The University of Utah Department of Theatre  
Course Syllabus, Fall Semester 2019  
Theatre 3170 – 001: 3rd Year Acting Styles - ATP  
Course Instructor: Sarah Shippobotham, Professor

Course time: Mon, Weds & Fri 2.00pm – 3.55pm  
Credit Hours: 3

Classroom: Building 73 Room 107  
Office: PAB 212  
Office Hours: By appointment  
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Pre-requisites: you must have completed THEA 2230 or have the professor’s permission to be in the class.

Course Description:  
A semester–long study of the elements of verse and the use of language in verse drama. Students will prepare a sonnet, a monologue and a scene each, drawn from Shakespeare's texts.

Course Objectives:  
My expectation is that at the end of this semester you will:

• Have confidence in your own abilities to analyze and then perform Shakespeare.
• Live by the concept: I know the rules; I know how to apply them; I know why I choose to break them if and when I do.
• Be flexible in your approach to the text.
• Be able to embody the “end-stopping and rhetorical punctuation” technique.
• Be able to embody the “reader’s punctuation” technique.
• Be able to mix and match the techniques listed above.
• Above all be committed to communicating the text to the audience.

Course Overview:  
This course is experiential and practical. You will work on a sonnet, a monologue and a scene. We will look at rhetorical devices and the use of these in Shakespeare’s texts. We will explore the two most popular ways of approaching Shakespeare’s text. We will explore the technique of “Dropping–In” as used by Shakespeare & Company and we will explore ways in which you can ‘drop’ the text in by yourself. We will explore using the text as the starting point for exploration before leaping to emotional choices and we will prioritise the listener's experience rather than the watcher’s. As the communication of text is primarily a vocal art we will also focus on developing the voice, body, acting connection through various games and exercises.

Teaching and Learning Methods:  
• Sonnet, monologue and scene work.
• Text work and exercises.
• Vocal and physical explorations of language and sound.
• In and out of class coaching.
• Lectures.
• Discussions.
• Feedback.
• Games.
• Attendance at all Departmental and Pioneer Theatre Company shows during the semester.
Course Final:
You will present a scene that you will have worked on with me both inside and outside of class. Friday December 2\textsuperscript{nd} will be your final scene showing before the final.

Course Requirements:

- **Be a participant in whatever we do.** You are expected to be actively involved in all aspects of the work whether sitting observing or performing. Your contribution to the class will be factored into your final grade.

- **Behave appropriately in the classroom.** This means: coming to class prepared with your homework assignments completed in a timely fashion and your texts memorized and ready to work by the set deadlines; no eating in class; no talking while other people are working; paying attention to what is going on while other people are working or performing – i.e. you DO NOT learn your lines or take a nap or do homework for other classes; no cell phone use during class – cell phones will be TURNED OFF at the beginning of class and only turned on again at the end of class – this includes during any breaks we may take so that you stay in the world that class is in; tidy up after yourself – put chairs, props and costumes away and should you have any garbage, throw it away before you leave! **You are required to bring a water bottle – with water in it! – to class at all times.** Once class starts I do not expect you to leave the room.

- **Wear the appropriate clothes to class.** You will need to dress in movement clothes – sweatpants and a T-shirt are best. No hats are to be worn in class – unless essential to a character you are portraying. Neither is gum to be chewed in class – unless it is essential to a character you are playing.

- **Keep a journal.** Your journal will be a useful place to record your development over the term and should be used for reflection. It is a good place in which to get to know yourself better and to note down the questions to which you as yet you have no answers. It is also a good place in which to note your growth. I will take the journals in on: **Friday October 6\textsuperscript{th}** and then again on: **December 7\textsuperscript{th}.** Please see instructions at the end of this syllabus for journal format.

- **Regular attendance.** You are allowed 2 absences – excused or unexcused – before your 3rd absence drops your grade a full letter. Your grade will drop by 1/3 letter for each absence after the 3rd. **For example:** If you have earned an “A”, with 5 absences, your final grade will compute to a C+. Presentation work missed in class will receive partial credit when the performance is given.

- **Be punctual.** Class starts on time. If you are late you may enter the room up until 5 minutes after the starting time, however you will be marked down as late. 3 lates equal one absence. If you arrive more than 5 minutes after the class has started – and the time is taken from the “greenroom” clock – DO NOT ENTER THE ROOM. You will be marked absent. I suggest that you keep your absences for illness. I also strongly recommend that when you are ill you get a doctor’s note. In extraordinary circumstances – e.g. a family bereavement or a serious illness – then exceptions may be made.

- **Attendance at ATP Finals:** This is mandatory for everyone unless you have another class during the time of the ATP finals – in which case you are expected to attend your class. If you work during the times of the finals I would strongly encourage you to rearrange your work schedule for that week. If this proves to be
impossible, please talk to me about it before ATP/MTP finals week. Failure to appear at any ATP finals held during your ATP class time is counted as an absence.

- Attendance at ALL Departmental productions and ALL Pioneer Theatre Company (PTC) Productions. We will be discussing each departmental production in class after the production closes. You are required to hand in two, two page papers on the two PTC productions you see. We will discuss the essay requirements in class.

  - I RECOMMEND THAT YOU GET YOUR TICKETS EARLY AS SHOWS SOLD OUT LAST YEAR. FAILURE TO SEE THE SHOW BECAUSE YOU LEFT IT TOO LATE TO GET TICKETS IS NOT AN ACCEPTABLE REASON FOR NOT SEEING THE SHOW.
  - FAILURE TO COMPLETE THESE PAPERS WILL RESULT IN YOU GETTING AN ‘E’ IN THAT ASSIGNMENT. Handing in the assignment late will also adversely affect your grade in this portion of the class.

IF YOU ARE ABSENT DO NOT EXPECT ME TO MAKE UP THE TIME YOU MISSED. IT IS YOUR RESPONSIBILITY TO FIND OUT FROM ONE OF YOUR PEERS WHAT YOU MISSED AND TO MAKE UP THE WORK.

PLEASE REMEMBER THAT IN SCENE WORK YOU ARE RESPONSIBLE TO YOUR PARTNER AND YOU SHOULD TURN UP ON TIME AND PREPARED FOR ALL MUTUALLY SCHEDULED REHEARSAL TIMES AS WELL AS TO CLASS.

Evaluation:
The final grade will be determined as follows:
Performance and professionalism in class...........200 points
Sonnet..........................................................200 points
Monologue.....................................................200 points
Scene............................................................300 points
Journal and written work.............................100 points

Performance in class will be based on your participation, attitude, willingness to work co-operatively, attendance and professionalism.

Evaluation is not based on talent. You are evaluated and graded on your commitment to the required work and how well you achieve the objectives of the class, based on your own capacity. You are only in competition with yourself! Please remember that the main aim of this class is to open you up to yourself and the world and to start you on the road to becoming an actor. Please also be advised that you will only grow and develop if you PUT IN THE TIME TO PRACTISE THE WORK OUTSIDE OF CLASS. ACTING IS A VOCATION.

Please keep me advised of your production commitments, course load, job responsibilities, and any other things that may affect your work in the classroom.

"Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."
Important Dates for your Calendars: University Dates:

- **August 23rd**: Last day to register for classes without a permission code
- **August 30th**: Last day to add, drop, elect CR/NC, or audit classes AND TUITION PAYMENT DUE
- **September 2nd**: Labor Day Holiday
- **October 4th**: Journals handed in
- **October 6th – 13th**: Fall Break
- **October 18th**: Last day to withdraw from term-length classes
- **November 28th to Dec 1st**: Thanksgiving Break
- **December 5th**: Classes end and Journals handed in
- **December 6th**: Reading Day
- **December 9th to 13th**: University Finals

Make-up Policy: Course work will be allowed to be made up only under extraordinary extenuating circumstances at the judgment of the instructor. Because the course depends on the collaboration of students in exercise and scene-work, each student is expected to be in class and on time. Acting is process work. Each class builds on the previous class’ progress. Respect and consideration are necessary components of the process.

Faculty Responsibilities
"All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviour, and I will do so, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behaviour Committee:"

"Faculty must strive in the classroom to maintain a climate conducive to thinking and learning." PPM 8–12.3, B."Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning." PPM 8–10, II. A.

Students with Disabilities
"The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations." (www.hr.utah.edu/oeo/ada/guide/faculty/)

Non-discrimination
The University of Utah is fully committed to affirmative action and to its policies of non-discrimination and equal opportunity in all programs, activities, and employment with regard to race, colour, national origin, sex, age, status as a person with a disability, religion, sexual orientation, and status as a veteran or disabled veteran.
Sexual Harassment
Sexual harassment is unwanted, unwelcome behavior of a sexual nature. It is a form of discrimination and a violation of University policy, Student and Faculty Codes, and state and federal laws. Report any sexual harassment of which you become aware, and be sensitive to how others view what you say and do. If you feel you are being sexually harassed or are uncertain about whether you are experiencing sexual harassment, talk to a faculty member, University official, or contact the Office of Equal Opportunity & Affirmative Action, 135 Park Building, 581–8365 (V/TDD).

It is the policy of the University of Utah to maintain an academic and work environment free of sexual harassment for students, faculty, staff and participants. Any student, staff, faculty member or participant in university services or activities who believes that there is or has been any sexual harassment should contact any of the following:

1) Cognizant academic chair of the department or dean of the college within which the conduct occurred;
2) Immediate supervisor or director of the operational unit within which the conduct occurred;
3) Human Resources Division;
4) Directors or deans of Student Affairs and Services;
or
5) Office of Equal Opportunity and Affirmative Action

Accommodations Policy
Some of the writings, lectures, films or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Respect for Diversity
We intend that students from all diverse backgrounds and perspectives be well–served by this course, that the students’ learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit.

Junior Journal Format:
Your journal will be presented in the following way:

A WEEKLY record of:
- The exercises and explorations we do in class.
- Your observations and experiences as a result of doing those exercises and explorations. Allow your observations to include how you felt emotionally and how you felt physically.
- Questions you might have in relation to your observations and responses to exercises. These may be questions about – but not limited to – the reasons behind an exercise or game or your response to a particular exercise or game.
- Your discoveries as they relate to your knowledge of your self and your development as an actor.
- Your reactions to what you are learning about yourself and the art and craft of acting.
Example of a good journal entry:

September 2, 2019

So we've had a week and a half of class so far.

What we've done:

Explored different types of rhythm. We crossed the floor exploring 3s, 4s, 6s and 10s.

We asked our bodies to respond to different types of music – they had different rhythms, different feelings or essences to them and some were in different time signatures.

We did an exercise with chairs where we had to go from chair to chair – 14 in all – using deDUM, deDUM, deDUM, deDUM, deDUM to get us there looking at various lengths of thought. We did one line per thought, 3 sets of 4 lines a thought then 2 lines in the final thought etc up to one whole long 14 line thought.

We examined some lines from Shakespeare looking at the rhythm – in sooth I know not why I am so sad – and talked about how the way I play the rhythm or vowels can affect the communication of the line.

We deDUMmed our way through the first 7 lines (at least) of our sonnets.

The biggest discoveries I made were:

I have a hard time getting inside my body and allowing it to just go with the music. I notice that I want to hold on and dance. There were a couple of times I allowed the music to infect me but once I noticed that I tended to pull myself out because I became aware of it. Is it a physical or a mental limit? If I practiced by myself would I find it easier? Does it matter? I can hear different rhythms and see different structures on paper…perhaps it does matter because hearing and seeing are all very much linked to my head and perhaps if I only live in my head I don’t have a chance to connect all the way through my body...

I had a very strong response to saying “In sooth I know not why I am so sad” when I took my time with the words, allowed them all to have a certain strength and weight. I started to feel emotional – I wasn’t trying to, it just happened! I was excited to hear the “I” sound so much in the line and to see how much fun it was to inhabit the repetition of the sound.

14 lines as one thought require a lot of stamina!!!

Example of a bad journal entry:

We did a bunch of stuff exploring rhythm and we galloped to various chairs. We also looked at some Shakespeare quotes and said them a lot.

I didn’t like most of what we did because it was tiring and I couldn’t breathe. And I don’t know what dancing has to do with acting.

It was cool to hear different people screw up the rhythm of various lines though.
**Calendar** – this will change and serves only as a guideline to our work.

August 19th  
JAMIE ROCHA ALLAN covers class – intro to Shakespeare

August 21st  
JAMIE ROCHA ALLAN covers class – beginning rhythm

August 23rd  
JAMIE ROCHA ALLAN covers class – rhythm continues – sonnets given out

August 26th  
JAMIE ROCHA ALLAN covers class – begin sonnet work

August 28th  
JAMIE ROCHA ALLAN covers class – continue sonnet work

August 30th  
JAMIE ROCHA ALLAN covers class – sonnets

**September 2nd**  
LABOUR DAY – No School

September 4th  
JAMIE ROCHA ALLAN covers class – sonnets

September 6th  
JAMIE ROCHA ALLAN covers class – sonnets

September 9th  
Sarah returns – look at sonnets

September 11th  
Monologues handed out – rhythm work, scansion

September 13th  
Monologues – memorization date to be confirmed

September 16th  
Monologues

September 18th  
Monologues

September 20th  
Monologues

September 23rd  
Monologues

September 25th  
Monologues

September 27th  
Monologues

September 30th  
Monologues

**October 2nd**  
Monologues

October 4th  
Scenes given out

**October 7th**  
FALL BREAK

**October 9th**  
FALL BREAK

**October 11th**  
FALL BREAK

October 14th  
Scene Work – memorization date to be confirmed

October 16th  
Scene Work
October 18\textsuperscript{th} Scene Work
October 21\textsuperscript{st} Scene Work
October 23\textsuperscript{rd} Scene Work
October 25\textsuperscript{th} Scene Work
October 28\textsuperscript{th} Scene Work
October 30\textsuperscript{th} Scene Work
\textbf{November 1\textsuperscript{st}} Scene Work
November 4\textsuperscript{th} Scene Work
November 6\textsuperscript{th} Scene Work
November 8\textsuperscript{th} Scene Work
November 11\textsuperscript{th} Scene Work
November 13\textsuperscript{th} Scene Work
November 15\textsuperscript{th} Scene Work
November 18\textsuperscript{th} Scene Work
November 20\textsuperscript{th} Scene Work
November 22\textsuperscript{nd} Scene Work
November 25\textsuperscript{th} Scene Work
November 27\textsuperscript{th} Scene Work
\textbf{November 29\textsuperscript{th}} \textbf{THANKSGIVING BREAK}
\textbf{December 2\textsuperscript{nd}} To be confirmed
December 4\textsuperscript{th} To be confirmed
December 6\textsuperscript{th} \textbf{READING DAY}
December 9\textsuperscript{th} UNIVERSITY FINALS – could be your ATP Final
December 11\textsuperscript{th} UNIVERSITY FINALS – could be your ATP Final
December 13\textsuperscript{th} UNIVERSITY FINALS – could be your ATP Final