“I always try to find something I admire about every character I play.” —Ben Kingsley

INSTRUCTOR: Alison Frost
Office Hours: Monday 12-1:30, Tuesday 2-3:00, Wednesday 11-1:30 or by appointment
Office Location: BH 3.73
Office Phone: 361.825.2500
Instructors’ E-mail: alison.frost@tamucc.edu

RECOMMENDED TEXTBOOKS:
- Using the Stanislavsky System: A Practical guide to Character Creation and Period Styles by Robert Blumenfeld (Published by Hal.Leonard/Limelight Editions)
- Various scripts—all available via library, internet, or any local/online bookstore
- Blank book/notebook to serve as acting journal

SUGGESTED TEXTBOOKS:
- Style for Actors by Robert Barton
- The Elizabethan World Picture by E.M.W. Tillyard
- Acting in Restoration Comedy by Simon Callow

COURSE DESCRIPTION: This course is designed to be an actor training workshop specifically geared towards improving skills relating to the classical, Elizabethan, and Restoration time periods.

STUDENT LEARNING OUTCOMES: Through this course, students will be able to:
1. Develop skills for identifying and analyzing period styles in scripts/plays.
2. Develop and demonstrate the necessary actor tools for communicating period style to an audience/cast.
3. Identify and demonstrate the inner psychology of a character in relation to the time period in which they lived.
4. Develop and demonstrate a working knowledge of formal verse language.
5. Apply the principles of actor-prep (analysis, rehearsal, performance) to the process of period acting.

COURSE GUIDELINES:
1. Clothing:
   Regular dress for daily class work will include appropriate clothing in which you can move; leotards, tights, sweats, t-shirts, or similar clothing with elastic/drawstring waists and footwear: soled shoes for men and character shoes for women. Do not appear for class in restrictive clothing that will prevent you from fully participating (extremely tight or short clothes, flip flops, spiked heels, etc...) You will be asked to leave to change clothes—and then you will be late. No hats or other head covering under any circumstances—until appropriate scene work begins.

   It is recommended that you begin shopping/accumulating the following for use throughout the semester. Check out Goodwill, thrift stores, etc...be creative in your pursuit of cheap solutions. Maybe even treat a costumer to dinner if they’d be willing to help you in this endeavor.
MEN:
1: A button-down shirt—long sleeved
1: tie
1: scarf
1: handkerchief
1: hat with brim (a ball cap won’t work)
1: A dress jacket/blazer/tux coat—something similar
1: vest (nothing too loose)
1 pair: Hard soled shoes—that tie
1 pair: Formal dress-type pants—not blue jeans

WOMEN:
1: Corset (a bustier from Victoria’s Secret, or something similar, will do)
1: fan
1: Long (to-the-floor) rehearsal skirt with a fairly full circumference
   (easy to make if you own or have access to a sewing machine/costumer.)
1: handkerchief—the lacier the better
1 pair: white gloves (they don’t actually have to be white, but they should’t be winter gloves meant for warmth, but thin gloves in which you can still maneuver.)
1 pair: Character shoes or shoes with sturdy heels

2. Recommended: bring water to each class session—but no other food or drinks.
3. Bring your binder/journal/handouts/textbook with pencil to every class meeting.
4. Be respectful. Bodies and abilities are different and will vary from person to person.
5. Due dates will be strictly observed. Assignments are due even if you are absent. If you know you will miss a class, it is your responsibility to turn your work in early. There will be no make-up work unless you have a verified medical emergency.
6. Students must keep duplicate copies of all work submitted.
7. It is the responsibility of each student to let the instructor know of any injury or illness that could in any way impact him/her in classes or in performance. Doctor’s documentation may be asked for verification.
8. Your participation in all discussion and exercises is necessary to the success of the class and to your personal growth.
9. Technology. This is a participation-oriented class. There will be no need for laptops unless you are giving a presentation. Please keep all technology stored and put safely away.
10. Cell phones. Please leave them in a stored/off position for the duration of the semester.
11. Web Access. Students must have a TAMUCC e-mail account and access to the Web. Students should check their email daily and check the Blackboard site at least twice a week, 24-hours before each class meeting.

GRADED EXERCISES:
A. **Reading assignments/Quizzes and Guided Group Discussion/Presentations** (30 %) You will be required to read handouts, book chapters, and articles. Each of you will be assigned a portion of the reading to present during the class discussion phase of each unit of focus. You are encouraged to think outside the book/box and comb the library shelves, surf the internet, etc...for further dramaturgical information to bring to the class discussion. Further details are provided below, but
you should make use of instructor office hours. Your instructor can be a guide for you to ensure ease of presentation and discussion. Use her!

**MOVIE Assignment:** You are to watch and take notes over the acting styles observed in a highly acclaimed period film. You should observe the film twice—once with the commentary turned “on” and another time with the commentary turned “off.” Lists of period films are located on Blackboard.

**BLUMENFELD Text Presentations:** You will be expected to teach the class for the entire class period on the time period discussed in the text—but providing FURTHER information in the form of video clips, photographs, demonstrations, PowerPoint, etc... You should distribute the following categories amongst your group and be prepared to teach the class regarding: clothing, architecture, manners, beliefs, politics, music, entertainment, food, music, relationships, and status. In Addition to the oral presentation: Your group is to present a 2-3 minute scene from a play that takes place during the time period of the chapter. You may assign acting roles, a director, costumer, properties, etc... You don’t all have to act in the scene—but everyone is responsible for its success. “A” grades will be awarded to those groups that are fully memorized, blocked, and stylistically prepared.

B. **Participation in class discussions** (20 %) Active participation in class exercises and activities will lead to improved vocal production.

C. **Scene Showings/Showcase** (30 %) Reminder—real stage acting is impossible without line memorization—and line memorization is the one of the first jobs of the actor. It is the instructor’s recommendation that all students be completely memorized prior to your first rehearsal—so that scene exploration can begin sooner rather than later.

D. **Character Analyses/Biographies** (15%) A detailed character analysis/biography will be due on the day you present your first showing: typed and double spaced. You may use a GOTE sheet, Uta Hagen’s 6-steps, or a combination of various analyses formats that work for you. A quality character analysis would include the GOTE/Hagen format at a minimum—and might also include journal entries, character dreams/ambitions, sketches, etc... There are samples of assorted formats on Blackboard. Help yourself!

E. **Final Examination.** (5%) 

F. **Extra Credit:** Each student is allowed to accumulate extra credit totaling no more than five percent of your grade. Five percentage points of extra credit will be awarded to students who complete either or both of the following options:

- **Option A:** Submit a written analysis of TAMUCC’s production of THE ODYSSEY—noting similarities and differences in actor performances with what you have learned in class through readings/discussion/practice. The depth and support of your observations should be collegiate in nature. These are due in the instructor’s in-box by Tues. Nov. 22, 2011.
- **Option B:** A mini-research project on a Tony or Academy Award-winning actor/director focusing on their process of working in period acting pieces—play or film. (Listen to the commentary on dvd’s, etc...) These projects can be fun—include what period plays they’re working on now, what they’ve said on “Inside the Actor’s Studio” or “Charlie Rose”, etc... Projects should be no less than 1000 words and should follow MLA format. Each project must be approved by the instructor in advance. These are due in the instructor’s in-box by Mon. Dec. 6th.

**NOTE:** Research does not mean just re-writing Wikipedia!

**PREPAREDNESS:**
Unprepared students will be given no credit for the assignment.

**YOU MAY NOT SUBMIT PAPERS TO THE INSTRUCTOR VIA EMAIL.** A written, typed copy of your work is due on the due date—in class, in person. If you are absent, find someone to deliver it for you OR turn your work in
early. Problem solving a finicky printer by expecting the instructor to print your work for you will only result in a zero.

**GRADING SCALE:** The final course grade will be based on the student’s earned percentage of total points available. 90-100% = A 80-89% = B 70-79% = C 60-69% = D 0-59% = F

**ATTENDANCE**

Attendance in this course is critical to your success. For purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, death in your family, doctor’s excuse with documentation, and approved university functions.) Your absence affects the progress of the entire class. Each absence in excess of two will lower your average a full letter grade. More than four absences will result in a failing grade for the course. Exceptions under extreme circumstances may be made at the discretion of the instructor. You must consult with the instructor immediately to make such an exception viable.

**Being on time:** means being in the space ready to work, dressed appropriately, and mentally focused at 9:30 p.m.

**Lateness:** Three late arrivals constitute one absence. If you arrive more than ten minutes late you will be considered absent. Time management skills are one of the most significant tools of the profession. The practice and development of these skills is expected.

**Missed Assignments:** No make-up work for quizzes or missed in-class activities. Assignments are due on the assigned deadlines and will not be accepted late. An unexcused absence on the date of an assigned performance will result in a failing grade for that activity. (Exceptions to deadlines will only be made in extreme circumstances at the discretion of the instructor.)

**SAFE ZONES AND PERSONAL SPACE**

It may be necessary for your instructor or fellow classmates to make physical contact with you to determine breathing, muscle tension, alignment, or perhaps in the form of interactive role play or scene blocking. If this ever makes you feel uncomfortable, please let the instructor know immediately.

**ACADEMIC INTEGRITY**

Any student found guilty of academic dishonesty, such as plagiarism or cheating will receive an “F” for the assignment, and, if the situation warrants it, for the entire course.

**STUDENTS WITH DISABILITIES**

The American with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Disability Services Office at (361) 825-5816 or visit the office in Driftwood 101.

**ACADEMIC ADVISING**

The College of Arts and Humanities requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

**GRADE APPEAL PROCESS**

As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.
# TENTATIVE CLASS SCHEDULE

*(Subject to change at instructor’s discretion and depending upon the progress of the students in the class.)*

<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>FOCUS</th>
<th>IN CLASS</th>
<th>ASSIGNMENT DUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thurs</td>
<td>8.25</td>
<td>Acting/Style</td>
<td>Discussion: Syllabus, style and Stanislavsky</td>
<td>Due: Syllabus Signature Page</td>
</tr>
<tr>
<td>Tues</td>
<td>8.30</td>
<td>Acting/Style</td>
<td><strong>QUIZ:</strong> Blumenfeld 3-70</td>
<td>Due: Blumenfeld Pages 3-70</td>
</tr>
<tr>
<td>Thurs</td>
<td>9.1</td>
<td>Acting/Style</td>
<td>Blumenfeld Group Organization Day</td>
<td>Suggestions for group projects, responsibilities, scenes...</td>
</tr>
<tr>
<td>Tues</td>
<td>9.6</td>
<td></td>
<td><strong>Labor Day Holiday: No Class</strong></td>
<td></td>
</tr>
<tr>
<td>Thurs</td>
<td>9.8</td>
<td>Acting/Style</td>
<td>Movie Discussion</td>
<td><strong>Due:</strong> Handwritten Notes on film observation. Completion grade.</td>
</tr>
<tr>
<td>Tues</td>
<td>9.13</td>
<td>Greek/Roman</td>
<td><strong>QUIZ:</strong> Blumenfeld Chapt. 3</td>
<td><strong>Due:</strong> Group A</td>
</tr>
<tr>
<td>Thurs</td>
<td>9.15</td>
<td>Greek/Roman</td>
<td>Greek/Roman Scene collages</td>
<td><strong>Due:</strong> Blumenfeld Chapt. 3</td>
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<tr>
<td>Tues</td>
<td>9.20</td>
<td>Greek/Roman</td>
<td>Greek/Roman Scene collages</td>
<td></td>
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<tr>
<td>Thurs</td>
<td>9.22</td>
<td>Greek/Roman</td>
<td>Greek/Roman Scene collages</td>
<td></td>
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<tr>
<td>Tues</td>
<td>9.27</td>
<td>Greek/Roman</td>
<td>Greek/Roman Scene collages</td>
<td>SHAKEPEARE SCENE REHEARSALS must begin this week. You must schedule a time for Alison to observe/critique an early rehearsal—after you’re blocked, but before you’re locked.</td>
</tr>
<tr>
<td>Thurs</td>
<td>9.29</td>
<td>Elizabethan</td>
<td><strong>QUIZ:</strong> Blumenfeld Chapt. 5</td>
<td><strong>Due:</strong> Blumenfeld Chapt. 5</td>
</tr>
<tr>
<td>Tues</td>
<td>10.4</td>
<td>Elizabethan</td>
<td>Shakespeare Bootcamp</td>
<td><strong>Due:</strong> Group B</td>
</tr>
<tr>
<td>Thurs</td>
<td>10.6</td>
<td>Elizabethan</td>
<td>Shakespeare Refresher</td>
<td></td>
</tr>
<tr>
<td>Tues</td>
<td>10.11</td>
<td>Elizabethan</td>
<td>Shakespeare Scenes</td>
<td>Typed Character Analysis Due</td>
</tr>
<tr>
<td>Thurs</td>
<td>10.13</td>
<td>Elizabethan</td>
<td>Shakespeare Scenes</td>
<td></td>
</tr>
<tr>
<td>Tues</td>
<td>10.18</td>
<td>Elizabethan</td>
<td>Shakespeare Scenes</td>
<td></td>
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<tr>
<td>Thurs</td>
<td>10.20</td>
<td>Elizabethan</td>
<td>Shakespeare Scenes</td>
<td></td>
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<tr>
<td>Tues</td>
<td>10.25</td>
<td>Restoration</td>
<td><strong>QUIZ:</strong> Blumenfeld Chapt. 6</td>
<td><strong>Due:</strong> Group C</td>
</tr>
<tr>
<td>Thurs</td>
<td>10.27</td>
<td>Restoration/Revolution</td>
<td>Fans, Canes, and Curtseys</td>
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<tr>
<td>Tues</td>
<td>11.1</td>
<td>Revolution</td>
<td><strong>QUIZ:</strong> Blumenfeld Chapt. 7</td>
<td><strong>Due:</strong> Group D</td>
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<tr>
<td>Thurs</td>
<td>11.3</td>
<td>Restoration/Revolution</td>
<td>Scene Work</td>
<td>Typed Character Analysis Due</td>
</tr>
<tr>
<td>Tues</td>
<td>11.8</td>
<td>Restoration/Revolution</td>
<td>Scene Work</td>
<td>Typed Character Analysis Due</td>
</tr>
<tr>
<td>Thurs</td>
<td>11.10</td>
<td>Restoration/Revolution</td>
<td>Scene Work</td>
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<tr>
<td>Tues</td>
<td>11.15</td>
<td>Restoration/Revolution</td>
<td>Scene Work</td>
<td></td>
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<tr>
<td>Thurs</td>
<td>11.17</td>
<td>Showcase Rehearsal</td>
<td>Showcase Rehearsal</td>
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<tr>
<td>Tues</td>
<td>11.22</td>
<td>Showcase Rehearsal</td>
<td><strong>Showcase Performance for both classes</strong></td>
<td></td>
</tr>
<tr>
<td>Tues</td>
<td>11.24</td>
<td>No Class: Thanksgiving</td>
<td></td>
<td><strong>Due:</strong> Extra Credit on The Rover</td>
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<tr>
<td>Thurs</td>
<td>11.29</td>
<td>Mid 19th/Mid 20th</td>
<td><strong>QUIZ:</strong> Blumenfeld Chapt. 8</td>
<td><strong>Due:</strong> Group E</td>
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<tr>
<td>Tues</td>
<td>12.1</td>
<td>Mid 19th/Mid 20th</td>
<td>Scene Exploration/Discussion</td>
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<tr>
<td>Thurs</td>
<td>12.6</td>
<td>Mid 19th/Mid 20th</td>
<td>Scene Exploration/Discussion</td>
<td>Extra Credit Deadline</td>
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</table>
|   |   | FINAL EXAM | DUE:  
3 (1-2 Minute) Monologues: Greek/Roman, Shakespearean, & Restoration (Nothing from *The Rover* will be allowed.)

OR

2 Contrasting Duet Scenes from ANY of the time periods covered in class.

Typed character analysis for each character you play is due at the beginning of the exam period.

All of the scenes/monologues should be new pieces for you—and nothing you have performed already in class. The “character” may be repeated, but you may not repeat a scene.

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**BLUMENFELD TEXT GROUPS**

A: Chapter 3:

B: Chapter 5:

C: Chapter 6:

D: Chapter 7:

E: Chapter 8:
I have read the entire syllabus for THEA 3375, ACTING 3: PERIOD STYLES, Fall 2011. I have read and understand the policies and requirements of the course particularly in regard to attendance, outside rehearsals, readings, exams, and assignments. I understand that any special provisions or accommodations must be presented in advance of any deadlines and that these accommodations will not be granted retroactively.

______________________________  _____________________________
Signature of Student          Date

Student Name (PRINTED) _____________________________

Islander Email _____________________________
(If you use another email other than your Islander Email, please forward all Islander emails immediately. Only your Islander email will be used for contact between teacher/student.)

Student Preferred Phone _____________________________

This sheet must be returned to Alison Frost at the end of the first class day.