working knowledge of formal verse language with an emphasis on the scansion of blank verse, demonstrating the ability to work within the framework of the iambic pentameter line.
4. To apply the principles of analysis, rehearsal and performance within the conventions of the period script, making informed and appropriate, stylistic choices.
5. To apply principles of period research, analysis, and the scoring of a role in the development of a character.

TEACHING METHOD: There will be assigned readings and discussions of text materials, practical exercises, character studies, research of historical elements relevant to the playing of period plays and styles. There will also be the traditional coaching/working of scenes. The unique nature of period styles acting requires a different vocal and physical vocabulary for each style, which must be in place before the character can be fully created. Therefore, particularly in the rehearsal round, you will often be directed in order to realize the style. This can be frustrating when you are simultaneously trying to acquire the style skills and to create your character. Every effort will be made to distinguish between coaching and directing. Your responsibility is to be willing to try the notes, suggestions, and directions in a collaborative fashion.

Requirements and Policies:

1. No grades are assigned for individual performance projects. After completion of all such exercises, the instructor will assign grades based on subjective evaluation of each student's work in relation to his/her classmates as well as individual effort and improvement. The quality of analysis, experience and experimentation frequently will assume greater importance than the demonstration of performance skills. In other words, the classroom is the place to trust, to take risks, to make mistakes, and to focus on the process of learning. The performance product is important but secondary.

2. Proper Attire:
 - a. Footwear: Men – hard soled shoes with a heel, boots, and ballet slippers also recommended.
Women – ballet shoes and character shoes.
 - b. Clothing: Snugly fitting vests for men and corsets for women.
Men – sweat pants, bathrobe, long sleeve shirt, and sports jacket.
Women – floor length skirt, bathrobe, and long sleeve blouse.
3. Since this course sequence presupposes keen interest in acting as a potential career, subjective evaluation of intangibles such as effort, experimentation, giving and taking constructive criticism, participation, supporting every member of the class, and personal discipline, etc...is a strong consideration in grading. There is only one excused absence. This is a performance course where others depend on you, so lateness and absences will strongly affect your final grade. Each late arrival will constitute one half of an absence. Each unexcused absence lowers the final grade two points.
4. The six scenes will be performed in one round or usually two (rehearsal and performance). Both are to be performed on the scheduled days. Before the rehearsal scene may be performed in class, the 3 part written analysis and the scoring of the script must be given to the instructor. In addition to the paperwork, the minimum requirements for round one are:
 - a. Thoroughly memorized lines!!!
No substantive acting can occur when you are focused on lines.
 - b. Simple, logical blocking.
 - c. Intelligent, action oriented objectives, tactics, and obstacles for each beat.
 - d. Emotional and physical choices.
 - e. All choices should evolve out of your research and understanding of the period.

The expectations for round two are:

- a. Scene must have a sense of rhythm and movement.
- b. Blocking must reflect emotion and style of the play.
- c. Heightened and clarified objectives, tactics, and obstacles.
- d. Refined emotional and physical choices.
- e. Evidence that suggestions from round one have been carefully incorporated.

This is an advanced class for undergraduate students who are serious about acting and pursuing a career in academic and/or commercial theatre. There is a wealth of material to be covered. It is imperative that you keep up with the reading and carefully plan your out-of-class rehearsals. Round one requires at least four hours of rehearsal. Round two requires four-six additional hours (at least). Don't waste rehearsal time learning lines. The learning curve is directly proportional to the amount of rehearsal time you spend, as well as your ability to incorporate notes.

5. Since production is the laboratory for all theatre courses, attendance at all mainstage Department of Theatre and Dance productions is required. **EACH MEMBER OF THIS CLASS IS REQUIRED TO SEE:**

Stage Kiss

Directed by Dr. Charlie Mitchell
Co-produced with the Hippodrome
September 2-25
See thehipp.org for times
The Hippodrome State Theatre

The New Mrs. Tesman

Directed by Dr. Pinkney
September 23 – October 2
Tuesday-Saturdays at 7:30pm, Sundays at 2:00pm
Nadine McGuire Black Box

Spring Awakening

Directed by Tony Mata
October 28-November 6
Tuesday-Saturdays at 7:30pm, Sundays at 2:00pm
Constans Theatre

General Admission is \$18; faculty and senior citizens \$15; students \$13.

BE SURE TO PICK UP YOUR TICKETS AT THE EARLIEST DATE. Tickets go on sale two weeks prior to the opening night. If you wish to utilize your coupon, select one of the performances for a \$2.00 service charge to the box office. Please bring non-theatre friends and make a night of it!

Critique Papers:

The papers must be a critique of the strengths and weaknesses of individual acting performances. Demonstrate the vocabulary and technique that you have acquired. The first class after the close of the production, you must hand in a 2 page typed reaction paper focused on the acting for each of the three coupon shows.

You are also required to see the first two Hippodrome productions and turn in a 2 page typed reaction paper which focuses only on the acting performances.

The Hippodrome State Theatre Fall 2016 season

Stage Kiss

By Sarah Ruhl

Directed by Dr. Charlie Mitchell

Co-produced with the Hippodrome

September 2-25

Whatever Happened to Baby Jane: a stage horror parody

By Dale Gutzman

October 14-November 6

The Ultimate Christmas Show (Abridged)

By Reed Martin & Austin Tichenor

November 25-December 18

A Christmas Carol

Adapted by Janet Allard and Michael Bigelo Dixon

November 26-December 22

Individual papers are due the next class after the production closes. Late papers will only receive partial extra credit. (6 points possible)

6. **Required Texts:** Available at Amazon.com

- A. *Acting with Style* by John Harrop and Sabin R Epstein, 3rd edition Alleyn and Bacon, Inc. 1999.
- B. *Clues to Acting Shakespeare* by Wesley Van Tassel, New York: Alworth Press, 2nd edition, 2000.
- C. A complete Works of Shakespeare and various play scripts:

Greek scenes (2 rounds):

Agamemnon by Aeschylus

Oedipus Rex

Antigone by Sophocles

Medea

The Trojan Women by Euripedes

Commedia dell'Arte Scenario: (1 round)

The Portrait by Flaminio Scala

Shakespeare (2 rounds)

a. (early)Romeo & Juliet

A Midsummer Night's Dream

Shakespeare (2 rounds) (cont.)

(late) Hamlet

Twelfth Night

17th Century French Neoclassicism (1 round)

Phaedre by Racine

The Misanthrope by Moliere

Restoration comedy (2 rounds)

The Country Wife by William Wycherley

The Way of the World by William Congreve

The Rover by Aphra Behn

7. **Course Schedule** – will be handed out at the end of the first week of classes dependent on the size and male/female ratio of the class. The last day of class is December 5th. We will present our final work on December 6th, hopefully from 2:30-3:30 pm.
8. **Caveat:** It is understood that there may have to be modifications in the course schedule and/or procedures in the event of extenuating circumstances.
9. **UF Honesty Policy:** We, the members of the University of Florida Community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity. On all work submitted for credit by students at the university, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” Remember plagiarism is an act of academic misconduct. Always credit your sources.
10. **Accommodations for students with disabilities:** “Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”
11. **Additional Reading List:**
 - Maria Aitken, Style: Acting in High Comedy, Applause Theatre Book Publishers, 1996.
 - Robert Barton, Playing Shakespeare, Knopf, 8/2001. (ISBN: 0385720858) (most recent edition)
 - Robert Barton, Style for Actors, Mayfield Publishing Company, 1998.
 - Edward Burns, Character: Acting and Being on the Pre-Modern Stage, St. Martin’s Press, Inc., 1990.
 - Simon Callow, Acting in Restoration Comedy, Applause Theatre Book Publishers, 1992.
 - Michael Chekhov, Lessons for the Professional Actor, PAJ Publications, 1990.
 - Jerry L. Crawford, Catherine Hurst, and Michael Lugering, Acting: In Person and in Style, Brown & Benchmark, 1994.
 - Barry Grantham, Playing Commedia—A Training Guide to Commedia Techniques, Heineman, 6/2001.
 - John Harrop, Sabin R. Epstein, Acting with Style, Allyn & Bacon, Inc., 3rd ed, 1999.
 - Alison Hodge, editor, Twentieth Century—Actor Training, Routledge, 2/1999.
 - Rob Kozlowski, The Actor’s Guide to the Internet with CDROM, Heinemann, 1999.
 - Malcolm Morrison, Classical Acting, Heinemann, 1996.
 - Lyn Oxenford, Playing Period Plays, Samuel French (\$12.95) or Dramatic Pub. Co (\$18.95); 1984. (ISBN: 0853435499)
 - Michael Redgrave, The Actor’s Ways and Means, Routledge, 1995.
 - Wesley Van Tassel, Clues to Acting Shakespeare, Allworth Press, 2000.

12. **GRADING** is based on: Analysis, scoring, monologue and scene work (rehearsal and performance rounds), class work and participation, and critiques. You will be evaluated and graded on your attitude and the progress you make. What you get out of this class will be in direct proportion to the effort, time, and level of detail you put into it. I am available to work scenes out of class and to work individually on analysis and scoring. If you can perform period styles, realism will seem effortless.

Greek Scene	14 points
Commedia	14 points
Shakespeare 1	14 points
Shakespeare 2	14 points
Neoclassic	7 points
Restoration	14 points
Attendance and Participation	8 points
3 SoTD Play Critiques	9 points
2 Hipp. Critiques	<u>6 points</u>
	100 points

GUIDELINES FOR CRITIQUE PAPERS

1. The paper should meet all requirements of mature, college-level writing: clarity, sophistication in thought process, originality of approach, organization, careful transitions, and syntax.
2. “The superior play report, like other works of art or research, is chiefly a transformation of personal experience into verbal form, and should retain a personal and unique style. In its simplest terms, the paper is a personal reaction to the production: what you like, relate to, are affected by and the valid reasons why you feel or think as you do. Support with specific examples.” (Yeaton) Assume the reader will disagree with you.
3. Your paper should contain an introduction, body, and conclusion. Because it is only 1 ½-2 pages long, you must select, be specific, focused and careful. Let the reader know where you are going, what you have chosen to pursue.
4. Choose one (or two if they fit logically together) aspect of the play or production to deal with. Work in depth not in breadth. If you choose an aspect of the play to discuss, be certain your paper is not pure literary analysis but reflects your response to the production. (The written text of a play is only one-half the experience.) In reading papers, it must be obvious that you saw and comprehended the production. If you choose to relate the production to your own life, experiences and beliefs, be sure the center of the focus remains the production and not your life. If you choose to relate the production to comments made by director, actors, or designers, make sure the center of focus is what you saw in the production and not what you heard in class.
5. Look inside yourself for the unique. Be original. Think, probe, explore. Remember that the paper is your response, your personal in-depth insight into the performance, substantiated by specific illustrations.
6. Be clear. Use no general statements. Always illustrate your ideas with interesting vivid, carefully chosen examples. That does not mean beginning a sentence, “An example of this would be...”
7. Remember that careless wording, structure or pedestrian content can only result in a mediocre paper. Think. Analyze. Dig. Choose your vocabulary to say exactly what you mean. Use colorful images and language. Write richly, passionately or analytically. Don’t be dull.
8. Remember what you really feel. What you think or care about deeply will make an interesting paper. Choose any subject that you can probe meaningfully.
9. Type, if possible. If not, please double space and write or print with great clarity. Present your paper in the best possible way. Play titles are underlined. Note spelling of playwright.
10. Write up your paper as carefully as you possibly can. Use a dictionary or spell check, if you can’t spell. Proofread. This should be a mature, intelligent, thoughtful literate paper.

1. PLAY ANALYSIS- Use this outline format.

1-Theme, 2-Central Conflict, 3-List key events in Rising Action 8-10, 4-Climax, 5- Denouement

2. SCENE ANALYSIS is a written discussion of the following points, all of which should be clearly labeled and covered adequately:

- A. Given Circumstances (Who, What, Where, When)—A clear description of what has happened to the character you are playing in the scene just before your scene begins. This description should include the emotional-mental state, and the physical condition of the character just before the scene begins. Evidence from the script should be offered where support is needed.
- B. Intention or Objective—A description of the character’s overall motivation, what he/she wants throughout the scene)—the character’s super-objective in the scene.
- C. Obstacle—A clear description of what is blocking the character from achieving his objective.
- D. The Score—On a photocopy of your scene, use [brackets] to mark beats, objectives, and tactics. A beat is a motivational unit that contains a short term objective. A transition is a change in objective that takes the actor from one beat to the next. Your objective is what you want to do to the other character. Your tactics are the physical actions you will use to accomplish each objective.
- E. Result—A brief statement of the outcome or resolution of the scene.

3. CHARACTER ANALYSIS is a written assignment that should be submitted along with presentations. It consists of the following aspects, each of which must be covered adequately. The more detailed the description or choices, the more vivid the character will become to you:

- A. Physical Description—A full description of the character, justifying characteristics where necessary with text references. This description includes information on the character’s age, what he/she looks like, what he/she must wear in the scene. It also includes more active dimensions like how the character walks, moves, sits, gestures, talks. Include Laban terminology in your physicality.
- B. Emotional Profile—A full emotional profile of the character including habitual disposition and specific moods in the scene.
- C. Relationships—What is his/her relationship to the other characters in the scene and to the central conflict in the scene.
- D. Back Story—Create a statement of the most important and influential details about the character’s past history based on the given circumstances but enhanced by your imagination..
- E. Secret- 1)Shared, 2) Private or “Uber”