“i always try to find something i admire about every character i play.” —ben kingsley

instructor: marco munoz
office hours: tba: 5 hours a week or by appointment.
office location: tba:
office phone: tba:
instructors’ e-mail: tba: marco.munoz@tamucc.edu
class facebook group: https://www.facebook.com/groups/acting3/
required textbook: as you like it 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
shakespeare on toast by ben crystal
actor training (2nd edition) by alison hodge isbn-10: 0415471680
using the stanislavsky system: a practical guide to character creation and period styles
by robert blumenfeld (published by hal.leonard/limelight editions)
isbn-13: 978-087910-356-6
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 classical 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 using heightened text.
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. Final Exam (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.

All papers and presentations will be graded on originality, demonstration of analysis, and attention to detail. ‘A’ grades are reserved for those presentations/papers that demonstrate forethought, research, creativity, and follow-through. Hard work doesn’t guarantee an ‘A’.

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
All Theatre and Dance courses use the same absence policy, which is as follows: Attendance in all courses is critical to every student’s academic success. For the purposes of grading, no distinction will be made between excused and unexcused absences (excluding absences for recognized religious holidays, death in immediate family, doctor’s excuse with documentation, and approved university functions.) A student’s absence affects not only their progress, but the progress of the entire class. Each absence in excess of two will lower the 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. Each student must consult with the instructor immediately to make such an exemption viable BEFORE each absence.

**Sample Attendance Policy:**
0-2 Absences: A (No change to overall grade)
3 Absences: lowers final grade from A – B, B – C, C – D, D – F
4 Absences: lowers final grade from B – C, C – D, D – F
5 or more Absences: failure of the course and/or the request to withdraw from the course

**Being on time:** means being in the classroom ready to work and discuss the coursework.

**Lateness:** Two 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 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.

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

**Disabilities Accommodations**
The Americans 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 call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**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. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

**Dropping a Class**
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. **Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course.** Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. **The last day to withdraw from this class is Friday, November 8, 2019.**

**Grade Appeals**
As stated in University Procedure 13.02.99.C2.03, **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 Procedure 13.02.99.C2.03, Student Grade Appeals. These documents are accessible online at: http://academicaffairs.tamucc.edu/rules_procedures/assets/13.02.99.C0.03_student_grade_appeals.pdf.

For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

**Academic Integrity/Plagiarism**

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade for that assignment.

**Classroom/professional behavior**

Texas A&M University–Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

**Statement of Academic Continuity**

In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.
## 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>
</tr>
</thead>
<tbody>
<tr>
<td>Mon</td>
<td>8.26</td>
<td>Acting, Style, Stanislavsky &amp; Purpose</td>
<td>DUE: Syllabus Signature Page 1.</td>
</tr>
<tr>
<td>Wed</td>
<td>8.28</td>
<td>Style</td>
<td>In class: scene work 2.</td>
</tr>
<tr>
<td>Mon</td>
<td>9.2</td>
<td>LABOR DAY: NO CLASS</td>
<td></td>
</tr>
<tr>
<td>Wed</td>
<td>9.4</td>
<td>Status</td>
<td>DUE: Status chapter (Text is on Blackboard) 3.</td>
</tr>
<tr>
<td>Mon</td>
<td>9.9</td>
<td>Status &amp; Specificity</td>
<td>DUE: Status scenes 4.</td>
</tr>
<tr>
<td>Wed</td>
<td>9.11</td>
<td>Language &amp; Verse</td>
<td>In class: Shakespeare Bootcamp Part 1 5.</td>
</tr>
<tr>
<td>Wed</td>
<td>9.18</td>
<td>Language &amp; Verse</td>
<td>In class: Shakespeare Bootcamp Part 3 7.</td>
</tr>
<tr>
<td>Mon</td>
<td>9.23</td>
<td>Language &amp; Verse</td>
<td>Moving in classic texts: Studio work 8.</td>
</tr>
<tr>
<td>Mon</td>
<td>9.30</td>
<td>Elizabethan</td>
<td>In class: Scene work 10.</td>
</tr>
<tr>
<td>Wed</td>
<td>10.2</td>
<td>Elizabethan</td>
<td>In class: Scene work 11.</td>
</tr>
<tr>
<td>Mon</td>
<td>10.7</td>
<td>Elizabethan</td>
<td>In class: Scene work 12.</td>
</tr>
<tr>
<td>Wed</td>
<td>10.9</td>
<td>Elizabethan</td>
<td>In class: Scene work 13.</td>
</tr>
<tr>
<td>Mon</td>
<td>10.14</td>
<td>Elizabethan</td>
<td>In class: Scene work SHOW 1: LET THE RIGHT ONE IN. 10.15-10.20 14.</td>
</tr>
<tr>
<td>Wed</td>
<td>10.16</td>
<td>Elizabethan</td>
<td>In class: Scene work 15.</td>
</tr>
<tr>
<td>Mon</td>
<td>10.21</td>
<td>Elizabethan</td>
<td>In class: Scene work 16.</td>
</tr>
<tr>
<td>Wed</td>
<td>10.23</td>
<td>Belle Epoque</td>
<td>Belle Epoque Reading 17.</td>
</tr>
<tr>
<td>Mon</td>
<td>10.28</td>
<td>Belle Epoque</td>
<td>Belle Epoque Reading 18.</td>
</tr>
<tr>
<td>DAY</td>
<td>DATE</td>
<td>FOCUS</td>
<td>ASSIGNMENTS</td>
</tr>
<tr>
<td>------</td>
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<td>-------------------------------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Mon  | 11.11 | Belle Epoque              | DUE: Belle Epoque scene: Day 1 / Videotape Scenes  
DUE: Scene & Character Analysis  
SHOW 2: HAMLET: 11.12-17                |
| Wed  | 11.13 | Belle Epoque              | In class: Belle Epoque: Day 2 / Videotape Scenes                                               |
| Mon  | 11.18 | Belle Epoque              | In class: Belle Epoque: Day 3 / Videotape Scenes                                               |
| Wed  | 11.20 | Belle Epoque              | DUE by Midnight: Performance Review of HAMLET. Upload through Blackboard.                      |
| Wed  | 11.27 | Reading Day               | No Class                                                                                       |
| Thurs| 11.28 | Thanksgiving              | No Class                                                                                       |
| Mon  | 12.2  | Classic Work              | Discussion / Application  
In-Class: Scene Work                                                                         |
| Wed  | 12.4  | Exam Review               | In-Class: Scene Work                                                                           |
| Mon  | 12.9  | SEC. 001 (3:30 Class)     | FINAL EXAM 1:45-4:15 p.m.  
Graded: Belle Epoque Scene  
Complete exam schedule: [http://registrar.tamucc.edu/Register%20for%20Classes/Final_Exams.html](http://registrar.tamucc.edu/Register%20for%20Classes/Final_Exams.html) |
| Wed  | 12.11 | SEC. 001 (2:00 Class)     | FINAL EXAM 1:45-4:15 p.m.  
Graded: Belle Epoque Scene  
Complete exam schedule: [http://registrar.tamucc.edu/Register%20for%20Classes/Final_Exams.html](http://registrar.tamucc.edu/Register%20for%20Classes/Final_Exams.html) |
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:
  o Read the play often
  o Do a thorough character analysis
    throughout the process—not 10
    minutes before it’s due.
  o 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
        o Status roles
        o Beliefs
        o Music
        o Art
        o Fashion
        o Trends
        o Politics
        o Religion
        o Occupations,
          Etc...

☐ Once your scene partners are assigned, do the
following:
  o Exchange contact information: cell
    phone / email / twitter id / Facebook /
    etc...
  o Put together a rehearsal schedule and
    commit to it.
  o 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:
  o What worked well…and why?
  o What didn’t work well…and why?
  o What do you want to accomplish next
    time?
  o Does the process of creating
    truthfulness with specificity get easier
    for you? Or more difficult? Why/why
    not?
  o 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 2019. 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 Marco Muñoz at the end of the first class day.