

University of Florida — School of Theatre and Dance

**ACTING – SHAKESPEARE AND PERIOD STYLES
GREEK TO RESTORATION**

TPP 4140

T/R, period 6-8, 12:50 – 3:50 pm

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

Experimentation and experience with classical literature: analysis and performance.

COURSE PRE-REQUISITES

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

COURSE OBJECTIVES

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 TEXTBOOKS

Please wait until first day of course meeting to purchase books. Further instructions await you.

ACTING WITH STYLE: 3RD Edition

Harrop, John and Sabin R. Epstein.

ISBN # 978-0205295821

CLUES TO ACTING SHAKESPEARE: 3rd Edition

Van Tassel, Wesley

ISBN # 978-1621536628

A COMPLETE WORKS OF SHAKESPEARE

IMPORTANT: Play readings, required scenes for performances, and other course readings will be announced at a later date and given to students 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.” Normally, there would be only one excused absence in the course. I would like to hold that standard in a general sense for this course, however, with the following caveat....

*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. Please see COVID attendance policy.

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.

For written work: Partial credit runs as follows: up to two days late: -10% of grade; up to four days late: -25% of grade; up to one week late: -40% of grade. NO assignments accepted after one week late.

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, and 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.

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.

EVALUATION OF GRADES

Assignment	Total Points	Percentage of Final Grade
"ROUNDS" Rehearsal and Performance of 5 Scenes (broken down below)	250 (please see individual break down)	70%
Scene 1 Greek	50	Each scene is worth 14% of the total course grade.
Scene 2 Commedia dell'arte	50	
Scene 3 Shakespeare 1	50	
Scene 4 Shakespeare 2	50	
Scene 5 Neoclassical and Restoration	50	
Online Play Critique #1	30	8%
Online Play Critique #2	30	8%
Participation and Attendance	50	14%
TOTAL	360	100%

Analysis and Score/ Rehearsal and Performance Rounds:

The five scenes break down as follows:

14 points for “Scene Assignment” paperwork

16 points for rehearsal round

20 points for performance round

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 - 62.0	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 “Scene Assignment Paperwork” must be given to the instructor.

The minimum requirements are as follows:

Rehearsal: 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 understanding of the current style being studied.

Performance: 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. Clarified objectives, tactics, and obstacles.
4. Specific emotional and physical choices.
5. Evidence that suggestions from round one have been carefully incorporated.

SCENE ASSIGNMENT PAPERWORK

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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= no assignments due or holiday

WEEK 1 Aug 31 – Sept 6	TUESDAY 9/1 IN PERSON: ALL	THURSDAY 9/3 IN PERSON: ALL
Performance Lecture and Videos	Intro to Course: Styles and the Contemporary Actor Lecture: The Greeks	Lecture: Period Styles and the Contemporary Actor Assign Greek Scenes
Reading Due		Acting with Style: Chapter One
Workshops, Rehearsal or Performance Rounds	Perform Monologues (what's in your back pocket?)	Golden Light Exercise 3 Circles of Attention Atmospheres
Paper Assignment Due		

WEEK 2 Sept 7 -13	TUESDAY 9/8 ONLINE: ALL	THURSDAY 9/10 IN PERSON: GROUP A ONLINE: GROUP B
Performance Lectures and Videos	Scoring and Analysis Greek Performance techniques	
Reading Due	Acting with Style: Chapter Two	
Workshops, Rehearsals or Performance Rounds		Rehearse Greeks
Paper Assignment Due		

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WEEK 3 Sept 14 – 20	TUESDAY 9/15 IN PERSON: GROUP B ONLINE: GROUP A	THURSDAY 9/17 ONLINE
Performance Lecture and Videos		Lecture: Commedia
Reading Due		Acting with Style: Chapter Five
Workshops, Rehearsal or Performance Rounds	Rehearse Greeks	Perform Greeks
Paper Assignment Due		

WEEK 4 Sept 21 -Sept 27	TUESDAY 9/22 IN PERSON: ALL	THURSDAY 9/24
Lecture and Videos	Commedia Workshop— “Construction of Lazzi” With Professor Garland Assign Neoclassical and Restoration	*NO CLASS* SOTD TOWN HALL “NEW DEAL”
Reading Due		
Workshops, Rehearsal or Performance Rounds		
Paper Assignment Due		

WEEK 5 Sept 28 – Oct 4	TUESDAY 9/29 IN PERSON: GROUP B ONLINE: GROUP A	THURSDAY 10/1 IN PERSON: ALL
Lecture and Videos		
Reading Due		
Workshops, Rehearsal or Performance Rounds	Commedia Rehearsal Round	Commedia Performance on campus
Paper Assignment Due		

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WEEK 6 Oct 5 -11	TUESDAY 10/6 ONLINE	THURSDAY 10/8 IN PERSON: GROUP A ONLINE: GROUP B
Lecture and Videos	Lecture: Shakespeare Scansion, Iambic Pentameter, and all the goodies	Shakespeare Performance Prep
Reading Due	Acting with Style: Chapter Three	
Workshops, Rehearsal or Performance Rounds		
Paper Assignment Due		

WEEK 7 Oct 12 -18	TUESDAY 10/13 IN PERSON: GROUP B ONLINE: GROUP A	THURSDAY 10/15 ONLINE
Lecture and Videos	Shakespeare Performance Prep	Shakespeare Prep
Reading Due		
Workshops, Rehearsal or Performance Rounds		
Paper Assignment Due		

WEEK 8 Oct 19 -25	TUESDAY 10/20 ONLINE	THURSDAY 10/22 IN PERSON: GROUP A ONLINE: GROUP B
Lecture and Videos	MIDTERM Check in: Process/Tools/Self-Reflection	
Reading Due		
Workshops, Rehearsal or Performance Rounds		Rehearse Shakespeare 1
Paper Assignment Due		

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WEEK 9 Oct 26 – Nov 1	TUESDAY 10/27 IN PERSON: IN PERSON: GROUP B ONLINE: GROUP A	THURSDAY 10/29 ONLINE
Lecture and Videos		
Reading Due		
Workshops, Rehearsal or Performance Rounds	Rehearse Shakespeare 1	Perform Shakespeare 1
Paper Assignment Due		

WEEK 10 Nov 2 -8	TUESDAY 11/3 IN PERSON: GROUP A ONLINE: GROUP B	THURSDAY 11/5 IN PERSON: GROUP B ONLINE: GROUP A
Lecture and Videos		
Reading Due		
Workshops, Rehearsal or Performance Rounds	Rehearse Shakespeare 2	Rehearse Shakespeare 2
Paper Assignment Due		

WEEK 11 Nov 9 -15	TUESDAY 11/10 ONLINE	THURSDAY 11/12 ONLINE
Lecture and Videos		Lecture: Neoclassicism and Restoration
Reading Due		Acting with Style: Chapter Four
Workshops, Rehearsal or Performance Rounds	Perform Shakespeare 2	“Manners and Presence”
Paper Assignment Due		

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WEEK 12 Nov 16 - 22	TUESDAY 11/17 IN PERSON: GROUP A ONLINE: GROUP B	THURSDAY 11/19 IN PERSON: GROUP B ONLINE: GROUP A
Lecture and Videos		
Reading Due		
Workshops, Rehearsal or Performance Rounds	Rehearse Neoclassism and Restoration	Rehearse Neoclassism and Restoration
Paper Assignment Due		

WEEK 13 Nov 23 – 29	TUESDAY 11/24 & THURSDAY 11/26	
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: ALL	THURSDAY 12/3 ONLINE: ALL
Lecture and Videos		TBA
Reading Due		
Workshops, Rehearsal or Performance Rounds	Perform Neoclassism and Restoration	
Paper Assignment Due		

WEEK 15 Dec 7 -13	TUESDAY 12/8
Performance	TBA (Faculty Showing?)