Spring 2-1-2017

THTR 527.01: Studio Training II

Bernadette Sweeney

*University of Montana - Missoula*, bernadette1.sweeney@umontana.edu

Let us know how access to this document benefits you.

Follow this and additional works at: https://scholarworks.umt.edu/syllabi

Recommended Citation


https://scholarworks.umt.edu/syllabi/8776

This Syllabus is brought to you for free and open access by the Course Syllabi at ScholarWorks at University of Montana. It has been accepted for inclusion in Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.
THTR 527 Studio Training II 3 Credits
Term: Spring 2017  Time: 11.00- 12:50 pm MWF  Location: Schreiber 123

Dr. Bernadette Sweeney
Bernadette.sweeney@mso.umt.edu
McGill 212B Office Hours: Tuesday & Thursday 12.30-2.00.

Description:
This advanced acting class and studio are designed to examine and explore the requisite skills for acting Shakespeare through the study of and performance of his comedies, histories, tragedies, and romances.

Objectives:
- To develop the skill for working with verse and heightened prose
- To examine character expression through language, motive, action, movement, relationship, and conflict
- To develop textual analysis of Shakespeare’s plays
- To develop a framework for character development through subtext and imagery

Texts:
PLAYS: As You Like It, Hamlet, The Tempest, Henry V
Shakespeare’s Advice to the Players by Peter Hall
Speaking Shakespeare by Patsy Rodenburg
Playing Shakespeare by John Barton (In paperback or in 9 Episodes on dvd featuring some of the UK’s greatest actors. Available on reserve at the UM Library or streaming on youtube.) We will watch some of this material in class time in the early part of the semester – this and your viewing in your own time will be incorporated in our discussions and practice.

In addition, you will be assigned plays that we will select as a class to read, analyze, rehearse, and perform.
Other assigned reading will include various articles, essays, and reviews that relate to specific topics with which we deal in class. (We will incorporate ideas from and borrow freely from various texts on acting.)

Academic Misconduct and the Student Conduct Code
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://www.umt.edu/vpsa/policies/student_conduct.php.

All Theatre & Dance students must have an in-depth knowledge of the practices and procedures outlined in the School of Theatre & Dance Student Handbook. The Handbook is available online at http://www.umt.edu/umarts/theatredance/About/handbook.php.
There is inherent risk involved in many Theatre & Dance classes as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of
your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.
Due to safety considerations, at no point during a student’s time spent in class or serving on a production (in any capacity) should non-enrolled persons be guests of that student without my consent. Presence of such unauthorized persons in a class, shop, or any backstage/off-stage area will negatively affect a student’s grade.

*********************************************

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). “Reasonable” means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult http://life.umt.edu/dss/.

Procedure/Policy
You are expected to abide by the following School of Theatre & Dance regulations. Eating, drinking, or gum chewing during the class are not permitted. Please let me know in writing if you have a medical exception to this policy. Water in a capped container is acceptable. Absolutely no weapons, real or fake, are allowed in the classroom. Late work is not accepted; this includes late or unprepared performances. Students are encouraged to wear appropriate movement attire to class. There is inherent risk involved in many Theatre & Dance classes, as they are very physical in nature. Please proceed through class, shop time, or rehearsal with caution. Always be mindful of your personal safety and the safety of others. Students participating in class/shop/rehearsal/performance do so at their own risk.

Attendance and Promptness
Acting is participatory: there is no way to learn without doing, no adequate substitute for a missing partner, and no way to “make up” a missed experience. School policies will be strictly enforced.

Cell Phones Please turn off your cell phone in class. My phone will be set to vibrate in case an emergency text message should be sent by the University.

Movement Clothes
Please wear clothing to class that does not restrict movement: tight-fitting and restrictive clothing and anything too revealing (showing skin) will not be acceptable. No hats will be permitted in class. Hooded sweatshirts, hats, and hair that cover the face are detrimental to proper evaluation by the instructor, so remove them before work commences. Please be sure to clean your shoes appropriately before you enter the building to keep our floors as clean as possible. For this class please work in bare feet.

Personal Comfort
The study of acting often requires the instructor or peers to touch each other or be in close proximity. We all have bad days when we do not want such contact. Feel free to bow out of a particular exercise if you are having a “Wounded Warrior” day. If deemed necessary by the instructor, any student with such issues will be asked to meet with the head of the Performance & Practice Program and the instructor to discuss how we might better facilitate you through the course.
Graded Course Requirements: Documentation and reflection (20%), Attendance and Participation (10%) Presentation on the challenges of playing a role of your choice from four plays under consideration (10%) Soliloquy Work and Presentation, Scene Work and Presentations 5 in total (60%)

Note: As this is a studio class the outcomes are based on participation and attendance is mandatory. The collaborative and creative processes of theatre are the foundation of our class. Mutual feedback and a free exchange of ideas are necessary. Your attendance supports the work; your absence has an effect upon the work of the entire class. No unexcused absences are permitted.

Schedule:

Week One
Mon: In Studio
Hall: Introduction; Shakespeare’s Advice to the Players; ‘Prologue,’ ‘Advice to the Players,’ ‘On A Personal Note.’
Rodenburg: Preface, Foundation Craft and The Body
Studio work on your first monologue [not graded]

Weds: Study Playing Shakespeare on dvd and other materials online and dvd [LA 105]

Fri: In Studio Supervised
Hall: Introduction; Shakespeare’s Advice to the Players; ‘Prologue,’ ‘Advice to the Players,’ ‘On A Personal Note.’
Rodenburg: Breath through Consolidation
Studio work on your first monologue [not graded]

Week Two
Mon: In Studio Shakespeare’s Advice to the Players-
Hall: ‘Blank Verse,’ through ‘Scansion;’ Study Playing Shakespeare on dvd Studio work on your first monologue [not graded]
Rodenburg: Breath through Consolidation
Studio work on your first monologue [not graded]

Weds: Study Playing Shakespeare on dvd and other materials online and dvd [LA 105]

Fri: In Studio Unsupervised
Hall: Shakespeare’s Advice to the Players-
‘Blank Verse,’ through ‘Scansion;’ Study Playing Shakespeare on dvd Studio work on your first monologue [not graded]
Rodenburg: Breath through Consolidation
Studio work on your first monologue [not graded]

Week Three
Mon: In Studio Supervised
Hall: Shakespeare’s Advice to the Players - ‘The Caesura’
through ‘Bawdy;’ Study Playing Shakespeare on dvd Studio work on your first monologue [not graded]
Rodenburg: Deeping the Work through Hamlet’s Advice

Weds: Study *Playing Shakespeare* on dvd and other materials online and dvd [LA 105]

Fri: In Studio Supervised
Hall: *Shakespeare’s Advice to the Players* - ‘The Caesura’ through ‘Bawdy;’ Study *Playing Shakespeare* on dvd Studio work on your first monologue [not graded]

Week Four

Mon: In Studio
Hall: *Shakespeare’s Advice to the Players* - ‘The Actor’s Work On Himself’ through ‘Telling;’ Soliloquy Selection
Rodenburg: The Givens Through Rhyme

Weds: Directorial presentations on *As You Like It & Hamlet* [LA 105]

Fri: In Studio Unsupervised
Hall: *Shakespeare’s Advice to the Players* - ‘The Actor’s Work On Himself’ through ‘Telling;’ Soliloquy Selection
Rodenburg: The Givens Through Rhyme

Week Five

Mon: 20 February: President’s Day Holiday,

Weds: Directorial presentations on *The Tempest & Henry V* [LA 105]

Fri: Soliloquy Rehearsal
Rodenburg: Prose Through Soliloquy

Week Six

Soliloquy Rehearsal and Presentation/Critique
Rodenburg: The Imaginative [graduate actor presentations]

Week Seven
As You Like It Scene Rehearsals

Week Eight
As You Like It Scene Rehearsals; Presentation/Critique

Week Nine
Spring Break

Week Ten
Hamlet Scene Rehearsals

Week Eleven
Hamlet Scene Rehearsals; Presentation/Critique

Week Twelve
The Tempest Scene Rehearsals [grad partners only]

Week Thirteen
The Tempest Scene Rehearsals; Presentation/Critique

Week Fourteen
Henry V Scene Rehearsals [grad partners only]

Week Fifteen
Henry V Scene Rehearsals

Finals week
Rehearsal Documentation and Reflection Due