

Fall 9-1-2018

## THTR 420.01: Acting V

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School of Theatre & Dance  
THTR 420-01 Acting V: Styles 3 Credits  
Fall 2018 MWF 9-10:50 McGill 125  
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### Style

Everything has a “style.” In Acting and Theatre, when we refer to “style” (especially “period style”), we are centering on a code of behavior, a set of manners, a particular way of seeing things and doing things that is grounded in a common agreement in the culture. It often becomes a fad or a fashion—a particular way of behaving, seeing, believing and being.

### Expectations/Outcomes

- \*To continue your development and practice as a truthful, honest, engaging and believable actor using the plays of Shaw, Wilde, Coward, Wycherley and Moliere.
- \*To develop and practice an approach and process for acting in “period style” plays.

### Required Texts

Robert Barton. *Style for Actors: A Handbook for Moving Beyond Realism*. Second Edition.  
*Moliere: The Misanthrope and Tartuffe*. Trans. Richard Wilbur. Harcourt, Inc., 1993.  
Wycherley, William. *The Country Wife*.

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### 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](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/>.*

Mon. Aug. 27 Introduction and Assignments:

1. Read & Study “Part One: Finding Style” pp. xix-54

2. Select and begin preparation of a Shaw monologue

3. Read & Study your entire play and monologue scene in relation to the 10 style categories/dimensions and style checklist explicated on pp. 15-23 and ii-iii.

Wed. “ 29 In-Class Discussion of your play and monologue and their “revealing” along the 10 style categories/dimensions and along the style checklist. Out-of-class rehearsal.

Fri. “ 31 Continued In-Class Discussion from above. Out-of-class rehearsal.

Mon. Sept. 3 Labor Day Holiday: Out-of-class rehearsal Sept. 1-3.

Wed. “ 5 In-class rehearsal-Shaw.

Fri. “ 7 Manners, Movement, Mores: Body, Behavior, Beliefs: 1890’s-1930’s – Morgan+Team

Mon. “ 10 In-Class Rehearsal-Shaw

Wed. “ 12 “ “

Fri. “ 14 Performance-Shaw

Mon. “ 17 Begin work on Wilde/Coward scenes-read through

Wed. “ 19 In-class discussion of your play and scene and their “revealing” along the 10 categories/dimensions and style check list

Fri. “ 21 In- class rehearsal-Wilde/Coward

Mon. “ 24 In-Class rehearsal-Wilde/Coward

Wed. “ 26 In-class rehearsal-Wilde/Coward

Fri. “ 28 “ “

Mon. Oct. 1 “ “

Wed. “ 3 “ “

Fri. “ 5 Performance-Wilde/Coward

Mon. “ 8 Performance-Wilde/Coward. Assignment: Read & Study “Restoration Period Style: Decadence as one of the fine arts” pp. 141-173.

Wed. “ 10 Start work on *The Country Wife* scenes-read through

Fri. “ 12 In-class discussion of your play and scene and their “revealing” along the 10 style categories/dimensions and style checklist

Mon. “ 15 DVD, Simon Callow-*Acting in Restoration Comedy*

Wed. “ 17 Manners, Movement, Mores: Body, Behavior, Beliefs in Restoration Society and Drama-Morgan+Team

Fri. “ 19 In-class rehearsal-*The Country Wife*

Mon. “ 22 “ “

Wed. “ 24 “ “

Fri. “ 26 “ “

Mon. “ 29 “ “

Wed. “ 31 “ “

Fri. Nov. 2 Performance-*The Country Wife*

Mon. Nov. 5 Performance-*The Country Wife*. Assignment: Read & Study “Relatives of Restoration Period Style: Morals and Manners” pp. 174-209.

Wed. “ 7 Begin work on Moliere scenes-read through

Fri. “ 9 In-class discussion of your play and scene and their “revealing” along the 10 style categories/dimensions and style check list

Mon. “ 12 Veteran’s Day Holiday: Out-of-class rehearsal

Wed. “ 14 Manners, Movement, Mores: Body, Behavior, Beliefs in Moliere’s time and at Court-Morgan+Team

Fri. “ 16 In-Class rehearsal-Moliere

Mon. “ 19 “ “

Mon. “ 26 “ “

Wed. “ 28 “ “

Fri. “ 30 “ “

Mon. Dec. 3 “ “

Wed. “ 5 “ “

Fri. “ 7 Performance-Moliere

Wed. “ 12 8:00-10 Final Exam Session-Performance-Moliere

