

TPP 4265 ACTING 5

Acting Styles!

Wed/Fri 2:00 – 3:20

3 credits

Spring, 2023

Prof. Ted deChatelet

(officially it's "Edward", don't let em fool ya)

Office: AL 179

Office hours: W/F 12:00-2:00 **or by arrangement**

Classroom: PA 107

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Catalog Course Description

Advanced work in acting heightened language, specifically Moliere (heroic couplets), Restoration Comedy, and Comedy of Manners (Wilde). This class will be part technical and part practical. The course covers scansion, inflection, rhetoric, antithesis, imagery, and scene scoring focusing on "heightened" texts.

Course Description

This is an advanced acting class for the future acting professional. Advanced work in acting heightened language, specifically Moliere (heroic couplets), Restoration Comedy, and Comedy of Manners (Wilde). This class will be part technical and part practical. Technically, we will learn scansion, inflection, rhetoric, antithesis, imagery, and scene scoring focusing on "heightened" texts. Practically we will learn how to apply the technical aspects to the imaginative, physical and vocal creative acting work. We will work towards maintaining truth while reaching for the vocal and physical size needed to handle heightened texts. Scene study and monologue work are accompanied by vocal and physical exercises to help meld the technical with the practical.

Instructional Method

In-Person Instructional Method. Attendance is mandatory.

Prerequisites/Corequisites

Students that have successfully completed Acting 3, or permission from the instructor

Course Objectives/Student Learning Outcomes

Using a variety of styles and texts, students will develop a confident working method of performing heightened language works. They will be able to break down the text on a technical level and then apply that to their imaginative work. A thorough study of three scenes and more cursory work on one or two monologues will be explored. Through individual monologue work, and scene study, students will form a technical and imaginative process of creating fully rounded characters on a heightened language level.

- You will be required to attend every class and participate or observe as instructed. Scene study and monologue work will involve individual class time with instructor.
- Your active and enthusiastic participation in exercises, rehearsals, presentations and discussions is required.

- Scene work will require memorization and rehearsal time outside of class. A minimum of 3 hours a week of outside rehearsal time will be required.
- You will prepare and fully memorize three assigned scenes and present this work to the class.
- You will work on one Moliere monologue and present it twice to the class.
- You will read each play your scenes and monologues are from in their entirety and turn in a *LEGIBLE* copy of your scored text for each first showing.
- You will watch 3 additional videos/productions of performances of heightened text plays and turn in a 1-2 page response paper on each.
- You will actively observe other student’s work and provide feedback in a constructive way with guidelines given to you by the instructor.

This class will be highly physical at times. If you have any physical problems that may keep you from participating fully please notify the instructor. Also, realize that some physical contact between instructor and student may be necessary during exercises and demonstrations. At times, scenes may require personal or physical intimacy with another student based on that scene’s requirements (i.e. fight scene, love scene). Please inform the instructor if there is any issue that causes you discomfort.

Course Evaluation Method

Students will receive a grade for every scene and monologue showing. Award of points will be determined by the instructor and will be based on preparation, class participation leading up to scene showings, expected components: written (i.e. scene scoring/scansion, papers on videos), performance (i.e. playing actions, use of rhetoric), proper attire (for classroom as well as scene work), improvement, written work, overall attitude, peer support, and enthusiastic participation.

Course Grading Scale

Scene 1	100 pts
Scene 2	100 pts
Scene 3	100 pts
Monologue 1 (technical skate)	20 pts
Monologue 2 (performance)	20 pts
Papers (3 total)	20 pts each
Class Participation	100 pts
Total:	500 pts

Final Grade Breakdown

92.5-100%	A
89.5-92.4	A-
87.5-89.4	B+
82.5-87.4	B
79.5-82.4	B-
77.5-79.4	C+

72.5-77.4	C
69.5-72.4	C-
67.5-69.4	D+
62.5-67.4	D
69.5-62.4	D-
Below 69.5	F

***See Attendance Policy Below for how attendance affects the grading scale**

Policy on Makeup Tests, Late Work, and Incompletes

Late (written) work will be accepted with a 5% penalty per day (if you turn in written homework 3 days late and that work earned a 95 (A) in quality, 15% would then be deducted (3 x 5%) and result in a grade of 80 (B-). Missed scene work will only be rescheduled for excused absences. If a scene partner has an unexcused absence on the day of their showing, the scene will be rescheduled so the attending scene partner may receive feedback. The non-attending scene partner will also receive feedback but with a maximum grade of 60 (D-). Also, note that grades of Incomplete ("I") are reserved for students who are passing a course but have not completed all the required work because of exceptional circumstances.

Classroom Etiquette Policy (if applicable)

Content Warnings:

A content warning is an advanced notice that something potentially disturbing is included in the material. There is NO WAY to predict everything that may be triggering for all people. Therefore in an attempt to give students "fair warning", professors may include trigger warnings about content. Common trigger warnings include:

- Sexual assault
- Abuse
- Child abuse/pedophilia/incest
- Animal cruelty or animal death
- Self-harm and suicide
- Eating disorders, body hatred, and fat phobia
- Violence
- Pornographic content
- Kidnapping and abduction
- Death or dying
- Pregnancy/childbirth
- Miscarriages/abortion
- Blood
- Mental illness and ableism
- Racism and racial slurs
- Sexism and misogyny
- Classism

- Hateful language direct at religious groups (e.g., Islamophobia, anti-Semitism)
- Transphobia and trans misogyny
- Homophobia and heterosexism

Content warnings and trigger warnings are not intended to censure instructors nor invite students to avoid material that challenges them. On the contrary, warning students of challenging material can help their engagement by giving them the ability to take charge of their own health and learning. When presented with a scene that depicts sexual violence, a student who was assaulted might shut down, disassociate, panic, become angry, or otherwise disengage from the class as they put all their attention into managing the emotional and physical symptoms the triggering material brings up for them. However, if the student is forewarned that the material includes a depiction of sexual violence, they might prepare for it by meditating, seeing their therapist, or simply give themselves more time to work through the material so they can process it under controlled conditions. Or they might still need to disengage and skip the pages that include the depiction or step out of class for a few minutes when the material is being discussed because their mental health and safety are more important than their engagement with the material.

Trigger warnings may be provided in any of the following ways:

- A verbal warning in class
- A note in the syllabus
- An email to the class

Students are responsible for all material required in a class. However, if the student encounters challenging material they can:

- Contact SAS (<https://www.fau.edu/sas/>) for an official accommodation
- Talk to the professor (email, office hours, before/after class)
- Seek professional help while working on challenging boundaries to grow as a scholar and artist. CAPS is an on-campus psychological help system that we encourage all students to reach out to for help: 561-297-CAPS (2277)

Intimacy

The Department defines intimacy as “any physical act that would not reasonably be performed in a public space.” Examples of items that would be considered public acts include touching in non-groin or breast areas, hugging, hand holding, and kisses on the lips or cheeks.

In the classroom: Intimate activities would not normally occur. If they are part of a classroom experience or activity, then an intimacy coordinator will be provided to ensure student safety and academic integrity.

Touching

Instructor/Student interactions: As an intellectual discipline within the University, Theatre and Dance has kinesthetic and tactile components that need to be addressed to insure a positive learning environment. There is physical contact in this course between the teacher and the student as well as between the students and each other. This physical contact is never intended to be sexual in nature nor demean the student and is used solely for the purpose of adjusting body position for clarity and physical understanding in dance, acting, painting, makeup, design, and tool use for production. This information

will be listed in the syllabus. You will have a brief discussion on physical boundaries and permissions between the student and the instructor on the first day of class. **Touch** will never be in the groin or breast area and if your physical boundaries have changed since being established, it is your responsibility to inform the instructor prior to the start of that lesson. Some classes may have a more detailed **touch** policy.

Student/Student interactions: Within the storytelling disciplines, **touch happens** between student performers and this **touch** must also be established with consent between the students prior to the engagement of the scene, dance, or movement composition. The students first establish the physical boundaries of the type of **touch** that will be permitted between each other. This **touch** is for the specific scene or exercise in class, and it is understood that consent prior to the **touch** must be reestablished each time. It is understood that as the student you may revoke your consent from an established scene or movement composition. If this is the case, please inform both the scene partner and the instructor prior to the start of class so that the totality of this new situation is understood to maintain an environment that supports your learning and creative exploration.

Dress Code – Non-baggy movement clothing for class is required. Scene study requires rehearsal clothing such as skirts, character shoes, jackets, dress shoes etc.

Cell phones/electronic devices - Unless required for class, turn off and put away. You may only use cellphones during breaks or for the express purpose of taking notes. Please see the instructor **in advance** if there is an emergency reason why you might need your phone during class. If I catch you using your phone while your classmates are working/performing in front the class, I will lose my shit.

Policy on the Recording of Lectures

Due to the nature of the acting process this is a practical non-lecture class, therefore Acting 5 is not eligible for recording.

The only exception would be if you would like to have someone record your work (with express permission from any scene partner/s) for your own learning purposes.

Florida Statute in 2021 states that students enrolled in a lecture course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Florida law allows an injured party to sue for damages, including attorneys' fees, totaling as much as \$200,000.00. Failure to adhere to these requirements may also constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

Attendance Policy

Acting is not a skill you can learn from a book. This is an advanced acting class for the serious theatre student. **Attendance is mandatory.** Always being present, prepared, and on time is a part of your training. Practice professionalism.

You are permitted 3 absences on non-performance days. Any absence should be reported to the instructor **before** the missed class. Think of it like rehearsal, you wouldn't just not show up, you'd call/email ahead. I do not necessarily need to know why you are missing class but I much prefer to know you won't be there ahead of time rather than wondering where you are.

At the very least, warn your scene partner ahead of time if you are going to miss a class!

After 3 absences, your final grade will be lowered by ½ letter (5 percentage points) for each additional absence.

Two unexcused tardies and/or leaving class early for unexcused reasons will be considered one unexcused absence. A doctor's appointment is not an excuse for arriving late or leaving early except in instructor-approved cases.

Unexcused absences cannot be made up or compensated for with additional course work. Missed practical work such as scene showings will only be rescheduled for excused absences.

*Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance. Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances and debate activities. **It is the student's responsibility** to give the instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.*

Counseling and Psychological Services (CAPS) Center

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

Disability Policy

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

Code of Academic Integrity

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [University Regulation 4.001](#).

Required Texts/Readings

Tartuffe by Moliere

The Liar by David Ives (adapted from the comedy by Pierre Corneille)

The Rover by Aphra Behn

The Importance of Being Ernest by Oscar Wilde

Important Dates

W	1/11	First Day of Class!
F	1/13	Last Day to Drop the Class (so decide quick!)
F	1/20	Paper 1 Due
W	1/25	Technical Skate Mono
W	2/1	Perform Mono
F	2/17	Present Liar Scenes
F	2/24	Paper 2 Due
W	3/8	NO CLASS (Spring Break)
F	3/10	NO CLASS (Spring Break)
F	3/31	Present Rover Scenes
F	4/7	Paper 3 Due
F	4/21	Last Day of Class!
W	5/3	FINAL EXAM: 1:15pm - 3:45pm Present Earnest Scenes

Please Note! This is a TENTATIVE schedule and most likely will change! I will make every effort to keep you apprised both in class and in writing (via Canvas email) when changes occur! Your flexibility on this is greatly appreciated!