

University of Florida — School of Theatre and Dance
MFA Acting Company

GRADUATE ACTING III - PERIOD STYLES

TPP 6145

T/R/F, period 4-5, 10:40 – 12:35

Location: CON G15

Academic Term: Fall 2020

Professor: Michelle Tailor

Email: mtailor@ufl.edu

Course location: CON G15

OFFICE HOURS: By Appointment

VIRTUAL Office Hours: Monday Wednesday Friday 1-2 pm

COURSE DESCRIPTION

The stylistic techniques, analysis, and performance of plays from ancient Greek to the early twentieth century. The course is designed to enhance the imaginative artistry of the student and to develop awareness and capabilities for heightened performance techniques.

COURSE PRE-REQUISITES

Prereq: Admission to the MFA Acting program, TPP 6115: Graduate Acting I: Modern Acting Theory and Practice, TPP 6116 : Graduate Acting II: Shakespeare and High Style.

COURSE OBJECTIVES

Work on creating a holistic, powerful and elevated approach to use of self, within the principles of period styles, as well as learn to layer the heightened style with your own unique sensibilities by “lifting yourself” into the work without losing yourself in the work. Work on incorporating period movement and voice into scene work as you also use your research and study of period styles to the scene work. Experience performance of various acting styles from Greek through Nineteenth and early Twentieth Centuries. Develop a familiarity with classic dramatic literature. Develop ensemble and cooperative, creative skills.

EXPECTED OUTCOME

It is expected that students will leave the class with the confidence in their abilities to research, analyze, score a script, as well as to rehearse and perform classical roles with a particular flair for “heightened style”. Students should develop appreciation for the eloquence and style of the written text, an understanding and respect for period research, and a joy and confidence in playing such roles. In addition, a major objective is to prepare the student for “real world”

possibilities beyond the completion of his/her course of study by learning when to “break the rules” with a contemporary sensibility.

*Students must have a flexible, “can do” attitude toward this work, as our purpose is to explore numerous techniques and to develop a personal process for the creation of a role in various period styles, rather than perfecting one or two styles.

REQUIRED TEXTBOOKS

ACTING WITH STYLE: 3RD Edition

Harrop, John and Sabin R. Epstein.

ISBN # 978-0205295821

Other course readings will be given via Canvas and handouts.

COVID RELATED PRACTICES

We will have face-to-face and online instructional sessions to accomplish the student learning objectives of this course. F2F and online class sessions are clearly marked in the course outline and subject to change based on the needs of the course. Your instructor will update you with any changes both verbally and on Canvas.

In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor’s guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom. • If you are experiencing COVID-19 symptoms (Click here for guidance from the CDC on symptoms of coronavirus), please use the UF Health screening system and follow the instructions on whether you are able to attend class. Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms.

- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. Find more information in the university attendance policies.

ATTENDANCE POLICY, CLASS EXPECTATIONS, AND MAKE-UP POLICY

This is an experiential class. You are expected to attend class daily and be on time. “The University recognizes the right of the individual professor has to make attendance mandatory. After due warning, professors may prohibit further attendance and then assign a failing grade for excessive absences.” Remember that Grad students don’t miss classes! Excused absences must be consistent with university policies in the Graduate Catalog (<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>) and require appropriate documentation.

*With a COVID based world in mind, please know that if you are affected by Covid, your professor will make every effort to guide you and support you in completing coursework and supporting you in an agile and empathetic environment while still upholding the standards of the work. Let’s all work together in ways that allow for us to succeed and support our professional and creative growth.

DECORUM

Your work in class is a major part of your grade. This includes your classroom and out of class rehearsal decorum, because it strongly impacts the quality of instruction for you and your partners. You are expected to show respect for yourself, your partners, and the art and craft of theatre. You are also expected to respect the spaces in which we work by preparing the space for work and clearing it after you finish working. Part of learning the acting process is also learning how to act professionally. Unprofessional conduct will not be tolerated.

** Food **is not permitted in class**. Eat before or after class, not in class. Bottled water and a flip-top thermal travel mug with warm tea with honey (for vocal care) are allowed.

CELL PHONES AND OTHER ELECTRONIC DEVICES

These must be turned off before the beginning of each class. It is strongly recommended that they be turned off before entering the classroom.

REQUIRED DRESS

Acting: Since this is a class in period performance, it will be necessary for women to have a floor length skirt for all class work. Men should have some type of rehearsal jacket for certain scene work. Everyone will be required to wear hard soled shoes for class work. Shoes with a slight heel are preferred for men during 16th- 17th Century work. Women may use “character shoes” as the best option, or ballet slippers.

WRITTEN WORK

All papers and written assignments must be typed and presented before the rehearsal and performance rounds of each scene. **LATE ASSIGNMENT AND PAPERS WILL BE GIVEN ONLY PARTIAL CREDIT.** Expect written assignments to be graded as Graduate writing assignments. All acting assignment work should be placed in your hard-covered period styles binder following evaluation on assigned dates and for fuller evaluation at the end of the semester.

MAKE UP WORK

Performance assignments must be performed for the sake of your partner. You will not be able to receive a “make up” grade except under extenuating circumstances at the judgment of the instructor(s). Because the course depends on the co-operation of partners in scene work, it is imperative that work be presented **ON TIME**. In the event that an absence is known in advance, you must make arrangements to present the work early.

PRODUCTION VIEWING

Attendance at SOTD theatre productions is required for all students enrolled in this course. However, due to Coronavirus, there will be no live productions this semester on campus. In lieu of live productions, there will be two to three online video productions that will be assigned for you to watch. I will provide links to these productions via Canvas.

Critique: Write a two-page paper on each production focused solely on the strengths and weaknesses of the **USE OF STYLE** in the actor’s performances of the viewed plays. Papers due dates are listed in the course outline.

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.

Course Requirements: Full participation in class exercises.

Rehearsals: Students are expected to prepare and rehearse scenes in and outside of class for in class performances.

Performances: Various solo and partner/ensemble scenes including commedia improvisations, monologues and scenes from dramatic literature will be evaluated for grading purposes. Scene work not prepared for presentation dates will receive a maximum grade of 60% for the remaining entire assignment, provided all follow through preparation work is done and the scene is fully work-shopped.

Notes/Daily Journal: All students are expected to keep a journal wherein they will take notes in class as well as notes on their text book reading, work in class, and observation notes from their colleagues' scenes. All course work should be kept in a hard cover binder, separated and labeled according to each period style covered during the course. There should be a dated entry (and a minimum of one page of writing) for each class meeting.

(39 entries x 3 points) + (6 sections of styles in binder x 5.5 points) = 150 points

GRADING

Grading will be evaluated and will be based on methods and requirements listed above, as well as quality of work, approach, enthusiasm, development, completion of all assigned work, and the student's ability to express written and oral knowledge concerning the course topics. Final grades will be based on above criteria, evaluation and assessment of each student's attitude toward the work, and the individual development of each student throughout the semester.

*A notebook /binder of all assignments, scene work, research, etc. reviewed for evaluation and grading purposes due on November 20th and delivered to Professor Taylor in class. **Date is subject to change.*

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Final Grade
“ROUNDS” Rehearsal and Performance of 6 Scenes (broken down below)	600 (please see individual break down)	58%
Scene 1 GREEK	100	Each scene is worth 11% of the total course grade.
Scene 2 Commedia dell’arte	100	
Scene 3 Neoclassical and Restoration	100	
Scene 4 Realism	100	
Scene 5 Epic Style (Brecht)	100	
Scene 6 Absurdism (Beckett, Pinter)	100	
Online Play Critique #1	30	3%
Online Play Critique #2	30	3%
Period Reports	120 (20 each)	12%
Participation and Attendance	100	10%
Course Binder/Journal	150	14%
TOTAL	1030	100%

Analysis and Score/ Rehearsal and Performance Rounds:

The six scenes break down as follows:

40 points for the rehearsal round and initial paperwork.

60 points for the performance round and the revised paperwork.

UF GRADING SCALE

Percent	Grade
94.0 - 100.0	A
90.0 – 93.0	A-
87.0 – 89.0	B+
83.0 – 86.0	B
80.0 – 82.0	B-
77.0 - 79.0	C+
73.0 – 76.0	C
70.0 – 72.0	C-
67.0 – 69.0	D+
63.0 – 66.0	D

Percent	Grade
60.0 - 62.0	D-
0 - 59.9	E

More information on UF grading policy may be found at:
<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>

STUDENTS REQUIRING ACCOMMODATIONS

Students with disabilities 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.

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://gatorevals.aa.ufl.edu/>.

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 (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible 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 TAs in this class.

Student Code of Conduct is available at:
<http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

SOFTWARE USE

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University

policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

STUDENT PRIVACY

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

CAMPUS RESOURCES:

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact 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.

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 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.

Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at 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.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.

SCENE PRESENTATIONS

The scenes will be performed in two rounds. Both rounds must be performed on the scheduled day as listed in the course outline. Before a scene may be performed in class, the play, scene and character analysis and the scoring of the scene must be given to the instructor. There are no exceptions to this rule.

The minimum requirements are as follows:

Rehearsal (Round One): four hours of focused rehearsal

1. Thoroughly memorized lines!!!
2. Simple, logical blocking.
3. Intelligent, action-oriented objectives for each beat, tactics and obstacles.
4. Emotional and physical choices.
5. All choices should evolve out of your research and understanding of the current style being studied.

Performance (Round Two): four to six additional hours of rehearsal

1. Scene must have a sense of rhythm and movement.
2. Blocking must reflect emotion and style of the play.
3. Heightened and clarified objectives, tactics, and obstacles.
4. Refined emotional and physical choices.
5. Evidence that suggestions from round one have been carefully incorporated.

SCENE ASSIGNMENT PAPERWORK

DUE BEFORE ROUND ONE:

The play, scene, and character analysis assignments are as follows:

1. **PLAY ANALYSIS** – Use this outline format. Simply stated as follows:

- THEME
- CENTRAL CONFLICT
- LIST KEY EVENTS IN RISING ACTION
- CLIMAX
- DENOUEMENT

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

- **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.
- **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.
- **OBSTACLE**—A clear description of what is blocking the character from achieving his objective.
- **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 methods you will use to accomplish each objective.
- **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. Always write this section in the first person. 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:

- **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.

- **EMOTIONAL PROFILE**—A full emotional profile of the character including habitual disposition. Specific moods in the scene that are directly related to objectives (wins/loses; change in tactics).
- **RELATIONSHIPS**—What is his/her relationship to the other characters in the scene and to the central conflict in the scene.
- **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.

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**GREEN
BOX**

= no assignments due or holiday

WEEK 1 Aug 31 – Sept 6	TUESDAY 9/1	THURSDAY 9/3	FRIDAY 9/4
Performance Lecture and Videos	Intro to Course: Styles and the Contemporary Actor	“Finish The Fight” zoom play, watch in class	Assign Greek Scenes and Research Topics
Reading Due			Acting with Style: Chapter One
Workshops, Rehearsal or Performance Rounds	Golden Light Exercise 3 Circles of Attention	Perform Greek Monologue (from spring 2020) <u>and</u> a Contemporary Monologue	Atmospheres, Personal Mythology, and Psychological Gesture
Paper Assignment Due		Self-Reflection Paper Due	

WEEK 2 Sept 7 -13	TUESDAY 9/8	THURSDAY 9/10	FRIDAY 9/11
Performance Lecture and Videos	“Medea” play on CANVAS due (watch over weekend)		
Reading Due	Acting with Style: Chapter Two		
Workshops, Rehearsal or Performance Rounds		Workshop Greek Scenes	Round One Greeks
Paper Assignment Due	Greek Research Papers		

WEEK 3 Sept 14 – 20	TUESDAY 9/15	THURSDAY 9/17	FRIDAY 9/18
Performance Lecture and Videos		Assign Commedia Characters & Research Topics	Commedia Character Types
Reading Due			Acting with Style: Chapter Five
Workshops, Rehearsal or Performance Rounds	Workshop Greeks	Round Two Greeks (Final Presentations)	
Paper Assignment Due			

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WEEK 4 Sept 21 -Sept 27	TUESDAY 9/22	THURSDAY 9/24 ONLINE	FRIDAY 9/25
Lecture and Videos		NO CLASS MEETING SOTD – “New Deal” TOWN HALL	Assign Neoclassical & Restoration Scenes
Reading Due			
Workshops, Rehearsal or Performance Rounds	Commedia Workshop— “Construction of Lazzi” With Professor Garland		Continue writing Commedia script (2 nd ½ of class)
Paper Assignment Due			Commedia Reports (First ½ of class)

WEEK 5 Sept 28 – Oct 4	TUESDAY 9/29	THURSDAY 10/1	FRIDAY 10/2
Lecture and Videos			
Reading Due			Acting with Style: Chapter Four
Workshops, Rehearsal or Performance Rounds	Commedia Rehearsal Round	Commedia Performance on campus	Manners and Presence
Paper Assignment Due			Neoclassical & Restoration Research Presentations

WEEK 6 Oct 5 -11	TUESDAY 10/6	THURSDAY 10/8	FRIDAY 10/9
Lecture and Videos			Assign Naturalism & Realism Scenes Watch Videos ?
Reading Due			Acting with Style: Chapters Six & Seven
Workshops, Rehearsal or Performance Rounds	Neoclassical & Restoration Scene Workshop	Round One Neoclassical & Restoration	
Paper Assignment Due			

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WEEK 7 Oct 12 -18	TUESDAY 10/13	THURSDAY 10/15	FRIDAY 10/16
Lecture and Videos			MIDTERM 1-2-1's with Prof T (Process/Tools/Self- Reflection) Schedule TBD
Reading Due			
Workshops, Rehearsal or Performance Rounds	Neoclassical & Restoration Workshop	Round Two Neoclassical & Restoration	
Paper Assignment Due			

WEEK 8 Oct 19 -25	TUESDAY 10/20	THURSDAY 10/22	FRIDAY 10/23
Lecture and Videos	The heart of Stanislavski and New Forms/The Transformational Actor		Assign Epic Theatre Scenes and Research Reports
Reading Due			
Workshops, Rehearsal or Performance Rounds		Workshop: Naturalism & Realism	Round One Naturalism & Realism
Paper Assignment Due	Naturalism & Realism Research Reports		

WEEK 9 Oct 26 – Nov 1	TUESDAY 10/27	THURSDAY 10/29	FRIDAY 10/30
Lecture and Videos			
Reading Due			Acting with Style: Chapter Twelve
Workshops, Rehearsal or Performance Rounds	Workshop Naturalism & Realism	Round Two Naturalism & Realism	
Paper Assignment Due			Epic Theatre Research Reports

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WEEK 10 Nov 2 -8	TUESDAY 11/3	THURSDAY 11/5	FRIDAY 11/6
Lecture and Videos			Assign Absurdist Scenes & Reports
Reading Due			Acting with Style: Chapter Eight & Nine
Workshops, Rehearsal or Performance Rounds	Workshop Epic Theatre	Round Two Epic Theatre	Workshop Epic Theatre
Paper Assignment Due			

WEEK 11 Nov 9 -15	TUESDAY 11/10	THURSDAY 11/12	FRIDAY 11/13
Lecture and Videos			Decide on Final Presentation Scenes
Reading Due			
Workshops, Rehearsal or Performance Rounds	Round Two Epic Theatre	Workshop Absurdist Scenes	Round One Absurdist
Paper Assignment Due	Absurdist Research Papers		

WEEK 12 Nov 16 - 22	TUESDAY 11/17	THURSDAY 11/19	FRIDAY 11/20 LAST DAY IN PERSON
Lecture and Videos	“Contemporary Translations: The Artist becomes the Master” lecture and Assign Contemporary Scenes /Translations	Rehearse Final Presentation scenes	FINAL SHOWINGS
Reading Due			
Workshops, Rehearsal or Performance Rounds	Round Two Absurdist		
Paper Assignment Due			

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WEEK 13 Nov 23 – 29	TUESDAY 11/24	THURSDAY 11/26	FRIDAY 11/27
Lecture and Videos	NO CLASS – Thanksgiving Break		
Reading Due			
Workshops, Rehearsal or Performance Rounds			
Paper Assignment Due			

WEEK 14 Nov 30 – Dec 6	TUESDAY 12/1 ONLINE	THURSDAY 12/3 ONLINE	FRIDAY 12/4 ONLINE
Lecture and Videos			
Reading Due			
Workshops, Rehearsal or Performance Rounds	Contemporary Scenes/Translations Workshop	Contemporary Scenes/Translations Round One	Contemporary Scenes/Translations Workshop
Paper Assignment Due			

WEEK 15 Dec 7 -13	TUESDAY 12/8 ONLINE
Paper Assignment Dues	FINAL ZOOM PERFORMANCE CONTEMPORARY “TRANSLATIONS”