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

### Instructor:
Alison Frost

### Office Hours:
Mon/Wed 12:1-00, Tues 9-12 or by appointment. Sign up for slots on office door.

### Office Location:
Bay Hall 3.36

### Office Phone:
361.825.2500

### Instructors’ E-mail:
alison.frost@tamucc.edu

### Class Facebook Group:
https://www.facebook.com/groups/392648627524842/

### Required Textbook:
**HAMLET** by William Shakespeare (The Arden version with footnotes.)
**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 with specific emphasis on status.
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. Creativity abounds...you can create a period look and feel without spending a dime.

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—with laces 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.) You may also check out a black rehearsal skirt for the semester from the instructor.
1: handkerchief—the lacier the better
1 pair: white gloves (they don’t actually have to be white, but they shouldn’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 and Blackboard site daily—especially within 24-hours before each class meeting. 

GRADED EXERCISES:
A. Reading assignments, Quizzes, Guided Group Discussion, and Presentations (20 %) You will be required to read handouts, book chapters, and articles. Each of you may 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 will be provided, but you should make use of instructor office hours. Your instructor (and her library) can be a guide for you to ensure ease of presentation and discussion. Use her!
B. Participation in class discussions, scenes, and rehearsals (20 %)

C. Scene Showing/Class Performances (20 %) Reminder—truthful acting is impossible without line memorization—and line memorization is one of the first jobs of the actor. Nobody else can memorize your lines for you. 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. In class, if you’re not memorized, you may not perform.

D. Character Analyses/Biographies (20%) It is the job of an actor to do the appropriate actor homework. Actors in the 21st century MUST do this—especially when performing roles in period texts that occur in different centuries with different social etiquette, language, etc. It is your responsibility to present the necessary documents to the instructor at the beginning of class on the day they are due. This is an upper-level class for theatre practitioners and you are expected to demonstrate responsibility and time management. **DO NOT ASK TO TURN MATERIALS IN LATE. IF YOU DO NOT SUBMIT THE APPROPRIATE ANALYSES ON TIME, YOU WILL NOT RECEIVE A GRADE FOR YOUR SCENE.** See Blackboard for further assistance.

E. Final Examination. (20%)

**PREPAREDNESS:**
Unprepared students will be given no credit for the assignment. Acting is not about trying to remember lines in class—it’s about demonstrating what has been appropriately researched and rehearsed.

**YOU MAY NOT SUBMIT PAPERS TO THE INSTRUCTOR VIA EMAIL—UNLESS SPECIFIED IN THE SYLLABUS.** A written, typed, and/or scanned 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 2:00 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 missed quizzes, assignments, or in-class activities. DO NOT ASK. 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.)
Rehearsals Outside of Class: It is the nature of acting classes that material will often need to be prepared/rehearsed outside of class. It is imperative that partners collaborate on a rehearsal schedule and adhere to it during the rehearsal process. This rehearsal schedule should include “lines off” dates, blocking dates, run-through dates, outside-eye performances, etc. If the instructor is informed of rehearsal issues amongst partners, several things will become part of the conversation: rehearsal journals, evidence of missed rehearsals, a copy of the rehearsal schedule, and perhaps copies of emails or text messages between partners attempting to fix the situation. In short—address rehearsals early in the process, commit to them—and fix rehearsal issues early before they become a problem.

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 misconduct or dishonesty, such as plagiarism or cheating will receive an “F” for the assignment, and, if the situation warrants it, for the entire course.

Definition of Academic Misconduct

Academic Misconduct is engaging in an act that violates the standards of the academic integrity policy as described in the Student Code of Conduct and Procedure for Academic Misconduct Cases. In addition, any behavior specifically prohibited by a faculty member in the course syllabus or class discussion may be considered as academic misconduct.

a. CHEATING:
Cheating is intentionally using or attempting to use unauthorized materials, information, notes, study aids or other devices or materials in any academic exercise.

Examples of Cheating: Copying from another student's paper or receiving unauthorized assistance during a quiz, test or examination. Using books, notes, note cards, or other devices (e.g., calculators, cell phones, or computers) when these are not authorized. The acquisition, without permission, of tests or other academic material belonging to a member of the University faculty or staff. Unauthorized collaboration on exams.

b. PLAGIARISM:
The intentionally, knowingly or carelessly presenting the work of another as one's own. Exception is made when the ideas, information, etc. are common knowledge.

Examples of Plagiarism: Using another's work from print, web or other sources without acknowledging the source. Quoting from a source without citation. Using facts, figures, graphs, charts or information without acknowledgement of the source.

c. MULTIPLE SUBMISSIONS:
The submission of substantial portions of the same work (including oral reports) for credit more than once without authorization from instructors of the class for which the student submits the work.

Examples of Multiple Submissions: Submitting the same paper for credit in two courses without instructor permission. Making minor revisions in a credited paper or report (including oral presentations) and submitting it again as if it were new work.

d. COMPLICITY:
Intentionally or knowingly helping or attempting to help another to commit an act of academic dishonesty.

Examples of Complicity: Knowingly allowing another to copy from one’s paper during an examination or test. Distributing test questions or substantive information about the material to be tested before a scheduled exercise. Deliberately furnishing false information.

e. FABRICATION, FALSIFICATION, OR FORGERY:
The intentional and unauthorized altering or inventing of any information or citation that is used in assessing academic work.

Examples of Fabrication, Falsification, or Forgery: Inventing, counterfeiting or omitting data and/or results such that the research is not accurately represented in the research record. Falsely citing the source of information. Altering the record of or reporting false information about practicum or clinical experiences. Altering grade reports or other academic records.
NOTICE TO STUDENTS WITH DISABILITIES: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

ACADEMIC ADVISING: The College of Liberal Arts 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 Website 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**

It is your responsibility to frequently check Blackboard for updates & changes to the syllabus. Syllabus is subject to change.

<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>FOCUS</th>
<th>ASSIGNMENTS</th>
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</table>
| Wed  | 8.27  | Acting, Style, Stanislavsky & Purpose       | • Due: Syllabus Signature Page  
• Due: Syllabus quiz due via Blackboard by noon 9.9  
• **AUDITIONS:** 8.29-8.30 |
| Mon  | 9.1   | Purpose and Status                         | • Due: OUTLIERS reading (Blackboard)  
• Due: A DOLL’S HOUSE (Blackboard) |
| Wed  | 9.3   | Character Analysis / Given Circumstances / Ground plan | • Due: Blumenfeld Part 1: Pages 3-57, 61-70 |
| Mon  | 9.8   | Status                                     | • Due: Status chapter (Blackboard) |
| Wed  | 9.10  | Status & Specificity                       | • Status scenes  
• Due: THE IMPORTANCE OF BEING EARNEST (Blackboard) |
| Mon  | 9.15  | Status & Specificity                       | • Status scenes  
• Due: Blumenfeld Chapter 8: Pages 277-351 |
| Wed  | 9.17  | Status & Specificity                       | • Status scenes |
| Mon  | 9.22  | Status & Specificity                       | • Status scenes |
| Wed  | 9.24  | Victorian Accessories & Social Etiquette   | • Victorian business scene |
| Mon  | 9.29  | Victorian Accessories & Social Etiquette   | • Victorian business scene |
| Wed  | 10.1  | Victorian Accessories & Social Etiquette   | • Victorian business scene  
• **SHOW 1: THE WINTER’S TALE** 10.7-10.12 |
| Mon  | 10.6  | Victorian Accessories & Social Etiquette   | • Victorian business scene  
• **SHOW 1: THE WINTER’S TALE** 10.7-10.12 |
| Wed  | 10.8  | Elizabethan                                | • Due: Blumenfeld Chapter 5: Pages 131-165  
• Due: Elizabethan Graded discussion--HAMLET  
• In class: Shakespeare Bootcamp |
| Mon  | 10.13 | Elizabethan                                | • Graded discussion HAMLET Acts 1-2  
• Due: Acts 1-2 scene previews  
• Due: Acts 1-2 Groundplan & Given Circumstances. |
| Wed  | 10.15 | Elizabethan                                | • Graded discussion HAMLET Act 3  
• Due: Act 3 scene previews  
• Due: Act 3 Groundplan & Given Circumstances. |
| Mon  | 10.20 | Elizabethan                                | • Graded discussion HAMLET Acts 4-5  
• Due: Acts 4-5 scene previews  
• Due: Acts 4-5 Groundplan & Given Circumstances. |
| Wed  | 10.22 | Elizabethan                                | • Due: HAMLET Performances Acts 1-2  
• Due: Complete HAMLET character analysis due: Blumenfeld Pages 61-70. (This may be part of your rehearsal journal.)  
• Due: Photocopy/scan of Rehearsal journal  
• Due: 3rd eye observation notes/rubric due |
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<tr>
<td>Mon</td>
<td>11.3</td>
<td>Restoration scavenge hunt. Class meets in library.</td>
<td>♦ Due: Blumenfeld Chapter 6: Pages 167-206</td>
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<tr>
<td>Wed</td>
<td>11.5</td>
<td>Restoration/ Molière</td>
<td>♦ In-class scene work</td>
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<tr>
<td>Mon</td>
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<td>Restoration/ Molière</td>
<td>♦ In-class scene work</td>
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<tr>
<td>Mon</td>
<td>11.17</td>
<td>Restoration Dinner &amp; Dance 6-10 p.m. Warren Theatre</td>
<td>♦ YOU MUST RESERVE THIS DATE ON ALL 10-MINUTE / CAPSTONE REHEARSAL SCHEDULES. CONFLICTS WILL NOT BE HONORED FOR ABSENCES. ♦ Due: Restoration Analysis and Scene/Monologue</td>
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<td>Wed</td>
<td>11.19</td>
<td>Restoration Review</td>
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<tr>
<td>Mon</td>
<td>11.24</td>
<td>Play Festival TECH</td>
<td>♦ No class: Observe/Participate with Dance Demo, Play Festival, &amp; Capstone rehearsals</td>
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<tr>
<td>Wed</td>
<td>11.26</td>
<td>Play Festival TECH</td>
<td>♦ No class: Observe/Participate with Dance Demo, Play Festival, &amp; Capstone rehearsals</td>
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<tr>
<td>Thurs</td>
<td>11.27</td>
<td>Thanksgiving</td>
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<tr>
<td>Mon</td>
<td>12.1</td>
<td>Final Performance Review</td>
<td>♦ Discussion: Play Festival &amp; Capstone Rehearsals</td>
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<tr>
<td>Mon</td>
<td>12.8</td>
<td>FINAL EXAM 1:45-4:15 p.m.</td>
<td>♦ Due: Final Performance Medley ♦ Due: 3rd eye observation notes/rubric due</td>
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</table>
HOW TO BE SUCCESSFUL IN
ACTING 3: PERIOD STYLES:

✅ Attend class.
✅ Keep up with your syllabus. (It’s always on Blackboard.)
✅ Read the assigned material in advance—and not 30 minutes before class.
✅ Use highlighters and make notes in the margins of everything you read.
✅ Contribute to class discussions.
✅ Keep an acting journal. (How do I do this, you ask? Read Uta Hagen’s Chapter 23. It’s on Blackboard in the Character Analysis folder.)

✅ Do your actor homework:
  - Read the play often
  - Do a thorough character analysis throughout the process—not 10 minutes before it’s due.
  - Read “about” the play:
    - The history of the play
      - The playwright
      - Reviews of the plays
      - How has the play been received over time?
    - The world of the play:
      - The time period
        - Status roles
        - Beliefs
        - Music
        - Art
        - Fashion
        - Trends
        - Politics
        - Religion
        - Occupations, Etc...

✅ Once your scene partners are assigned, do the following:
  - Exchange contact information: cell phone / email / twitter id / Facebook / etc...
  - Put together a rehearsal schedule and commit to it.
  - Communicate with your partner(s) regarding rehearsal expectations:
    - When is the first read-through? The second read-through?
    - When should lines be off?
    - What will the ground plan look like?
    - Who will get props?
    - How will you acquire costume accessories?
    - Who will research various aspects of the time period, etc...?
    - What day will you have a pre-class critique of your performance by an outsider?

✅ Journal your rehearsals:
  - What worked well...and why?
  - What didn’t work well...and why?
  - What do you want to accomplish next time?
  - Does the process of creating truthfulness with specificity get easier for you? Or more difficult? Why/why not?
  - How can you add more specificity to your role?

✅ Get an “outside eye”—someone else to watch and critique your scene in a run-through during a rehearsal.

✅ Meet with the instructor during office hours if you need advice, assistance, dramaturgical help, etc...
I have read the entire syllabus for THEA 3375, ACTING 3: PERIOD STYLES, Fall 2014. 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 communication and changes regarding the class and syllabus will be posted on Blackboard. 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.