

TPP 4140: Fall 2021 Syllabus

Acting: Shakespeare and Period Styles (Greek to Restoration)

T&R - Per. 6-8: (1:00 PM-3:50 PM) / Rm: CON 014

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Office Hours: Mon. 1:00-3:00PM; also by appointment

Course Description:

Experimentation and experience with classical literature: analysis and performance.

Course Pre-Requisites:

Prereq: TPP 4114 with a minimum grade of C and Theatre major.

Objectives and Outcomes:

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.

Required Texts:

Harrop, John and Sabin Epstein. *Acting with Style: 3rd Edition*. (Boston: Allyn and Bacon).

Tassel, Wesley Van. *Clues to Acting Shakespeare*. (New York: Allworth).

Plays:

Sophocles. *The Trojan Women, Oedipus Tyrannous*

Euripides. *Orestes, Medea*

Racine. *All Plays*.

Shakespeare. *Richard III, Winters Tale, Hamlet, Measure for Measure, The Tempest, more*.

Highly Recommended Texts:

Onion, C. T. *A Shakespeare Glossary*, enlarged and revised by Robert D. Eagleson. (New York: Oxford UP 1989/1988). Or; any other Shakespeare Glossary will be helpful.

DICTIONARY and *THESARUS*. Any good pocket size copy.

Attendance, 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:

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 may be adjustments to live productions this semester on campus. In lieu of live productions, there will be 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 5 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.

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.

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 19th and delivered to Professor Pinkney in class.

***Date is subject to change.*

EVALUATION OF GRADES:

Assignment	Total Points
“Rounds” Rehearsal and Performance of 6 Scenes	500 (broken down below)
Scene 1 Greek	100
Scene 2 Commedia dell’arte	100
Scene 3 Shakespeare 1	100
Scene 4 Shakespeare 2	100
Scene 5 Neoclassical & Restoration	100
Play Critique #1	30
Play Critique #2	30
Participation & Attendance	100
<u>Course Binder/ Journal</u>	<u>150</u>
TOTAL	810

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
60.0 – 62	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>

COURSE CALENDAR: **(Subject to Changes and Adjustments)**

Week #1: (Aug. 23-27)

Introductions/ Formalism/ *Acting With Style*: “General Approach”

Week #2: (Aug 30-Sept. 3)

Acting With Style : Playing Tragedy, Pg. 7/ Chapter 1 of *Style. . .* , playing *General Approach*/ Classical play structure and analysis/ introduce Greek monologues

Week #3: (Sept. 6-10)

Chapter 2 of *Style. . .* , playing *Greek style* / First Presentation of Greek monologues w/written work (location in text, vocal markings, paraphrase, etc.)/ Questions and answers concerning Greek style/ Scene assignments

Week #4: (Sept. 13-17)

Second presentation of Greek monologues / Assign and workshop Greek scenes

Week #5: (Sept. 20-24)

Workshop Greek scenes (Tuesday)/ Present Greek scenes (Thursday)

Week #6: (Sept. 27-Oct. 1)

Introduction to Commedia del’Arte/ *Acting With Style* : Playing Comedy, pg, 87/
Chapter 5 of *Style . . .* Farce

Week #7: (Oct. 4-8) Homecoming Week

Present Commedia scenarios/

Week #8: (Oct. 11-15)

Poetic verse scansion/ Workshop Racine monologues/ Mid-Term review of classicism

Week #9: (Oct. 18-22)

Chapter 3 of *Style . . .* Shakespeare / Assign and first reading Shakespeare Scene #1

Week#10: (Oct. 25-29)

Workshop Shakespeare Scene #1

Week #11: (Nov. 1-5)

Present Shakespeare Scene #1/ Introduce Shakespeare Scene #2

Week #12: (Nov. 8-12)

Workshop Shakespeare Scene #2

Week #13: (Nov. 15-19)

Present Shakespeare Scene #2

Week #14: (Nov. 22-26) Thanksgiving HolidayIntroduction to Neoclassicism/ Chapter 4 of *Style . . . Comedy of Manners* (Tuesday)Workshop Neoclassical scenes (*The Miser, Man of Mode, The Way of the World*)**Week #15: (Nov. 29-Dec. 3)**

Second Presentation of Neoclassical scene

Week #16: (Dec. 7)**Jury Scene Presentation - Time TBA**

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 EVALUATIONS

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.
