

## **Vocal Production III – Fall 2017 – TTH-10 -11:50**

**Professor** - Be Boyd

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**Office Hours** – MW – 1:30 – 3:20 – TTh – 1:30 – 2:20 and/or by appointment

***\*\*\*If possible, please email to make an appointment during office hours as I am often already scheduled with other students.***

### **Course Description**

**This course is a continuation of your text analysis, vocal, physical and emotional work in Voice Production II with an emphasis on the study of Shakespeare.**

### **Course Objectives**

- To demonstrate a basic understanding of Shakespeare's language through character and text analysis, rhythm, figures of speech and paraphrase during table work, rehearsal and performance.
- To demonstrate an understanding of the Elizabethan era through historical research and study of Shakespeare's characters through written assignments and performance.
- To develop an expertise in the vocal and physical techniques began in Voice II through Shakespeare's language and performance.

**Course Texts - A Shakespeare Anthology to bring to class when requested (recommendation: The Riverside Shakespeare or The Complete Pelican Shakespeare) or Any Shakespeare Anthology**

**Helpful Websites:**

**Shakespeare Resource Center**

<http://www.bardweb.net/>

## **No Fear Shakespeare**

<http://www.shakespeare-online.com/>

## **Course Requirements**

- Yoga Mat or something to put under your face if necessary, knee pads and clothing in which you can move easily and which does not bind the trunk of your body – do not wear jeans unless they are required for your scene – in that case, you will wear warm-up clothes as usual and then change into jeans or whatever costume is required for your scene.
- You must remove all loose jewelry, tie up long hair and find a way to get bangs up and away from your face
- Street shoes must be removed at the door
- We will work barefooted unless there are specific shoe requirements for a scene
- All cell phones, Ipods must be turned off at the beginning of class time
- Guest will not be permitted in class with prior consent of the instructor.

## **Attendance**

- Acting training is a progressive process. Do not miss class. Acting training is about changing your technique and approach to acting. Every class is a valuable step toward altering your process.
- Punctual attendance in class - as for rehearsal calls - is mandatory – you are to be on the floor ready to go at the beginning of class time You will be given a daily attendance and participation grade that will average into your final grade.

- If you do miss class, you must make up the work assigned for the day you missed and you must be prepared to participate fully in class exercises or performances upon the day of your return.
- If you are absent during a group performance or presentation, you will not be allowed to make up this assignment. In this case, the other members of the group will be given an amended list of guidelines for completing the project without you.
- Your first unexcused absence will lower your final grade five points, your second unexcused absence will lower your grade 10 points (which will lower it a full letter), and your third unexcused absence will result in a failure of the course.
- Participating in a show is not a valid excuse for missing class or lack of preparation for an assignment.

**ONLY THE FOLLOWING ARE CONSIDERED EXCUSED ABSENCES:**

- university sponsored and excused events
- serious illness that is documented by a doctor's note
- death or serious illness in the immediate family – please be aware you may be asked to provide documentation

**Instruction / Content**

- Since Theatre requires the use of mind, voice, and body, there may be situations requiring a certain amount of physical contact between you and the instructor and the other students.
- There are plays and materials which may express adult or controversial themes as well as strong language.

**Grading**

All work will be based on a 100pt grading scale. Your overall grade for the class will be based on the accumulation of points for the following areas:

- Major Assignments (see weekly schedule)
- Possible Quizzes

- Participation in daily assignments and exercises
- Assignment deadlines and punctuality
- Willingness and Consistency when rehearsing with partners outside of the scheduled class time
- Professionalism (including attitude toward criticism, and respect for fellow classmates)

## **Major Assignments**

*\*The instructor reserves the right to amend the syllabus and schedule according to the needs of the class.*

***\*Turn in All Written Work to Professor through Knights Email on Due Date According to the Assignment – Assignment is LATE if it does not arrive by 5pm on the due date. Late assignments will not be accepted.***

***\*\*\*For all first showings you should be performance ready: ie, off book, basic text analysis, basic staging, basic character work, props, basic costume choices and set design.***

### **1) First Classical Monologue**

#### **200pts**

- On the first day of class, you will perform the monologue you were given at the end of the Spring semester. We will spend the first couple of weeks or so work-shopping your monologue. The focus of the first monologue is to:
  - Assess your performance growth from the last day of Voice II to now
  - Demonstrate a specific understanding of the text for your monologue (what your character is saying) as well as the character's point of view (what's going on in the scene and how are you responding to it) and physical actions (what are you doing and what do you want).
- You will perform a dress rehearsal of the piece on or around Thur Sept .  
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- The Final performance of your first monologue– Tues Sept 12
- For the final performance, you will create a costume that you feel expresses the character in your monologue. You may choose to set your costume in the contemporary period. For example, what would Romeo wear now based on your

understanding of the content and character of your monologue. Be creative with your choice, but do not choose a costume in which you cannot comfortably move.

- Preparation (memorization, well-rehearsed) **40pts**
- Breath awareness (Consistent Breath, Not sitting on your breath) **20pts**
- Physicality (Natural Blocking – Not Stiff, Blocking that is well executed and well -staged) **20pts**
- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **20pts**
- Articulation (Make sure each word is clear - articulators are warmed-up and not sluggish) **20pts**
- Clarity of Language (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word) **20pts**
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) **20pts**
- Connection to Material/ Clarity of Given Circumstances in the Monologue (Throwing yourself emotionally/physically/vocally into the monologue and demonstrating clear action/story and objectives **20pts**
- Imagined Acting Partner The piece is delivered like you are talking to a real person/s in front of you) **20pts**

## **2) Second Classical Monologue** **200pts**

- You will receive a classical monologue from Shakespeare's tragic canon that directly addresses your acting challenges on the first or second week of class. Work on this monologue will include a demonstration of the skills acquired from the first monologue as well as a basic understanding of rhythm/ figures of speech for this monologue.

You will receive the piece during the first or second week of classes. Begin memorization on the piece right away. There will be a very quick turn- around for the performance of this piece once we begin rhythm work. We will begin work- shopping and working on language of this piece on Sept 14 (or after the final performance of the first piece.) We will aim for a final performance on Tues Oct 3. Please dress for the character and given circumstances. You will turn in a written version of the rhythm and figures of speech as a daily assignment for this monologue. **(Rhythms and Figurative Language Handout**

**Below)**

**Final Grade for the Second Monologue will be determined by:**

- Preparation (memorization, well-rehearsed) **40pts**
- Breath awareness (Consistent Breath, Not sitting on your breath) **20pts**
- Physicality (Natural Blocking – Not Stiff, Blocking that is well executed and well -staged) **20pts**
- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **20pts**
- Articulation (Make sure each word is clear - articulators are warmed-up and not sluggish) **20pts**
- Clarity of Language (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word) **20pts**
- Demonstration of Rhythm and Figures of Speech - **20pts**
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) Connection to Material/ Clarity of Given Circumstances in the Monologue - demonstrating clear action/story and objectives **20pts**
- Imagined Acting Partner The piece is delivered like you are talking to a real person/s in front of you) **20pts**

### **3) Classical Comic Scene** **200pts**

You will receive a classical scene from Shakespeare's comic canon on or around Sept 11 or 12 that directly addresses your acting challenges. Please be aware that you will be rehearsing this piece with your partner while working on your second Shakespeare Monologue

Work on this scene will include:

- The skills acquired and demonstrated from the first two assignments
  - We will add physical comedy based on the commedia comic archetypes
- \*\*\*Commedia Character Handout Below**

**This scene will also have a fast turn-around.**

- Instead of work -shopping your scene you will prepare it outside of class and receive notes based on the performance. You will need to work on this scene outside of class with your partner. You might have some inside class time to work on this piece should time allow, however do not count on that.

- If additional work -shopping of the scene is needed with the professor, it will take place outside of class. Begin memorization, scoring the script and devising blocking with your partner on the piece right away. Working Shopping of the scene will begin on Thursday Oct 5

You will show this piece for the first time on Oct 17. At this time, dress in costume according to character. Final showing Oct 24 AND Oct 26.

**Final grade will be determined by:**

- Preparation (memorization, well-rehearsed) **40pts**
- Breath awareness (Consistent Breath, Not sitting on your breath) **20pts**
- Physicality and Commedia (Lazzis are Clear, Blocking that is well executed and well -staged) **40pts**
- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **20pts**
- Articulation (Make sure each word is clear - articulators are warmed-up and not sluggish) **20pts**
- Clarity of Language -Rhythm and Figures of Speech (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word) **20pts**
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) Connection to Material/ Clarity of Given Circumstances in the Scene - demonstrating clear action/story and objectives **20pts**
- Working with Acting Partner **20pts**

#### **4) Oral Presentations Format for Final Scene – 200pts**

You and your partner will present and oral presentation on the research and analytical elements of your play/scene. You may find a creative way to deliver your presentation: talk show, game show, TV scene or you may deliver it as a simple lecture. Whatever style you choose, make it engaging for you and for us. **Presentations on Nov 2, Nov 7. See format and requirements for Oral Presentation Below.**

#### **5) Final Scene - Classical Scene – 400pts**

A final scene selected from Shakespeare's Tragic Cannon. You will receive the scene around mid

- Once you receive your scene, begin research on it immediately. The rest of the semester will be dedicated to working your final scene.
- You will have two showings of this scene before your final. The aim to perform one half of your scene on Nov 16 and 22. (Costumes, Set and Props required). You will

be given feedback on this performance. The other will occur outside of class and will include the entire scene during the final week of classes.

**The final grade for your final will be based on the following:**

- Preparation (memorization, well-rehearsed) **50pts**
- Breath awareness (Consistent Breath, Not sitting on your breath) **30pts**
- Physicality (Natural Blocking, Blocking that is well executed, well- staged) **40pts**
- Tempo (Taking time to respond to what is really happening and taking time to make sure we get your words) **30pts**
- Articulation (Make sure each word is clear - articulators are warmed-up not sluggish) **30pts**
- Clarity of Language, Rhythm and Figures of Speech (what you are saying is clear- the major points you are trying to say are clear to us, we can hear/understand every word) **50pts**
- Clear Character/Personality (Choices are made to help us recognize the type of personality in this piece, the relationship you have with the other character) **50pts**
- Connection to Material/ Clarity of Given Circumstances in the Monologue/Scene (Throwing yourself emotionally/physically/vocally into the monologue/scene and demonstrating clear action/story and objectives) **50pts**
- Connecting to Acting Partner (Maintaining eye contact and specific awareness of your scene partner. Responding specifically to what they are saying and doing) **70pts**

The final is

Tuesday, December 5, 2017

10:00 AM – 12:50 PM

## **Handouts**

### **1)Scansion and Language Handout**

#### **RHYTHM AND METER**

***\*(Will be used for Second Monologue and other major Assignments)***

Most of Shakespeare's language is written in iambic pentameter. As John Barton says, an actor can assume that this is the rhythm of the verse. When the rhythm changes, (it becomes four feet or the line ends in a weak stress) then the actor must find out why. For instance, the change might help define the dramatic shape of the scene or it might provide clues in the emotional moment of the character.

**Meter** -a recognizable rhythm (pattern) in a line of verse

**Foot** – refers to the combination of a strong stress and the associated weak stress (or stresses) that make up the recurrent metric unit - how many beats there are in the established pattern

**Syllable** – Individual beat in each foot

**Iamb** - particular type of metric foot -weak stress followed by a strong beat

( U / ) de dum, follows the natural rhythm of a heartbeat. One iamb is called a foot.

**Romeo - But soft! What light through yonder window breaks?**

U / U / U / U / U /

**Pentameter** - A line verse made up of five feet.

## Other Meter Patterns

**Monometer** - A line verse made up of one foot.

Alas

U /

**Dimeter** - " two feet.

*Should be, should buzz.*

U / U /

**Trimeter** - three feet.

Alas, should be, should buzz

U / U / U /

**Tetrameter** - four feet.

Alas, should be, should buzz, because

U / U / U / U /

**Hexamter** - six feet.

*Alas, But soft! What light through yonder window breaks?*

U / U / U / U / U /

## Other Types of Metric Feet

Line Example - You have done that you should be sorry for

U / U / U / U / U /

**Trochee ( / U )** - Two beats, opposite of I am, first stressed, second unstressed

You have - I am  
/ U

**Spondee ( / / )** Two beat – equal stress

You have - I am  
/ /

**Anapaest ( UU / )** - three beats – first two beats unstressed, the last stressed

You have done - I am a  
U U /

**Dactyl ( / UU )** – three beats – opposite of anapaest – first two beats stressed, the last two unstressed - You have done - I am a -

/ U U

## ***Other Forms of Line Identification***

***Modulation*** - To adjust or adapt to a certain proportion; regulate or temper. In Shakespeare it refer the combination of sounds (i.e. vowels, consonant) and how they are grouped in a line or line lengths – four feet, then six feet, then two

*Hamlet*

*For Hecuba!*

*What's Hecuba to him, or he to Hecuba,  
That he should weep for her? What would he do,*

***Rising Meter*** - The accent occurs at the end of the foot.

*That ever lived in the tide of times*

**U / U / U / U / U /**

\*Signals drive to the verse – can often signal the build of an emotional ladder or building one thought upon the other – heartbeat racing, horse's gallop

***Falling Meter*** - Unaccented end of the foot.

**Hamlet**

*Remorseless, treacherous, lecherous, kindless, villain*

**U / U / U / U / U / U**

\*When repetitive in a line it can signal slowing down the thought or separating the thought before arriving at an action you have been delaying

**Feminine Ending** - When a line ends in an extra *unstressed* syllable as part of the last iambic foot, it is called a feminine ending.

**Richard** - "I tender not your beauteous princely daughter."

U / U / U / U / U / U

**Juliet** - Shall I speak ill of him that is my husband

U / U / U / U / U / U

\*Often indicates a question, or signals questioning, not conclusive

**Masculine ending**—an *stressed* syllable at the end of a line

**Juliet** - Shall I speak ill of him that is my **own**

\*Can signal making a point, a statement, laying down the law

**Enjambment** – the running on of the thought from one line, couplet, or stanza to the next without a syntactical break.

**A Winter's Tale**

*I am not prone to weeping, as our sex  
Commonly are; the want of which vain dew  
Perchance shall dry your pities; but I have  
That honourable grief lodged here which burns  
Worse than tears drown.*

\*Meaning flows as the lines progress, and the reader's eye is forced to go on to the next sentence. It can also make the reader feel uncomfortable or the poem feel like "flow-of-thought" with a sensation of urgency or disorder.

**End--stopping** - a grammatical pause at the end of a line of verse, often the sense does not run on from one line to another

### **Romeo and Juliet**

*A glooming peace this morning with it brings.  
The sun for sorrow will not show his head.  
Go hence, to have more talk of these sad things.  
Some shall be pardon'd, and some punished.*

\*Often used when character's are at a loss, or something has happened, they have been so shaken that they cannot think quickly, or they are stalling to figure the other person out of to figure out their strategy

**Rhyming Couplets** - Two lines that end in the same rhyming syllable. Sonnets end in rhyming couplets. In scripts, they usually mark the end of a scene.

Often signal the end of a scene.

**Caesura** - a break or slight pause in the line, usually occurring in the second or third foot.

**Hamlet** - *"Taint not thy mind, nor let thy soul contrive*

*Against thy mother aught. Leave her to heaven,*

*And to those thorns that in her bosom lodge*

*To prick and sting her. Fare thee well at once."*

Signals the same kind of action as end stopping –

## **FIGURATIVE LANGUAGE**

Helps the actor figure out:

- x **What they are feeling and to what degree**
- x **What action they are playing**
- x **Clarifies the imaginary relationship**

**Simile** - A comparison using like or as.

*"My love is like a red, red rose."* – What does red, red rose mean? Who do you give a red rose to? Red, red indicates ripeness, fullness

**Metaphor** - A comparison of two things that are often not alike.

**Romeo** - *But soft! What light through yonder window breaks?*

*It is the East, and Juliet is the sun!* – Endowing her with the power of the morning sun. How important is the Morning Sun?

**Personification** - endows the thing or idea with the qualities of a human being. – Decide what your relationship is to the thing you are endowing

***Referring to Love in Sonnet 116 -***

***It is an ever fixed mark that looks on tempests and is never shaken – What is love's personality in this piece – who or what do you know that is never shaken***

**Apostrophe –the person speaking addresses the personified thing or an absent person.**

***Mark Antony - "O, pardon me, thou bleeding piece of earth, / That I am meek and gentle with these butchers! / Thou art the ruins of the noblest man / That ever lived in the tide of times***

**What is your relationship? He is addressing the torn pieces of Julius Caesar's body and speaking to them as if they are alive- apologizing to them. Promising them he will revenge Caesar's death.**

***Viola - O time! thou must untangle this, not I;***

***It is too hard a knot for me to untie!***

**Who does Time remind Viola of in her life – who fixes things for her or you when you are in a jam.**

**Alliteration - the repetition of consonant sounds. Tongue twisters are usually good examples of alliteration. This can occur within a line or within speech.**

*Edmond - (Lear – brother Edgar)) Why brand they us*

*With base? with baseness? bastardy? base, base?-* In this case the alliteration helps create a stabbing, punching or pounding sensation. Stabbing, punching his brother.

*Hamlet - Remorseless, treacherous, lecherous, kindless villain!* – what do all of those s's remind you of – a snake – venom in the line

Assonance - repetition of vowel sounds. Taunting Macbeth

*Witches in Macbeth - Thrice to thine, and thrice to mine,  
And thrice again, to make up nine* - Taunting/ teasing Macbeth – nursery rhymes seem playful but are sometimes based on harmful/ dangerous realities

Assonance and Alliteration

*Olivia - "I do I know not what, and fear to find*

*Mine eye to great a flatterer for my mind.* – What feeling do you get from Olivia – what do the "I's" – whining – internal sound – sound out the "I" and the "f" – evoke pity for her

Antithesis - contrast of ideas or words that are equally balanced - Setting the word against the word – often promotes a power struggle (internal or toward another person)

*Brutus - "Not that I loved Caesar less, but that I loved Rome more."*

Each line has to have equal weight

*Gertrude - Hamlet, thou hast thy father much offended.*

*Hamlet - Mother, you have my father, much offended.*

*Gertrude - Come, come, you answer with an idle tongue.*

*Hamlet - Go, go, you question with a wicked tongue.*

(Juliet's monologue is filled with emotional Antithesis)

Imagery – group of words that induce a mental picture of sensory reaction as we hear it or speak it. What pictures do you see in your mind's eye? – generates its own emotion

*Iago - Oh beware my Lord of jealousy, it is the green eyed monster which doth mock the meet it feeds on.*

*Lear. Blow, winds, and crack your cheeks! rage! blow!*

*You cataracts and hurricanoes, spout*

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*Till you have drench'd our steeples, drown'd the cocks!*

Verbal Energy Ladder - A built in device to create intensity. It starts with a statement or an image or feeling which is capped by one that outdoes the first, and then another and another, eventually rising to the top rung of the ladder.

The key is to not drop the energy ball until the ladder ends - this often means completing the thought

Synecdoche – (sy-nec-do-che) - substitutes a significant part for the whole thing.

*Julius Ceasar - Friends, Romans, countrymen: lend me your ears" - Asking for their complete attention*

**Paradox** - self-contradictory statement or idea but in reality expresses a possible truth.

**Macbeth** - *Fair is foul and foul is fair* - Macbeth's success is great, but it is his success that will bring him down – drawing a conclusion

**Oxymoron** – often two words next to each other which seem to contradict one another - usually reflects a mixture of attitudes toward an event.

*“Parting is such “sweet sorrow”* - Sweet and Sorrow – actor has to make that emotional shift in the short period of time with those two words

**Irony** - (Situational) When we expect one thing and the opposite happens.

It is ironic that Juliet plans a false funeral to be with Romeo and we know that Romeo thinks she is really dead. – more for a director and building the irony in this scene

**Verbal Irony** - (Sarcasm) - Stating the opposite of what you intend.

Saying to someone who is obviously mentally slow

*“Thou art a mental giant.”*

Very often this device is given to the lower class characters. Play the sarcasm – make the joke land – the fools use sarcasm, puns to navigate their masters – avoid trouble

**Puns** - Playing on a word or words so that they have two meanings in order to twist the sense

**Mercutio** - *“Ask for me tomorrow and you shall find me a grave man.”* - playing on the word “grave” – I am joking now but tomorrow I will be serious - but also dead

*Feste: Good madonna, why mourn'st thou?*

*Olivia: Good fool, for my brother's death.*

*Feste: I think his soul is in hell, madonna.*

*Olivia: I know his soul is in heaven, fool.*

*Feste: The more fool, madonna, to mourn for your brother's being in heaven.*

A double entendre. Puns are often very sexual. – play the sexual energy -

*Portia (Merchant to Antonio)- I will ne'er come in your bed/ Until I see the ring."*

Ellipsis omission of one or more words, which are assumed by the listener or reader

*"And he to England shall along with you."* Hamlet will go along with you

Onomatopoeia - The imitation of natural sounds in the sounds of words. (coo, clang, bang, clatter, drip, splat, hum)

*Duke of Suffolk - There be moe wasps that buzz about his nose Will make this sting the sooner."*

*Petruchio -Should be, should buzz.*

*Kate - If I be waspish, best beware my sting*

*Kate- My remedy is to pluck it out*

## 2)Information/Handout on Commedia dell'arte

Commedia dell'arte has three main groups of stock roles: the servants (*zanni*), the masters or elders (almost always old men hence their Italian name, the *vecchi*) and the lovers (*innamorati*).

Conventional plot lines were written on themes of sex, jealousy, love and old age. Many of the basic plot elements can be traced back to the Roman comedies of Plautus and Terence, some of which were themselves translations of lost Greek comedies of the 4th century BC. However, it is more probable that the *comici* used contemporary novella, or, traditional sources as well, and drew from current events and local news of the day. Not all scenarios were comic, there were some mixed forms and even tragedies.

Performers made use of well-rehearsed jokes and stock physical gags, known as *lazzi* and *conchetti*, as well as on-the-spot improvised and interpolated episodes and routines, called *burle* (singular *burla*, Italian for joke), usually involving a practical joke.

Since the productions were improvised, dialogue and action could easily be changed to satirize local scandals, current events, or regional tastes, while still using old jokes and punchlines. Characters were identified by costumes, masks, and props, such as a type of baton known as a slapstick. These characters included the forebears of the modern clown, namely Harlequin (*arlecchino*) and Zanni.

The classic, traditional plot is that the *innamorati* are in love and wish to be married, but one elder (*vecchio*) or several elders (*vecchi*) are preventing this from happening, leading the lovers to ask one or more *zanni* (eccentric servants) for help. Typically the story ends happily, with the marriage of the *innamorati* and forgiveness for any wrongdoings. There are countless variations on this story, as well as many that diverge wholly from the structure, such as a well-known story about Arlecchino becoming mysteriously pregnant, or the Punch and Judy scenario.

Some of the better known commedia dell'arte characters are listed below:

### Commedia Characters –Comic Archetypes for Comic Scene

- **Pantalone** - a member of the *vecchi*. Usually quite wealthy, but very greedy. He is the archetypal "old miser, Crotchety, bitter, fussy– **Blackish – Laurence Fishbourne's Character, Martin Crane on Frasier, Arthur on King of Queens, Homer Simpson, Stanley on The Office. Frank on Raymond, Betty White on Hot in Cleveland, Jay the Patriarch on Modern Family**
- **Dottore** - the doctor. Seen as the learned man, but generally that impression is false. Often played as pedantic, miserly, and hopelessly unsuccessful with women. He usually talks constantly

about a topic, in an attempt to impress anyone who is around.– **Frasier on Frasier, Liz on 30 rock, Ross on Friends, Dwight on The Office, Blackish – Young Female Twin - Diane**

- **Arlecchino** - also known as **Harlequin**. Arlecchino is a **clown**. Typically innocent, acrobatic and mischievous, child-like energy of a ten year old (**think Niles Crane or Kenneth the intern on 30 rock, Phoebe on Friends, Kramer on Seinfeld, Pam on the Office, Blackish –Andre – 13 year old son**, He is a servant, and is recognizable by the colorful diamond-shaped patches that traditionally were part of his costume.

- **Capitano** - swash-buckling and bold, but not necessarily heroic. His attire is generally foppish and overdone. Il Capitano is usually played as a braggart, a ladies man, and a cavalier, and is usually sexually driven. (**Joey on Friends, Michael the Office, Jack 30 Rock ,Frasier Crane when with women, George in Seinfeld, Blackish – Andre (Anthony Anderson), Modern Family – Phil (Younger Father)**)

- **Colombina** - Usually portrayed as clever, crafty, and untamed and comfortable with sexuality – (the vamp – **Sophia Vergara, Jenna on 30 Rock**) the basic vamp - She is also a servant and a member of the *zanni*, and quite often she compels the action. She sometimes is played wearing colored patches in Arlecchino's style.

- **The Innamorati** are the lovers. They are young, righteous, and hopelessly in love with one another.. They are madly in love but never seem able to get together. (**Jim and Pam on the Office, Ross and Rachel on Friends, Niles and Daphne on Frasier, Modern Family – the Gay Couple**)

- **Brighella** – two faced servant who appears devoted to who ever he's around, but will employ any means to get what he wants. Always plotting to take people down because he is bitter about being a servant and he thinks he should be in control. **Dwight on the office, Jenna on 30 Rock, Blackish – both Teens**

### **Lazzi: The Nuts and Bolts of Comedy**

*Lazzi* (singular: *lazzo*) were jokes – a comic “bits” or gags. Each character had his or her own typical *lazzi*; a good *commedia* performer would have dozens of *lazzi* that they could draw on in any situation.

Some examples:

A pair of servants enter carrying a tall ladder, knocking into everyone as they try to set it up.

Mixed-up words. A servant carries a message between the lovers but mangles the words, causing confusion.

Pantalone has a comic “heart attack” reacting to bad news. His servants must revive him.

Il Dottore gives a medical exam to another character, pulling out exaggeratedly large instruments (like a large mallet to whack another character's knee, a painful looking dentist's drill, etc.)

Arlecchino tries unsuccessfully to swat an annoying fly: knocking things over, breaking things, and injuring himself in the process.

Il Capitano threatens to beat someone up but has a long list of excuses why he can't actually do it right now.

Arlecchino is so hungry he starts to eat his own shoes.

Pantalone keeps scooting close to Columbina, who manages to slip out of his grasp until he finally falls on his face.

## **Shakespeare's Comedy and Commedia Influences**

Shakespeare's comic plot lines and characters are directly drawn from the Roman and Italian Comedy that influenced Commedia dell'arte. Shakespeare's *The Tempest* is drawn from a popular scenario in the Scala collection. His clowns bear homage to the *zanni*. Romeo and Juliet, although tragic characters, are often played in the balcony scene as the traditional commedia Innamorati and is directed with comic energy. The female servants in his comedies are often reminiscent of Columbina's sexual energy, boldness and quick wit. Shylock (*Merchant*) is a classic Pantalone (greedy, miserly). Falstaff in *Merry Wives*, is a great example of Brighella (two faced and self-serving). Malvolio in *Twelfth Night*, is the perfect Capitano (a braggart, and a would be hero)

### **Some notable themes and elements in Shakespeare's comedies include:**

- Clashes of love and friendship
- Journeys
- Letters and Disguises
- Angry Aristocratic Fathers
- Internal Contradictions
- Low and High Life Characters
- Conflict in Marriage
- Cunning Double Plots
- Jealousy

## **4) Oral Presentation Format and Requirements for Final Scene – 200pts**

- **Presentations should be no shorter than 20 minutes and no longer 25 minutes in length.**

### **Background info on Play and Contemporary Relevance - 40pt**

- When was it written? First performance?
- Historical relevance (did Shakespeare base the play on myth, history, are there differences between real historical characters and characters in the play?)
- How has this play influenced culture, literature, art?

### **Playwright's Statement and Plot – 40pts**

- One statement that describes the play - what do you think Shakespeare was trying to say about this play
- Brief description of the plot AND brief description of your scene. Also include:
  - a brief personal experience that reminds you of the situation in this play/scene
- What do you find interesting or attractive about the play/character/scene?

### **Character – 40pts**

- Describe your character – personality type
- Define three major objectives of your character AND three major actions you will play to achieve these goals

### **Relationship – 40pts**

- Define your relationship in this scene. Three or Four descriptive words that define it.
- What TV or movie relationship does this relationship remind you of? Define how and why?

### **Directorial Concept – 40pts**

- What is your concept – Same period as play? Different period – why?
- Production Elements – Set Design, Costumes, Props, Sound, Lighting
- One final interesting fact/anecdote about the play







