

Suit the action to the word
and the word to the action.

- WILLIAM SHAKESPEARE (*HAMLET III ii*)

Trust what speaking the
text reveals to you.

- VALERIE CLAYMAN PYE

Unless you connect to the
text, the audience won't be
able to connect to you.

-PATSY RODENBURG

How to make the Audience
Listen: tell the story, play
the argument, ask the
question, aim for the full
stop, fresh mint the images,
own the words, respect the
monosyllables, go for the
antithesis.

-John Barton and Gregory Doran

UWSP School of Performing Arts
 Department of Theatre and Dance
 Monday/Wednesday 11:00 p.m.-12:50 p.m.

Fall 2022
 3 credits
 NFAC 283

“The Public and Private Converge in Poetry”

THEA 481.1 Period Styles I

SYLLABUS AND CALENDAR

Instructor:

Elizabeth Parks
 NFAC 171, eparks@uwsp.edu

Contacting the Instructor:

Please allow up to 48 hours for a response to emails or voicemail messages.

Office Hours and Schedule:

Monday	Wednesday	Friday
1:30 p.m.-2:30 p.m.	1:30 p.m.-2:30 p.m.	10:30 a.m.-12:00 p.m. 3:00 p.m.-4:30 p.m.

Required Texts:

For Rent or Purchase:

- ***Speaking Shakespeare*, by Patsy Rodenburg** (also available on hold at the library, 3-day limit)
- ***Unearthing Shakespeare* by Valerie Clayman-Pye**
- ***Style for Actors*, by Robert Barton**

Provided on Canvas:

- ***Actions: The Actor's Thesaurus*, by Marina Caldarone and Maggie Lloyd-Williams**
(Provided for you)

Required Viewings:

- *Playing Shakespeare: An Actor's Guide*, by John Barton
- 2 Using the Verse <https://www.youtube.com/watch?v=H3rMaHqH2TE>
- 3 Language and Character <https://www.youtube.com/watch?v=4V18sryRXik>
- 4 Set Speeches and Soliloquies <https://www.youtube.com/watch?v=bWt54ABOdzg>

Course Description: Theory and Practice of acting verse and other drama written before 18th century; Shakespeare Plays.

In Addition: Working to cultivate a space of BELONGING, AGENCY, COMPASSION, AND ARTTISTIC CURIOSITY, we will explore and experience the plays and performance of Shakespeare as vivid poetic tapestries full of dramatic storytelling. Guided by Shakespeare’s prosody and multiple approaches (Clayman Pye, Rodenburg, and John Barton (RSC)) you will enhance your ability to make clear choices as an actor/auteur and to develop your unique approach to performing Shakespeare with skill.

Questions explored in this course include, but are not limited to:

1. What is “Style “and or Period Acting?
2. What skills do I need to skillfully perform Shakespeare’s works?
3. What acting hints are inherent in the language of Shakespeare’s plays?
4. How can I employ physical, vocal, and acting training to performing Shakespeare’s plays?
5. Why is entering the world of Elizabethan England important to acting Shakespeare’s texts?
6. Are Shakespeare’s plays really *that* different from other plays?
7. **How can we find ourselves in characters that are 406 years old?**
8. **What makes people want to keep performing this material?**
9. **How can we transform the text?**

Other questions YOU want to add?

Course Learning Outcomes:

In accordance with the Program Curriculum and Program Learning Outcomes (PLO), at the conclusion of this course, students will be able to:

PLO 1: Knowledge of Theatre

Demonstrate knowledge of the conventions, historical and contemporary perspectives, and cultural practices in Elizabethan theatre and the poetic and dramatic devices of William Shakespeare.

PLO 2: Analysis and Rehearsal

Analyze the poetic and dramatic devices of William Shakespeare’s writing in order to rehearse various Shakespeare roles.

PLO 3: Performance and Creative Expression

Craft Performances of various Shakespeare texts and roles by:

- a. Utilizing language, sound, and poetry analysis to understand and develop one’s performance.
- b. Implementing concepts and practices such as (but not limited to) Telescoping, Alliteration, Assonance, Antithesis, Status, Monosyllable, Elliptical Energy, and Private and Public Worlds in rehearsing to perform Shakespeare

PLO 4: Professionalism

Practice Professionalism by effectively communicating and collaborating with others and adhering to professional practices and standards in the field.

PLO 5: Evaluation

Use terms and concepts such as (but not limited to) Telescoping, Alliteration, Assonance, Antithesis, Status, Monosyllable, Elliptical Energy, and Private and Public Worlds to evaluate one's own performance and the performance of others to refine one's own creative process.

Other OUTCOMES YOU want to add?

1. Memorization of Shakespeare

The Outcomes listed above will be assessed as follows:

Assignments and Grading:

Students will grade THEMSELVES on:

1. Engagement, Preparedness, and Professionalism

This includes but is not limited to:

- i. Please reserve eating for before or after class or on a break.
- ii. Wearing appropriate attire for class. (see policy below)
- iii. Doing assigned homework including readings, videos, analysis assignments, and being prepared to discuss them IN CLASS.
- iv. Engaging in all in-class activities to the best of your ability.
- v. Engaging in professionalism and courtesy
- vi. Completing written assignments *before* class
- vii. Providing respectful feedback to oneself and others

2. Watch and Evaluate Three UWSP Productions

Complete a short, (200-250 word) written evaluation of THREE performances this semester. Focus your evaluation on one or two of the following: 1) Consonant NRG 2) Playing of the Thoughts 3) Playing of Status 4) Use of speech as a manifestation of character 5) Use of speech and sounds to pursue objectives 6) Groundedness and skillful use of energy rather than being at the mercy of it. PLEASE SEE THE CALENDAR FOR WINDOWS OF SUBMISSION.

- i. *The Wolves*- 10/21-10/23, 10/27-10/29
- ii. *A Christmas Carol* 12/2-12/4, 12/8- 12/10
- iii. Extra Credit-
 1. *Murder on the Orient Express*- 9/29-10/2- 50 points
 2. *Afterimages*- 11/10-11/13- 50 points

3. Watch and Evaluate Three Shakespearean Productions

Watch and write a 400–500-word response to the performance noting what was valuable, what questions were answered by watching the performance, and what questions still remain about how YOU can perform these period plays. PLEASE SEE THE CALENDAR FOR WINDOWS OF SUBMISSION.

These plays include:

- a. [Shakespeare Solos](#)- Please watch three.
- b. [Tempest](#) in Women's Prison (Digital Theatre +)
- c. [Macbeth \(Tara Arts\)](#) (Digital Theatre +)

- 4. Scanning parts of Act 1 Scene 2 of The Tempest-** to practice scansion you will scan approximately 5 pages of text from The Tempest.

Students will be graded BY THE PROFESSOR on:

5. Performances and Self-Reflection

- a. Perform a Sonnet written by Shakespeare. Choose from 29 or 18
- b. Perform a Monologue written by Shakespeare
- c. Perform a Scene written by Shakespeare

6. Performance Preparation: Analyze dramatic texts using techniques outlined in class for

- a. a Sonnet written by Shakespeare
- b. a Monologue written by Shakespeare
- c. a Scene written by Shakespeare.

7. Meetings

- a. In lieu of a written journal, students will meet with the instructor once a month for 20-25 minutes to discuss class exercises, concepts, questions, challenges etc.
- b. Three one-on-one meetings (one in September, October, and November)
- c. The December meeting will be 1 hour with you and your scene partner.
- d. Students must be prepared with two things to focus the conversation on *their* needs. Topics or focal points can range from: a question, a confusion, discussing a concept, practicing an exercise, coaching a performance project. When in doubt, be prepared to answer: “How can this time be useful for you?” and “How can I supportively challenge you?”

8. Outside of Class Events

- a. Please attend at least three of the seven events scheduled this semester. Bring some proof of attendance to the instructor. Other event details coming soon!
 - i. Keith Hamilton Cobb performance 9/16 1:30 and 7:00pm
 - ii. Creg Sclavi 9/23- 2-5 in NFAC 221
 - iii. Empathetic Discourse: AAA Long Table, 9/30 12:00-1:30, location TBD

To offset meetings, seeing productions, and attending outside of class that you must attend **we will not meet** for TWO regularly scheduled class sessions: Proposed dates are Wednesday October 20th and Wednesday November 10th.

	<u>Assessment</u>	<u>Points</u>
Students Grade Themselves	1. Engagement, Preparedness, and Professionalism	300
	2. Three Shakespeare Performance Evaluations (50 pts each)	150
	3. Two Evaluations of UWSP Productions (50 pts each)	100
	4. Sonnet Preliminary Score	50
	5. Scanning parts of <i>The Tempest</i>	100
	Subtotal	700
Graded by the Professor	6. Written Analysis for Sonnet	100
	7. Sonnet Performance and Reflection	100
	8. Written Analysis for Monologue	100
	9. Monologue Performance and Reflection	100
	10. Written Analysis for Scene	100
	11. Scene Performance and Reflection	100
	12. One-on-one meetings (25 points each)	100
	13. Outside of Class Events	100
	Subtotal	800
	Extra Credit Possible	100
Total	1600	

Grading Scale:

94-100	A	73-76	C
90-93	A-	70-72	C-
87-89	B+	67-69	D+
83-86	B	63-66	D
80-82	B-	60-62	D-
77-79	C+	0-59	F

Policies:

Things you are highly encouraged to do in this class:

- Take care of yourself
 - Yawn
- Inform me of your needs
- Work as an ensemble
- Say “I don’t know”- Not for lack of trying or preparation

SHOWING UP FOR YOURSELF: Your attendance is the #1 thing you can do to forge your own success in this class and in life. Be an active participant in your education.

Forge your own success and show up for yourself-literally!

Class Attendance:

- a. Each student is allowed **a total of two absences for the semester**—I do not differentiate between excused and unexcused absences.
- b. For each absence beyond the allotted two, the student’s grade will be reduced by 1/3 of a letter grade. Thus, an A will become an A-, an A- will become a B etc.
- c. When a student has missed a total of 6 (six) classes, they will automatically fail the course.
- d. Be on time for class

Performance Day Attendance:

- a. **You must attend class on the day of your scheduled performance.** Missing class on the day of your performance will result in a zero for that assignment.
- b. **If you are late, you will not be able to perform,** and this will result in a zero for that assignment.
- c. **I do not permit make-up performances.** Only in cases of extreme emergency and only at the instructor’s discretion might you be permitted to make-up a performance. This is not a guarantee.
- d. **If your partner is absent and/or late** for your scheduled performance- Only the student who was present and on time for the performance day will be permitted to make arrangements with the instructor and have the opportunity to earn a grade. The absent partner will receive a zero.
- e. arrangements with the instructor and have the opportunity to earn a grade. The absent partner will receive a zero.

Turning in Assignments:

- b. **The only work I will accept within a window of time are the performance responses. Otherwise, I do not accept late work.** Only in cases of extreme emergency and only at the instructor’s discretion might you be permitted turn in a late assignment. This is not a guarantee.

- c. Students are expected to perform all assigned work themselves. Any form of cheating or plagiarism will be handled in accordance with the [University Policy on Academic Integrity](#) and as outlined in the Theatre and Dance Department Student Handbook.

[Academic Integrity: \(click for policies\)](#)

Referencing *No Fear Shakespeare* is allowed but USING No Fear Shakespeare translations of text in your own homework assignments is an act of academic dishonesty and will result in a **zero** for the assignment.

To assist you in “translating” Shakespeare’s texts I have the following books on reserve in the Library for you – you can check out for 3 days at a time.

- The Arden Shakespeare complete works / edited by Richard Proudfoot, Ann Thompson and David Scott Kastan ; consultant editor, Harold Jenkins.
- The new Oxford Shakespeare : the complete works / general editors, Gary Taylor, John Jowett, Terri Bourus, Gabriel Egan.
- The Norton Shakespeare/ Stephen Greenblatt, general editor; Walter Cohen, Jean E Howard, Katharine Eisaman Maus [editors]; with an essay on the Shakespeare stage by Andrew Gurr.
- Twelfth night, or, What you will / edited by Keir Elam.
Shakespeare, William, 1564-1616.

ELECTRONIC DEVICE POLICY:

Cell phones:

As stated in the Department of Theatre and Dance Student Handbook, cell phones are strictly prohibited in the classroom unless approved by the instructor.

Laptops may be used with discretion and consent of the instructor.

ATTIRE:

You need to be free to work. Loose-fitting clothes are necessary. **Jeans, hats, lanyards, phones, jewelry take you out of training mode and into daily life mode and are not permitted.** Please come dressed to **work**. Please email me or see me if you have access needs around this policy.

PHYSICAL CONTACT- Consent will always be asked before any physical contact is made.

UNIVERSITY POLICIES AND RESOURCES:

[The Americans with Disabilities Act & Accommodations](#)

[Student Success Resources](#)

Please let me know if you have other Access Needs.

COVID and Zoom POLICY: Zooming into class must be approved by the professor. Zooming into class is permissible if you have tested positive for Covid or based on CDC GUIDELINES, you are required to quarantine. Otherwise, students are expected to attend class in person. If you attend via Zoom you are expected to participate as you would in person, this means leaving the camera on and being dressed and prepared for class. If your symptoms do not allow this, please contact the instructor or consider using one of your two absences.

You MUST contact the professor at least 3 hours before class if you encounter a situation that requires permission to zoom.

[Calendar](#) (click for link) 😊