

Period Acting II

THEA 482 – Section 001
University of Wisconsin – Stevens Point
Course Syllabus, Spring 2017

Mondays & Wednesdays, 11:00 am – 12:50 pm, NFAC 283
Final Exam Period: Thursday, May 18, 8 – 10am

Instructor: Jared Hanlin

Email: jhanlin@uwsp.edu

Phone: (715) 346-3664

Office: NFAC 173

Office Hours: Tues/Thurs, 11am – 12pm
(and by appointment)

PURPOSE

In this course, students will be exploring the necessary skills for approaching and performing comedy of manners, both in its formation during the English Restoration of the 17th century and in its 19th and 20th century descendants. Students will learn how political history and cultural values shaped the creation of the genre and its conventions, and explore how to adopt the appropriate movement and behavior (the “acting style”) in order to fully live in these specific given circumstances.

LEARNING OUTCOMES

Enduring Understandings – Through this course, students will understand that...

- Style is the way in which acting choices are shaped and played, often determined by the genre of the play and the culture of the playwright.
- Acting in period styles requires research, attentiveness to convention, and willingness to explore and risk.

Essential Questions

- How do period style clothing and props inform movement needs and acting choices?
- How do we make fully realized comic choices within the context of period social behavior?

Specific Goals

- *Knowledge* – Period II students will be able to...
 - Analyze the historical and social contexts that created and defined comedy of manners from the 17th through the 20th centuries.
 - Describe and utilize the devices and components of *wit*.
- *Skills* – Period II students will be able to...
 - Effectively utilize historical knowledge and Restoration costuming in order to create authentic characterization with period appropriate behavior and movement.
 - Effectively utilize the 19th and 20th century variations on costume and “style,” including the element of farce.
 - Consistently make interesting, comic and fully physicalized choices when creating a character.
 - Consistently stay partner focused and pursue an objective with strong actions while using subtext, heightened language, and a presentational acting style.
- *Dispositions* – Period II students will...
 - Create a performance using a process-based method that values exploration and risk over a final result.
 - Work collaboratively with scene partners, classmates and the instructor, using the theatrical vernacular to facilitate achievement of these objectives.

CLASS POLICIES

Required Texts

- Vanbrugh, John. **The Relapse**. New Mermaids Edition. A & C Black, 1998.
- The full script of the play you choose to work on for your second scene.

Required Materials

- **Attire** – Dress appropriately for work in an acting class or rehearsal hall. You may get dirty, you may get sweaty. As we work, I don't want you to be limited in your participation due to discomfort, pain, or compromised modesty. Not participating because of clothing will negatively impact your grade.
- **Costumes/Props** – At the beginning of the semester, we will be procuring Restoration period costumes from the UWSP inventory, and the instructor will provide certain props. These are to be used in class explorations and during scene presentations only – you will not be able to rehearse with these items outside of class (we want to minimize the risk of loss or damage). You will need to provide your own rehearsal substitutions if necessary. Please be mindful if you are keeping props inside costumes and please make sure they are returned to the instructor at the end of class. An appropriate amount of time will be allotted at the beginning and ends of classes for getting into and out of costumes.
 - As we transition out of Restoration and into later periods, most costume needs that arise should be easily met by your personal wardrobe or the list of rehearsal clothing items you are required to own as a BFA student. However, if a special need arises, you are able to request permission to access the department's collection. See your Department Handbook for the necessary procedures (ask instructor first, then email CeCe Hill and cc instructor)
- **Notebook** – You will need a notebook and a writing utensil in class everyday for taking notes – for yourself and for your classmates.

Class Assignments & Expectations

- **Active Participation & Growth** – Includes, but not limited to: completing reading assignments on time and participating in discussion of texts and productions; a consistent willingness to engage, explore, and play in all class exercises/games with focus; being off-book when due; offering positive and critical evaluations of your own work and the work of your peers in class when asked; your growth in the practice of course techniques.
- **Oral Presentations** – We will begin the semester by researching the Restoration Period and presenting findings to the class. You will be split into four groups, each with a different topic: Political History, Social Life, Theatrical Architecture & Convention, and Language & Aesthetic. Additional presentations may be assigned at the start of the 19th/20th Century unit – TBD.
- **Performances & Tablework** – You will perform two scenes for the class over the course of the semester. Understand that a significant amount of time will be needed outside of class for rehearsal of acting material used throughout the course. Every performance will be accompanied by a typewritten character analysis (“tablework”) to be turned in at the beginning of the assigned class period – assignment details will be distributed separately. You will present each scene twice.
 - SCENE 1 – Restoration; scene/partner will be assigned from *The Relapse* by John Vanbrugh.
 - SCENE 2 – 19th and 20th Century Stylists; you will be choosing your partner and choosing your scene from a list of play options (provided separately).
 - Process for both scenes:
 - Your first showing must be off-book with clear choices made and rehearsed concerning blocking, physical business, relationship, objectives, and character physicality. After the initial presentation, we will discuss choices, work the scene, and you will receive notes for further work.
 - Your second showing must reflect an analysis and integration of the notes given and any new choices they inspired.
- **Final Exam** – Your final performance of your second scene and its associated tablework will be considered your final exam for the course.

Grade Breakdown

Active Participation & Growth.....	30%
Oral Presentation(s).....	10%
Restoration Scene.....	20%
Restoration Scene Tablework.....	10%
19 th /20 th Century Scene.....	20%
19 th /20 th Century Scene Tablework.....	10%

Grading Scale

<i>Grade</i>	<i>Percentage</i>	<i>Grade</i>	<i>Percentage</i>
A	94 – 100	C+	78 – 80
A-	91 – 93	C	74 – 77
B+	88 – 90	C-	71 – 73
B	84 – 87	D+	68 – 70
B-	81 – 83	D	60 – 67

Grading Criteria

A (91 – 100%) – Excellent Work – Student consistently demonstrates strong understanding and application of course materials and techniques. Student is consistently well-prepared for and engaged in all class activities. All assignments are completed on time with the highest degree of quality, demonstrating excellent growth.

B (81 – 90%) – Good Work – Student demonstrates good understanding and application of course materials and techniques, with minor issues in performance. Student is consistently well-prepared and engaged in all class activities. All assignments are completed on time with good quality, demonstrating a good level of growth.

C (71 – 80%) – Mediocre Work – Student demonstrates limited or inconsistent understanding and application of course materials and techniques. Student is mostly present and participates in class. All assignments are completed with enough effort to meet minimum requirements, demonstrating limited growth.

D (60 – 70%) – Poor Work – Student attempts to complete all assignments, but is unable to achieve many requirements. Student demonstrates the minimum level of effort, participation, understanding and growth for a passing grade.

F (Less than 60%) – Failure – Student does not adequately participate in class, complete assignments or adhere to assignment guidelines. No improvement evident.

Attendance & Participation

- Prompt, consistent attendance is essential to your growth in this class.
- You may miss two classes without grading penalty. Every absence thereafter will reduce your final course grade by one full letter (i.e. the best possible grade with 3 absences is a “B”, with 4 absences is a “C”, and so on).
- Six absences results in a failing grade for the course.
- There is no distinction between “excused” and “unexcused” absences in this course; save your absences for when you absolutely need them.
- Arriving more than five minutes late to class counts as half an absence.
- If you fail to deliver a performance on your assigned day, your grade on that assignment will be “0.” If you are not on-time to class and prepared to start when you are assigned to present your scene, you will not be permitted to present. Arrangements for make-up performances will **only** be made for the scene partner who was present and ready to perform on time on the assigned day.
- If there are exceptional circumstances (i.e. serious health/family emergencies), please speak with me privately. If you develop a physical ailment (injury or illness) that prevents you from participating, please still come to class and observe (unless you’re given specific orders otherwise and obtain my express permission).
- If you are late or miss a class, you are responsible for finding out what work and assignments, if any, might have been missed, by e-mailing me and/or seeing me during office hours.
- If a class should need to be cancelled due to unforeseen circumstances, I will e-mail the class and a note will be placed on the classroom door.

Safety & Comfort

You are responsible for warming up your instrument before you come to play in class – this means body and voice. Reasonable time will be given at the beginning of class to get into costume – I recommend using this time for final warm-up preparations as well. Failure to keep your voice and body healthy and limber will result in reduced creative capacity in performance (affecting your grade) and could result in injury.

In this class, students are likely to be in close physical contact with every member of the class at one point or another. I will also be working physically with students to help adjust movements and bring attention to habits. If you are uncomfortable with this at any point in the semester, please come speak with me privately, ASAP.

Emergency Response

- In the event of a medical emergency, call 911 or use the red emergency phone located outside NFAC 278 (Jenkins HR Coat Room). Offer assistance if trained and willing to do so. Guide emergency responders to victim.
- In the event of a tornado warning, proceed to the lowest level interior room without window exposure – the restrooms next door.
- See www.uwsp.edu/rmgt/Pages/em/procedures/other/floor-plans for floor plans showing severe weather shelters on campus. Avoid wide-span rooms and buildings.
- In the event of a fire alarm, evacuate the building in a calm manner. Meet across Portage Street in Parking Lot R. Notify instructor or emergency command personnel of any missing individuals.
- Active Shooter – Run/Escape, Hide, Fight. If trapped: hide, lock doors, turn off lights, spread out and remain quiet. Follow instructions of emergency responders.
- See UW-Stevens Point Emergency Management Plan at www.uwsp.edu/rmgt for details on all emergency response at UW-Stevens Point.

UWSP Community Bill of Rights and Responsibilities

UWSP values a safe, honest, respectful, and inviting learning environment. In order to ensure that each student has the opportunity to succeed, we have developed a set of expectations for all students and instructors. This set of expectations is known as the *Rights and Responsibilities* document, and it is intended to help establish a positive living and learning environment at UWSP. Look here for more information:

<http://www.uwsp.edu/stuaffairs/Pages/rightsandresponsibilities.aspx>

Academic integrity is central to the mission of higher education in general and UWSP in particular. Academic dishonesty (cheating, plagiarism, etc.) is taken very seriously. The minimum penalty for a violation of academic integrity is a failure (zero) for the assignment. For more information, see the USP “Student Academic Standards and Disciplinary Procedures” section of the *Rights and Responsibilities* document, Chapter 14, which can be accessed here:

<http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/SRR-2010/rightsChap14.pdf>

Americans with Disabilities Act

The Americans with Disabilities Act (ADA) is a federal law requiring educational institutions to provide reasonable accommodations for students with disabilities. For more information about UWSP’s policies, check here:

<http://www.uwsp.edu/stuaffairs/Documents/RightsRespons/ADA/rightsADAPolicyinfo.pdf>

If you have a disability and require classroom and/or exam accommodations, please register with the Disability and Assistive Technology Center and then contact me at the beginning of the course. I am happy to help in any way I can. For more information, please visit the Disability and Assistive Technology Center, located on the 6th floor of the Learning Resource Center (the Library). You can also find more information here:

<http://www4.uwsp.edu/special/disability/>

Religious Beliefs

Religious beliefs will be accommodated according to UWS 22.03 as long as the student notifies the instructor within the first three weeks of the beginning of the semester with the days or dates on which he/she wishes to request relief from an examination or academic requirement.