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

Instructor: Alison Frost
Office Hours: Mon 12-1, Tues/Thurs 10-11, Wed 10-12 or by appointment.
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/acting3/
Required Textbook: HAMLET by William Shakespeare (The Arden version with footnotes.)
Various scripts—all available via library, internet, or any local/online bookstore
Blank book/notebook to serve as acting journal
Suggested Textbooks: Outliers by Malcolm Gladwell
Style for Actors by Robert Barton
The Elizabethan World Picture by E.M.W. Tillyard
Acting in Restoration Comedy by Simon Callow
Tools & Techniques for Character Interpretation by Robert Blumenfeld ISBN:0879103264

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. An
approximation of creating period clothing for scene work will be discussed throughout the semester.

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.
12. TAMUCC Facebook access: Join the Acting3 group through the TAMUCC Facebook portal: https://www.facebook.com/groups/groupsattexascorpuschristi/

GRADED EXERCISES:
A. Reading assignments, Quizzes, Guided Group Discussion, Performance Reviews and Presentations (40%)
B. Scene Showings-Class Performances/Requisite paperwork (40%)
C. Public Performances (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.

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 the beginning of class.

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. If you are partnered, you and the partner will perform for the instructor outside of class—but only the partner will receive a grade.

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 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. **FACTORICATION, 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.

Adapted from Florida State University Academic Honor Policy, used with permission of and our thanks to Dr. Jennifer Buchanan, Associate Dean of the Faculties Reference: Florida State University, Academic Honor Policy -http://academichonor.fsu.edu/policy/policy.html

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**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 website (http://cla.tamucc.edu/about/student-resources.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   | 8.24 | Acting, Style, Stanislavsky & Purpose      | ❑ **DUE:** Syllabus Signature Page  
       |      |                                            | ❑ **DUE:** General Auditions: 8.26-8.27                                    |
| Mon   | 8.29 | Style                                      | In class: scene work                                                        |
| Wed   | 8.30 | Status                                     | ❑ **DUE:** Status chapter (Text is on Blackboard)  
       |      |                                            | ❑ **DUE:** Status assignment (Directions are on Blackboard)  
       |      |                                            | Bring printed copy of answers to class.                                   |
| Mon   | 9.5  | LABOR DAY: NO CLASS                        |                                                                            |
| Wed   | 9.7  | Status & Specificity                       | ❑ **DUE:** Status scenes Day 1                                             |
| Mon   | 9.12 | Status & Specificity                       | ❑ **DUE:** Status scenes Day 2                                             |
| Wed   | 9.14 | Language & Verse                           | ❑ In class: HAMLET  
       |      |                                            | ❑ In class: Shakespeare Bootcamp Part 1                                   |
| Mon   | 9.19 | Language & Verse                           | ❑ In class: Shakespeare Bootcamp Part 2                                    |
| Wed   | 9.21 | Elizabethan                                | In class: HAMLET                                                           |
| Mon   | 9.26 | Elizabethan                                | ❑ In class: HAMLET Graded Discussion                                       |
| Wed   | 9.28 | Elizabethan                                | In class: HAMLET                                                           |
| Mon   | 10.3 | Elizabethan                                | In class: HAMLET                                                           |
| Wed   | 10.5 | Characterization                           | In class: scene work                                                       |
| Mon   | 10.10| Characterization                           | In class: scene work                                                       |
| Wed   | 10.12| Greetings                                  | In class: scene work                                                       |
| Mon   | 10.17| Greetings & Status                         | ❑ **DUE:** Oral Quiz over Belle Epoque play                                |
| Wed   | 10.19| Belle Epoque                               | ❑ **DUE:** Belle Epoque scene: Day 1  
       |      |                                            | ❑ **DUE:** Scene Prep  
       |      |                                            | **DUE by Midnight:** Review of GOOD FOR OTTO                              |
| Mon   | 10.24| Belle Epoque                               | ❑ **DUE:** Belle Epoque scene: Day 2  
<pre><code>   |      |                                            | ❑ **DUE:** Scene &amp; Character Analysis                                     |
</code></pre>
<p>| Wed   | 10.26| Restoration &amp; Molière                      | ❑ In class: Belle Epoque closure                                           |
| Mon   | 10.31| Restoration &amp; Molière                      | ❑ In class: scene work                                                       |
| Wed   | 11.2 | Restoration &amp; Molière                      | ❑ In class: scene work                                                       |
|       |      |                                            | ❑ In class: Restoration Dinner Assignment Discussed                         |</p>
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<tbody>
<tr>
<td>Mon</td>
<td>11.7</td>
<td>Restoration/ Molière</td>
<td>In class: scene work</td>
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<tr>
<td>Wed</td>
<td>11.9</td>
<td>Restoration/ Molière</td>
<td>DUE: Plot Points</td>
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<tr>
<td>Mon</td>
<td>11.14</td>
<td>Partner Dancing with Ed Salazar</td>
<td>Wear hard-soled shoes, long pants/rehearsal skirts</td>
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<td></td>
<td>DUE: Moliere &amp; Munchies Prep</td>
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<td>SHOW 2: PETER &amp; THE STARCATCHER: 11.15-20.16</td>
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<tr>
<td>Wed</td>
<td>11.16</td>
<td>Restoration/ Molière</td>
<td>Discussion</td>
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<td>DUE by Midnight: Performance Review of PETER..STAR.</td>
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<tr>
<td>Mon</td>
<td>11.21</td>
<td>Reading Day</td>
<td>No Class</td>
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<tr>
<td>Wed</td>
<td>11.23</td>
<td>Thanksgiving Holiday</td>
<td>No Class</td>
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<tr>
<td>Mon</td>
<td>11.28</td>
<td>Moliere &amp; Munchies: In-Class Rehearsal</td>
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<tr>
<td>Wed</td>
<td>11.30</td>
<td>Moliere &amp; Munchies: In-Class Rehearsal</td>
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<tr>
<td>Mon</td>
<td>12.6</td>
<td>Moliere and Munchies Matinee</td>
<td>Performances on the Sue Finley Stage in the Hector P. Garcia Plaza</td>
</tr>
<tr>
<td>Mon</td>
<td>12.12</td>
<td>SEC. 001 (2:00 Class)</td>
<td>FINAL EXAM 1:45-4:15 p.m.</td>
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<td>Complete exam schedule: <a href="http://registrar.tamucc.edu/Register%20for%20Classes/Final_Exams.html">http://registrar.tamucc.edu/Register%20for%20Classes/Final_Exams.html</a></td>
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<tr>
<td>Wed</td>
<td>12.14</td>
<td>SEC. 002 (3:30 Class)</td>
<td>FINAL EXAM 1:45-4:15 p.m.</td>
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HOW TO BE SUCCESSFUL IN
ACTING 3: PERIOD STYLES: THEA 3375

- 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...
TO LIVE A CREATIVE LIFE WE MUST LOSE OUR FEAR OF BEING WRONG

Joseph Chilton Pierce
I have read the entire syllabus for THEA 3375, ACTING 3: PERIOD STYLES, Fall 2016. 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.