

University of Florida — School of Theatre and Dance

ACTING 5 – PERIOD STYLES 2

High Style and The Contemporary Actor

TPP 4144

T/R, period 6-8, 12:50 – 3:50 pm

Location: G14

Academic Term: Spring 2024

Professor: Michelle Bellaver

Email: mbellaver@ufl.edu

OFFICE LOCATION: McCarty C 302

OFFICE HOURS: Tuesday and Thursdays 4 – 4:45pm

COURSE DESCRIPTION

Experimentation and experience with classic dramatic literature: analysis and performance. Coursework includes stylistic work in Ancient Greek drama, 19th Century Realism and 20th Century Non-Realistic Styles.

COURSE PRE-REQUISITES

Prereq: TPP 4140 with a minimum grade of C and Theatre major.

COURSE OBJECTIVES

1. To provide the student with experience in stylistic performance techniques.
2. To connect a lineage of performance styles from the Ancient Greeks to Chekhov to the heightened reality of Absurdism.
3. To develop an understanding of the theatrical conventions and the performance directives (vocal, physical, intellectual, emotional) inherent in the script.
4. To apply the principles of analysis, rehearsal and performance within the conventions of the style script, making informed and appropriate stylistic choices.
5. To apply principles of period research, analysis, and the scoring of a role in the development of a character.

COURSE REQUIREMENTS: Full participation in class exercises.

Rehearsals: Students are expected to prepare and rehearse scenes in and outside of class for in class performances.

Performances: Various partner/ensemble scenes from dramatic literature will be evaluated for grading purposes. Scene work not prepared or presented for and of the “Rounds” and/or “Performance Rounds” will receive a maximum grade of 70% for that entire assignment provided that all work has been completed.

REQUIRED TEXTBOOKS

Please wait until first day of course meeting to purchase books. Further instructions await you.

ACTING WITH STYLE, 3rd edition. Harrop and Epstein. ISBN # 978-0205295821

JOURNAL

You will keep a journal wherein you will take notes on class lectures, discussions, rehearsal round feedback notes, performance reflections, and “Reflection Pages”.

“Reflection Pages” are to be written in your journal after class on Thursdays. This is detailed, separate writing in your course journal that is a reflection on what you’ve physically, intellectually, and emotionally experienced during the exploration of the concepts in class and the connection of those concepts during your performances and the work of your colleagues.

Each weekly entry should be 2 pages long. Please mark the top of these pages “Reflection Journal – date”.

Weeks of Reflection Journals: Weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14,

These reflection pages should be investigative in your use of self and reflect the intellectual depth of that investigation.

Assignment	Total Points	Percentage of Final Grade
“ROUNDS” Rehearsal and Performance of 4 Scenes (broken down below)		
Scene 1 Ancient Greece	55	20%
Scene 2 19 th Century Realism/Chekhov	55	20%
Scene 3 Epic Theatre and Absurdism	55	20%
Personal Reflection Paper	10	4%
Attendance (28 class meetings)	56	20%
Reflection Pages in Journal (13 entries)	26	9%
Participation	20	7%
Attendance	58	%
TOTAL	277	100%

PERFORMANCE ASSIGNMENTS

Analysis and Score/ Rehearsal and Performance Rounds:

The five scenes break down as follows:

15 points for “Script Score and Analysis” paperwork

10 points for rehearsal round 1

10 points for rehearsal round 2

20 points for performance round

SCENE PRESENTATIONS

The scenes will be workshopped in two rehearsal rounds, followed by a performance round. All rounds must be performed on the scheduled day as listed in the course outline. You should always be ready to perform on the first day of a ‘Round’ regardless if you perform or not. Before a scene may be workshopped in class, the script analysis and the scoring of the scene must be turned in. There are no exceptions to this rule.

The minimum requirements are as follows:

Rehearsal (Round One and Two): four hours of focused rehearsal (two hours per round)

1. Completed “Script Score and Analysis” assignment document must be turned in on Canvas on the day before Round 1s. Assignment must be typed and uploaded to Canvas as a pdf. Do not send me links to a document on google drive.
2. Thoroughly memorized lines for first round.
3. Simple, logical blocking.
4. Evidence that “The Rules” have been considered and used.
5. Evidence that 4th Circle has been used in consideration of the style.
6. An intelligent understanding of the text and story.
7. Emotional, vocal, and physical choices that evolve out of your research and understanding of the text.

Performance (Final Round): four additional hours of rehearsal

1. Evidence that suggestions from round one have been carefully incorporated.
2. Work must have evidence of specificity and precision of use of “The Rules”.
3. Movement and voice must reflect thoughts, actions, and emotions of the character and the style of the play.
4. Clarified objectives, tactics, and obstacles.

ATTENDANCE POLICY and CLASS EXPECTATIONS

The last day of class is Tuesday, April 23rd. A course schedule will be provided separately.

The university recognizes the right of the instructor to make attendance mandatory and require documentation for absences (except for religious holidays), missed work, or inability to fully engage in class. After due warning, an instructor can prohibit further attendance and subsequently assign a failing grade for excessive absences over three absences.

This is an experiential class. You are expected to attend class daily and be on time. Tardiness is disruptive to a class of this nature. If you are going to miss class or be late, you will need to inform me via email BEFORE class starts.

Here is my policy:

Each class meeting is worth 2 points.

TARDIES:

You are allowed ONE tardy. You must email me before class.

If you enter the room after the roll-call has been completed, you will be considered tardy. If you enter the room any time after 20 minutes of the official start of the class, you will be marked absent for that class day. All tardies will result in 1 point removed for the class meeting in which the tardy took place.

****A student who arrives to class “on time” but then has to leave to change will accept a tardy. (“I’m here but I’m going to the bathroom,” means you are NOT here. You will be marked tardy).**

3 tardies = one absence

ABSENCES:

You are allowed ONE unexcused absence. You must email me before class.

You are allowed ONE excused absence. You must email me before class.

Any student that acquires 3 absences (combined excused or unexcused and/or accumulation of tardies) will be required to meet with this course’s instructor and/or area faculty coordinator to discuss the student’s continued participation in the course. For Majors: Failure to attend this meeting will result in Artistic Probation.

Your ONE excused absence must be accompanied by appropriate written official documentation and include the following reasons:

- Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
- Serious immediate family emergencies
- Special curricular requirements (e.g., judging trips, field trips, professional conferences)
- Military obligation
- Severe weather conditions
- Participation in official university activities such as music performances, athletic competition or debate.
- Court-imposed legal obligations (e.g., jury duty or subpoena)

Religious observances do not require documentation and are always excused. But, to help organize accommodations, students must inform the instructor by the end of the second week of classes of religious observances of their faith that will conflict with class attendance this semester.

MAKE UP WORK

Performance assignments must be performed on time for the sake of your ensemble and/or partner. You will not be able to receive a “make up” grade except under extenuating circumstances at the judgment of the instructor. Because the course depends on the co-operation of the ensemble, it is imperative that work be presented ON TIME. In the event that an absence is known in advance, you must make arrangements with the professor and your scene partner to present the work early.

Written work must be turned in on time via Canvas. For each day you are late turning in your written assignments Canvas will deduct 10%.

DECORUM

Your work in class is a major part of your grade. This includes your classroom and out of class rehearsal decorum because it strongly impacts the quality of instruction for you and your partners. You are expected to show respect for yourself, your partners, the professor, and the art and craft of theatre. You are also expected

to respect the spaces in which we work by preparing the space for work and clearing it after you finish working.

**** Food is not permitted in class.** Eat before or after class, not in class. Bottled water and a flip-top thermal travel mug with warm tea with honey (for vocal care) are allowed.

CELL PHONES AND OTHER ELECTRONIC DEVICES

These must be turned off before the beginning of each class. It is strongly recommended that they be turned off before entering the classroom.

REQUIRED DRESS

Since this is a class in Period Style performance, it will be necessary for all students to have the appropriate clothing (rehearsal quality “costume”) to explore and master the work. The following items are required for the course and will be used in your careers as professional actors after school. Keep these items in good shape and care and you will have them for decades to come.

**** Workshop studio lab explorations – come dressed ready to be active in body and voice explorations on the floor and for contact improvisation. Dress comfortably and well-covered so you can move without inhibition. Not having the correct clothing for explorations or costumes for scene work will be a reduction of your attendance grade by 1 point for that date.**

****For Rehearsal Rounds and Performance Rounds:**

The Greeks:

We will be exploring contemporary translations of the plays, and thus, we will explore a contemporary silhouette.

All: contemporary clothing in primarily monochrome scale colors. No shoes or socks.

Chekhov/19th Century Realism:

The time period is narrow: late 19th century Russia. The silhouette of the time period is specific and adherence to it helps train the actor in the style and respect the text. Please prepare as follows:

Female identified characters: floor length skirt (stiff cotton), tank top or t-shirt (tightly fitted) or high-collar, long sleeve blouse, black leggings, over-bust corset, and low-heeled “character” style shoes or boots. **Corset training will be included in the course. Please have corsets by February 6th.**

Male identified characters: long sleeve button-up shirt, close fitting button-up suit-vest, long dress pants, and “lace-up” hard-soled dress shoes/boots.

Epic/Absurdism:

The plays we will perform explore a range of time periods in the world of the play and thus your costume should reflect that sensibility.

All: Clothing that matches the archetypes and time-periods of the characters, i.e. the clown, the misfit, the outcast, the various echelons of a debauched society.

We will have a costume reveal day “FASHION SHOW” before the rounds so you can share your choices as a part of your research and dramaturgy. Please order special costume items well in advance so that you have them in time for the “Workshop Studio Lab Explorations”/”FASHION SHOW” listed in course outline.

If you have any questions on what you will need for your explorations in class or purchase/order, please come see professor privately to collaborate on the suitability for character work in this course.

TEACHING METHOD

There will be assigned readings and discussions of text materials, practical exercises, character studies, research of historical elements relevant to the playing of the style. There will also be the traditional coaching/working of scenes. The unique nature of heightened acting requires a different vocal and physical vocabulary, which must be in place before the character can be fully created. Therefore, particularly in the rehearsal round, you will often be directed in order to realize the style. This can be frustrating when you are simultaneously trying to acquire the style skills and to create your character. Every effort will be made to distinguish between coaching and directing. Your responsibility is to be willing to try the notes, suggestions, and directions in a collaborative fashion.

Work presented will always be followed by feedback sessions:

“REHEARSAL ROUNDS 1 & 2”

- 1) Self-reflection: explaining what was clear/unclear, honest, truthful about your work and what needs attention for subsequent work. This is your opportunity for honest assessment on what was working and not working during the presentation using the acquired vocabulary of the style/course.
- 2) Professor Feedback: an opportunity for clarity on what was clear or unclear in the performance and what supported the story/text and use of style and acting technique. What resonated in moments of idiosyncratic creative art as witnessed by professor. This is with the intention of facilitating more specificity and precision in performance making and letting go of some “contemporary habits” that may get in the way of exploring the style of work/text. This is often followed by working bits of the scene to help the notes ‘land’.

“PERFORMANCE ROUNDS”

- 1) Cohort Feedback Circle: the cohort explores what they saw in each other’s work using the terminology of course re: the styles and acting technique explored. What was clear, honest/true, specific. Moments of brilliance. This is meant to be a positive round table discussion.
- 2) Professor Feedback: What I witnessed as true, honest, specific and a ‘packing up’ of the style.

GRADING

Grading will be evaluated and will be based on methods and requirements listed above, as well as quality of work, approach, enthusiasm, development, completion of all assigned work, and the student’s ability to express written and oral knowledge concerning the course topics. Final grades will be based on above criteria, evaluation and assessment of each student’s attitude toward the work, and the individual development of each student throughout the semester.

GRADING SCALE

Letter grade	
A	93 - 100
A-	90 - 92
B+	88 - 89
B	83 - 87
B-	80 - 82
C+	78 - 79
C	73 - 77
C-	70 - 72
D	60 - 69
E (failing)	59 or below

STUDENTS REQUIRING ACCOMMODATIONS

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

COURSE EVALUATION

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://gatorevals.aa.ufl.edu/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://gatorevals.aa.ufl.edu/>.

UNIVERSITY HONESTY POLICY

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Student Code of Conduct is available at:

<http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

SOFTWARE USE

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

STUDENT PRIVACY

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see:

<http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

CAMPUS RESOURCES:

Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

On-Line Students Complaints: View the Distance Learning Student Complaint Process.

PARTICIPATION RUBRIC

Total points for the below categories = up to 10pts. Per category, totaling 40 pts. for 4 categories.

CRITERIA	EXEMPLA RY 5-4.1	PROFICIENT 4.0-3.1	DEVELOPING 3.0-2.1	UNSATISFACTORY 2.0-0.0	SCORE
Frequency of Participation	Proactively and regularly contributes to class discussion; initiates discussion on issues related to class topic.	Sometimes contributes proactively to class discussion; asks questions and responds to direct questions.	Rarely contributes to class discussion; seldom volunteers but responds to direct questions.	Never contributes to class discussion; fails to offer relevant responses to direct questions.	
Preparation	Consistently well-prepared with all assignments completed; demonstrated preparation with notes, observations, & questions.	Arrives fully prepared with some frequency; partially prepared at other times; inconsistent demonstration of preparation through notes, observations & questions.	Demonstrates infrequent completion of assignments and readings; often has not completed assignments or prepared notes or observations.	Exhibits little evidence of having read or thought about assigned material.	
Listening Skills	Listens attentively and actively as indicated by comments that often built on others' remarks; contributing to class dialogue	Some evidence of active, attentive listening in remarks	Listens very infrequently and without attention to concept or detail, as indicated by polls & comments that are often loosely related to others' remarks.	Rarely or does not listen to others; did not pay attention while others speak; comments did not contribute to class dialogue, engages in activity unrelated to class.	

Quality and Relevance of Contribution	Comments always insightful & constructive, balanced between general impressions, opinions, & thoughtful analysis; uses appropriate terminology.	Comments mostly insightful & constructive, occasionally too general or not relevant; mostly uses appropriate terminology.	Comments are sometimes insightful & constructive, with occasional signs of insight; comments often general and rarely use appropriate vocabulary.	Comments are uninformed and counter-productive; almost never uses appropriate vocabulary; heavy reliance on uninformed opinion & personal taste.	
				TOTAL	XX/20