

 Image result for msu

THR 301 Section 001 Comedy (please note Comic Sans font to reflect comedy)

Days: Tuesday and Thursday

Time: 9:10-12:00

Room: 11 & 12 Auditorium

Instructors: Section 1: Sarah Hendrickson / Section A: Rob Roznowski

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Office Hours: Hendrickson Tuesday 12:15-1:15 PM & Wednesday 3:00-4:00 PM / Roznowski Tuesday 12:10-1:10 PM & Thursday 2:00-3:00 PM

THR 301 Acting III Course Description: Intensive practicum including scene study, rehearsal, and performance of works by twentieth-century American playwrights such as Williams, Miller, O'Neill, Albee, Odets and Kardashian.

OVERVIEW

This course explores comedic material over several genres. The class will cover the origins of modern comedy archetypes from Italian Commedia and its modern cousin sketch comedy. Modern sitcoms and its great Aunt, Comedy of Manners and Farce using Brandon Thomas' *Charley's Aunt* and ultimately culminating in a synthesis of the concepts of comedy with a performance of an original stand-up comedy routine of your own writing. Actors will learn to adapt their process to include the lightness of tone, high stakes and specificity required of comedy of many genres. It also requires your commitment to tapping into your creativity with several self-written projects. The goal is to understand the science of comedy and mix it with inspiration in order to find YOUR specific brand of comedy.

Due to its rocking popularity, this course is over-populated and therefore we are dividing this course into two sections. Every student will get the same education. You will have Sarah one day and then Rob the next. Sarah and Rob will be teaching the same information twice. So if you are in Section 1: Your Tuesdays may be with Sarah in room 11 and if you are in group A: Your Tuesdays are with Rob in room 12. And Section 1 with Rob Thursdays in room 12 and Section A on Thursday with Sarah in room 11. It is a complicated structure and the world's most dense course calendar, so study it carefully to make sure you understand deadlines, structure and where you are supposed to be and when.

Course Materials

All materials may be found on D2L or supplied by the instructors. One exception is a little notebook (digital or hardcopy) to jot down comedic inspiration, have it available at all times so that you can begin to write down observations of things that strike you as funny. This will help you identify your own style and slant on comedy and pay off when stand up happens.

Course Objectives:

1. To finalize a personal process for approaching scene work and roles.
2. To identify and refine your specific sense of humor.
3. To understand comedic conventions and vocabulary.
4. To expand awareness of acting as a craft.
5. To define comedy (and its many permutations) as a valid and difficult form of acting.
6. To make students critically aware of what makes a good actor.
7. To develop a deeper understanding of acting skills, script and character analysis and various acting methodologies.
8. To heighten the powers of observation, concentration, invention and imagination.
9. To foster an acceptance of the commitment and discipline that acting requires.
10. To further develop the acting instrument.
11. To know the difference between to, two and too.
12. To understand the universe.
13. To gain and maintain confidence while performing in front of others through an awareness of the self and the physical space onstage.

Procedures for accomplishing objective:

1. Enthusiastic, prepared and creative engagement in class.
2. Applied understanding of the terms and theory covered in readings and discussed in class.
3. Successful presentation of scene work as well as participation in class exercises and improvisations.
4. Detailed written work that shows a mastery of vocabulary and concepts from class.
5. Understanding through quizzes of provided materials.
6. A true and focused commitment to bettering work as an actor.
7. A deep understanding of what makes something funny...even if you don't find it funny. Including political and topical humor. Why can someone laugh at that...even though I don't?
8. An **open, positive, non-judgmental** attitude. I want to help an actor who is: **open** to criticism (from self or others) in order to get better; **positive** and supportive of others and own journey, is focused on overcoming roadblocks, and does not create drama, factions or low expectations; **non-judgmental** related to classmates or experimentation in class. I believe that as educator I have a responsibility to engender these qualities in students to make you more marketable and someone a producer would want to work with again. If you do not believe these are important aspects for an actor to have, I urge you to explore other course options.
9. An ability to self-reflect and a keen understanding of your personal style is necessary in this course. So, an examination of how your work individually or in groups is important. Related to that, a throughline of how one learns and operates in the professional sphere is important. Therefore, while learning how to be funny you will be learning how you learn. Related to that, an examination of introversion and extroversion in acting will be examined. A semester examination paper is required at the end of the course. Your findings may be used in the upcoming book, *The Introverted Actor* (Palgrave, 2020). Actors will be asked to sign a release form.
10. Ability to speak fluent Pig Latin a luss-pay.

Requirements of Students:

1. Attendance (see attendance policy) and active engagement in each class.
2. No late papers, missed exams or performances will be permitted. No make-up performances will be permitted.
3. Rehearsals outside of class will be required. No missed rehearsals are allowed.
4. Successful cooking of a gourmet meal. (vegan)
5. Successful performances for assigned scene.
6. Successful completion of a comedic analysis paper.
7. How many comedy students does it take to answer a set up to a joke?
8. Respect, support, and encouragement of classmates. Most importantly, respect for assigned scene partners.
9. Outside performance at one class sponsored open mic performance.
10. Successfully demonstrate knowledge through the mastery and proof of comprehension through performances and quizzes.

Grading policies:

This is a studio class and your attendance, support and enthusiasm along with a concentrated daily effort significantly affects your final grade. Written assignments are not only crucial to your final grade, but also of your understanding of character creation and final performance. There are 200 total points for the course.

The graded projects will each consist of both performance and written work:

- Commedia original scene 25
- Commedia quiz (written) 10
- Food and Comedy 10
- Sketch Comedy 25
- Funny Film paper (written) 10
- Charley's Aunt scene 25
- Quiz on farce and comedy of manners (written) 10
- Sitcom scenes 25
- Stand-Up performance 30
- Weekly class jokes (written) 10
- Introvert/Extrovert paper (written) 20

Factors that affect your grades

Your performances and written work will be assessed according to your own ability to comprehend and execute the work. You will be evaluated with consideration of your individual progression and not in comparison to your classmates' level of previous knowledge, experience or progression.

Group and partner projects. Group projects can be sometimes overwhelming and unfair-- in a typical group of 6-8 people 3 people usually do 70% of the talking. Let's change that. There are several group projects in this course. And your work with partners and groups must maintain a respectful collaborative nature that allows any type of learner or actor to succeed. If you feel un-heard (by people not listening to your contribution) or unsupported (by not wanting to rehearse when necessary) your first line of action is to have that talk yourself. If you are unsatisfied with the answer or the results you then come to the instructor for discussion.

As you may note, there is no **participation** grade as participation can be referred to as an extroverted ideal in one sense. You can participate by being quiet and engaged. However, it is expected that all students complete the work, including creating an inclusive and welcoming atmosphere for various types of participation beyond being the loudest and first to answer.

For all projects in this class, do not use previously published (including internet) material unless directed by instructors to do so. This course is about tapping into your creativity and finding YOUR sense of humor. Please take the time to create your OWN jokes or else you are simply fritterin' away some creativity! Yes, fritterin'.

Support is necessary in this course. Comedy is one of the most personal parts of a person's psyche. Some jokes will land and others will not. That is educational. So, if you don't get the laugh or the reaction you wanted your classmates should be there to assist you in supporting your personal journey and offer solutions (when asked) for ways to revise and refine your comedy.

Letter Grade Assignment (Grading Scale)

The table below describes the relationships between letter grades, percent, and performance. The first column describes the letter grade. The second column describes the percentage associated with that letter grade. The third column describes the performance represented by that letter grade and percentage.

| Letter Grade | Points | Percentage | Performance |
|--------------|---------------|---------------|--------------------|
| 4.0 | 186-200 | 93 to 100% | Excellent Work |
| 3.5 | 176-185 | 88 to 92% | Very good work |
| 3.0 | 166-175 | 83 to 87% | Good work |
| 2.5 | 156-165 | 78 to 82 % | Above average Work |
| 2.0 | 146-155 | 73 to 77 % | Average work |
| 1.5 | 136-145 | 68 to 72% | Below Average Work |
| 1.0 | 120-135 | 60 to 67% | Poor work |
| 0.0 | 119 and below | 59% and below | Failing work |

Attendance Policies

You will be allowed 2 absences without being penalized. Beyond these two absences, only a University sanctioned absence or medical absence will be excused (an official University or Department excuse form will be necessary to excuse you or a note from your doctor). No absences of any kind will excuse you

from class responsibilities.

You, the student, will be held accountable for keeping up with class assignments and projects. Although the instructor reserves the right to calculate the participation grade (see Participation) by subjective evaluation of the "quality" of each student's participation, the primary factor in your attendance will be evaluated as follows:

- 2 absences = no grade reduction
- 3 absences = a 0.5 reduction of your final grade
- 4 absences = a 1.0 reduction in final grade
- 5 absences = Automatic failure of class

Tardiness: Tardiness is disruptive to a class of this nature and will not be tolerated. Any tardiness will be recorded along with attendance. Attendance will be taken promptly at the start of class. If you enter the room after the role-call has been completed, you will be considered tardy. 3 tardies = 1 absence.

If you enter the room anytime after 20 minutes of the official start of class you will be marked absent for that class day. If you depart from class (for any reason) before the official end of class, you will be marked absent for that day.

Class/Rehearsal/Performance Policy: Our primary focus is your education. Classes should take precedence over production. To ensure that this focus remain balanced we have instituted a "no class attendance means no rehearsal policy" for all BFA and MFA actors and Stage Managers. Every course has different attendance guidelines. This policy is related to the number of allowed absences in any THR or DAN class. If you exceed the number of allowed absences for any individual class, the Director of the production that you are involved with will be notified regarding the break of policy and you will not be permitted to participate in that evening's rehearsal or performance. Please check the attendance policy carefully on all THR and DAN syllabi. As an example, most acting classes allow two unexcused absences. You may use these at any time and it will not affect your attendance at rehearsal or performance. If you miss class again and have exceeded your limit of allowed absences, you will not be allowed to attend that evening's rehearsal or performance. This is related to all THR and DAN classes. No cellphone or laptop use in this course without permission from instructor. No food in the studio other than water. Clean studio-- Please return the studio to an organized and clean state approved by instructor.

Introverted/Extroverted learners

All types of learners will be respected in this course. As most educational models reward extroverted personalities (especially in theatre) this class hopes to honor all types of learning. If immediate group dynamics, immediate results, or other extrovert-based imperatives impact your best work please inform the instructor in order to adjust the experience for optimal learning for all. The course design is intentional in its inclusion and recognition of introverted and extroverted pairings and projects. While the subject of introvert and extrovert will be explained at the start of the course and reflected upon by you at the end of the course, throughout you are asked to notice the ways in which you work together, respect and listen to each other and collaborate. Chicken tiki masala is an Indian dish. We may not return to the subject daily or even monthly but the

design of the course should allow you to determine how your make up affects the others. Your paper at the end of the course should be reflective over the entire course and may serve as a basis for elements in an upcoming book. The world's largest syllabus includes more information.

What is not funny? What subjects are taboo? What is too far?

This is a class that tests those limits. Certainly not for salaciousness or to shock but to experiment. Responsibilities also include participation in exercises that require physical involvement. Students are often on their feet, engaging in one-on-one to large group activities. Everyone is encouraged to join in to their comfort level, and to take calculated personal strides past their comfort zone, so they may grow and thrive. Disrespectful, flippant, crude, or irrelevant comments, as well as talking, napping, working on homework, or using your cell phone (see Cell Phone Policy) will all severely impact your grade. In the world of comedy people can *choose* to be offended, *be* offended or *understand* that comedy can have a variety of purposes that may not align with your core values. Our goal in here is to not shock for shock's sake, or not respect all, nor is it to be so politically correct that comedy disappears and dissipates through constant censorship. The instructors will serve as the arbiter and reserve the right to ask students to pull back on difficult material. Should you find a classmate's work too strident or offensive, please come to the instructor after asking yourself several questions related to comedy, the student's intent, and your own limits.

The acting area in the Department of Theatre recognizes the unique path each theatrical artist must forge that may take the actor to places beyond or alongside acting. To that end, the acting area is devoted to supporting experimentation to create innovative and entrepreneurial experiences where actors push their work to territory beyond the expected role of the actor. Please see Part 5: Course Policies for further explanation and expectations.

COURSE CALENDAR

| DATE | Hendrickson in Room 11 | Roznowski in Room 12 | READINGS AND WRITTEN WORK |
|------|--|---|---|
| | COMMEDIA | | |
| 1/8 | <u>GROUP A</u> Women in comedy Comedy in the #MeToo movement Comedy parameters and limitations. Comedy writing exercises: On the spot, solo with time, pairs with time, groups in times. What is funny and what is not. Comedy examples—why do others find humor in things others don't. | <u>GROUP 1</u> Intro to comedy/ Jokes/ Define and discuss humor and comedy (Highbrow and lowbrow)/ Quiz/ Have access to syllabus in class. Class overview. What makes you laugh? When are you funny? Which harder and why? Comedy or drama. Transformation. Introversion and extroversion in comedy. Consent forms and explanations of final paper. | For Class 1/8 Prior to class please have read Introversion chapter and take quizzes. Bring your small comedy notebook to class and have it with you everyday. Add jokes and ideas to it. |
| 1/10 | <u>GROUP 1</u> Every Thursday is a new comedy style. Original LIMERICK @ start of class. (Limerick example provided on D2L—future styles must be researched on own.) Women in comedy Comedy in the #MeToo movement. Comedy parameters and limitations. Comedy writing exercises: On the spot, solo with time, pairs with time, groups with time. Explore group dynamics including introversion and extroversion, not getting lost in a sea of voices, respecting every contribution, knowing when to edit, revise or let the joke go. What is funny and what is not. Comedy examples—why do others find humor in things others don't. | <u>GROUP A</u> Every Thursday is a new comedy style. Original LIMERICK @ start of class. (Limerick example provided on D2L—future styles must be researched on own.) Intro to comedy/ Jokes/ Define and discuss humor and comedy (Highbrow and lowbrow)/ Quiz/ Have access to syllabus in class. Class overview. What makes you laugh? When are you funny? Which harder and why? Comedy or drama. Transformation. Introversion and extroversion in comedy. Consent forms and explanations of final paper. | For class 1/10 * EVERY THURSDAY MEANS A NEW COMEDY STYLE Read Limerick example and prepare (this is the only one provided for you. Research for others must be done on your own.) |
| 1/15 | <u>GROUP A</u> Commedia Quiz based on D2L reading. Physical humor exercises: double and triple takes, pratfalls, spit takes, slow burns. Exercises: Physical transformations. Silent storytelling. Set up and punch line with no words. | <u>GROUP 1</u> Commedia quiz based on D2L reading and everything discussed by this point in class. Commedia discussion and exercises. Masks and archetypes (slapstick routine.) Physicality of characters. Silent character snapshots. Lazzis. Create 4 Lazzi ideas for 4 individual characters. | For class 1/15 Prepare for Commedia quiz. Print slapstick routine. Quiz is on reading, ppt and everything discussed by this point in class including Introvert/Extrovert chapter. |
| 1/17 | *Prepare, "How many _____ does it take to _____?" original jokes. - <u>GROUP 1</u> Physical humor exercises: double and triple takes, pratfalls, spit takes, slow burns. Exercises: Physical transformations. Silent storytelling. Set up and punch line with no words. Commedia presentation discussion. | *Prepare, "How many _____ does it take to _____?" original jokes. - <u>GROUP A</u> Commedia discussion and exercises. Masks and archetypes (slapstick routine.) Physicality of characters. Silent character snapshots. Lazzis. Create 4 Lazzi ideas for 4 individual characters. Commedia presentation discussion. Break into assigned groups and begin discussion of presentation. In discussion and group work, allow both loud and quiet ways for working together—group | For class 1/17 *Write "How Many" joke Depending on group Bring in 4 lazzi ideas for your presentation on the correct day. |

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| | Break into assigned groups and begin discussion of presentation. In discussion and group work, allow both loud and quiet ways for working together—group ideas, solo reflection back to group sharing. | ideas, solo reflection back to group sharing. | |
| 1/22 | <u>GROUP 1</u> In Commedia groups: Present googledoc at start of class in groups allowing each contributor to present if they choose. Commedia work—Put everything on its feet by end of class have entire presentation fleshed out moment by moment. Rehearsal will include both group and individual processing time announced by instructor. 10 minutes in group discussion 5 minutes solo time etc. When returning to groups allow all voices to be heard. At end of class, instructor presents a commedia wrench. | <u>GROUP A</u> In Commedia groups: Present googledoc at start of class in groups allowing each contributor to present if they choose. Commedia work—Put everything on its feet by end of class have entire presentation fleshed out moment by moment. Rehearsal will include both group and individual processing time announced by instructor. 10 minutes in group discussion 5 minutes solo time etc. When returning to groups allow all voices to be heard. At end of class, instructor presents a commedia wrench. | For class 1/22 Create a shared group googledoc that allows all to write ideas and scenarios for the project. Each group member must write at least five original ideas for the scenario. Put your initials at the end of each of your contributions. Find props, costumes and more for the presentation. |
| 1/24 | <u>GROUP A</u> *Present original riddle at start of class. Commedia presentation for grade Food and comedy discussion. Discuss stand up article. | <u>GROUP 1</u> *Present original riddle at start of class. Commedia presentation for grade Food and comedy discussion. Discuss stand up article. | For class 1/24 Prepare original riddle. Read this article about writing stand up: https://www.standupcomedyclinic.com/the-best-way-to-write-a-comedy-act-if-youre-an-absolute-newbie/ |
| 1/29 | <u>GROUP A</u> Sketch comedy overview Look at sketch comedy examples posted by students. Sketch comedy in the moment. Draw a topic and type from a hat and create an hybrid improvised/rehearsed one as a group. Then post presentation and notes, take some solo time to reflect on how you would make it better. Present that to the group. | <u>GROUP 1</u> Food and comedy presentation. There will be mess! | For class 1/29 Depending on your group, please have posted three links to your favorite sketch comedy scene online to be viewed in class OR prepare a food and comedy presentation that has no words but is highly physical that has a beginning middle and end. A problem that must be overcome and a "solution." A issue set up and punchline. This day can be messy so be prepared. To help read this oh so British article about food and comedy: https://www.theguardian.com/lifeandstyle/wordofmouth/2011/mar/23/food-comedy-funny-taste |
| 1/31 | <u>GROUP 1</u> Present original *Knock Knock joke at start of class. Sketch comedy overview Look at sketch comedy examples posted by students Draw a topic and type from a hat and create an hybrid improvised/rehearsed one as a group. Then post presentation and notes, take some solo time to reflect on how you would make it better. Present that to the group. | <u>GROUP A</u> Present original *Knock Knock joke at start of class. Food and comedy presentation | For class 1/31 prepare original Knock Knock joke. |
| | SKETCH COMEDY - REVISED 1/31 | | |
| 2/5 No Rob till after Spring Break Sarah depart at 11:00 | 9:10 - 10:00 Aardvarks Called in Studio Commedia presentation for grade | 10:00 - 11:00 Badgers Called in Studio Present original *Knock Knock joke Food and comedy presentation | For Class 2/5 All please have posted three links to your favorite sketch comedy scene online to be viewed in class. Badgers - Prepare a food and comedy presentation that has no words but is highly physical that has a beginning middle and end. A problem that must be overcome and a "solution." A issue set up and punchline. This day can be messy so be prepared. To help read this oh so British article about food and comedy: https://www.theguardian.com/lifeandstyle/wordofmouth/2011/mar/23/food-comedy-funny-taste |
| 2/7 | 9:10 Aardvarks Called Room 12 Present original *Knock Knock joke Food and comedy presentation | 10:00 Badgers Called Room 12 BOTH GROUPS MEET TO DISCUSS SKETCH COMEDY - Room 12 Watch student examples. Deconstruct them to find trends. | For Class 2/7 Aardvarks - Prepare a food and comedy presentation that has no words but is highly physical that has a beginning middle and end. A problem that must be overcome and a "solution." A issue set up and punchline. This day can be messy so be prepared. To help read this oh so British article about food and comedy: |

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| | <p>BOTH GROUPS MEET TO DISCUSS SKETCH COMEDY - Room 12 Watch student examples. Deconstruct them to find trends. Identify the various styles of sketch comedy: Parody, game show, political satire etc. Why don't sketches know when to end? Generating ideas - Lists and Clustering Pitching an Idea</p> | <p>Identify the various styles of sketch comedy: Parody, game show, political satire etc. Why don't sketches know when to end? Generating ideas - Lists and Clustering Pitching an Idea</p> | <p>https://www.theguardian.com/lifeandstyle/wordofmouth/2011/mar/23/fooc-comedy-funny-taste THROUGHOUT THIS SECTION PLEASE KEEP REFERRING TO THE SKETCH COMEDY GUIDELINES TO EXAMINE GROUP DYNAMICS!</p> |
| 2/12 Sarah depart at 11:00 | <p>Aardvarks: Arena First hour: * Present original funny character and answer questions from fellow students. Have an improv-ed office Party where these characters meet each other. (Sarah will observe) Second hour: Do the 5 sketch comedy pitches in all 5 of the manners offered. Which way of pitching worked best and why? Third Hour: Choose as a group the five best pitches that you will work on and begin the writing/improvisation process. Do you work better on your feet in groups or separate? Vary your approaches to working so that all learners get a chance to create. Create a shared google drive folder for your groups' scripts.</p> | <p>Badgers: Room 12 First hour: Do the 5 sketch comedy pitches in all 5 of the manners offered. Which way of pitching worked best and why? Second Hour: * Present original funny character and answer questions from fellow students. Have an improv-ed office party where these characters meet each other. (Sarah will observe) Third Hour: Choose as a group the five best pitches that you will work on and begin the writing/improvisation process. Do you work better on your feet in groups or separate? Vary your approaches to working so that all learners get a chance to create. Create a shared google drive folder for your groups' scripts.</p> | <p>For class 2/12 Submit "Lists and Clustering" and "Structure" exercises in BLUE on D2L Create an ORIGINAL funny character (in costume) that could be a recurring character in sketches e.g. The Target Lady, Debbie Downer, Gilly. Refer to "5 Through the Door" document on D2L for guidance. Prepare 5 sketch comedy pitches in the 5 different manners outlined on D2L Pitch one sketch in person, another one on video etc. Please note first hour, second hour etc...really means about 55 minutes. So, 9:10-10:05, 10:05-11:00 and 11:00-11:55. 11:55-12:00 party time.</p> |
| 2/14 | <p>BOTH GROUPS MEET in Room 12 Remaining Dubai Group Commedia presentation for grade All Dubai folks - Present original *Knock Knock joke and Food and comedy presentation Aardvarks move to Arena - *Celebrity impersonations Present sketches to Sarah for feedback Writing and revising. Is it time to throw out one sketch for another? What is working what isn't? Is it hard to let your joke/sketch go? What do you feel when your sketch goes in a new direction?</p> | <p>Badgers stay in Room 12 after Dubai folks presentations *Celebrity impersonations Present sketches to Sarah for feedback Writing and revising. Is it time to throw out one sketch for another? What is working what isn't? Is it hard to let your joke/sketch go? What do you feel when your sketch goes in a new direction?</p> | <p>For Class 2/14 Prepare *Celebrity impersonation Write your assigned sketch(es) and place it in your shared folder by start of class. USE THE SKETCH WRITING FORMAT PROVIDED ON D2L or Download Final Draft free for 30 days: https://www.finaldraft.com/ Email Sarah your groups' scripts by end of class</p> |
| 2/19 | <p>Rehearse and film. May leave class with prior approval of instructor</p> | <p>Rehearse and film. May leave class with prior approval of instructor</p> | <p>For Class 2/19 Groups choose your favorite sketch comedy skit and post on D2L.</p> |
| 2/21 | <p>*Puns Rehearse, film and edit.</p> | <p>*Puns Rehearse, film and edit.</p> | <p>For Class 2/21: Prepare an original pun</p> |
| 2/26 | <p>Rehearse, film and edit.</p> | <p>Rehearse, film and edit.</p> | <p>Sarah depart at 11:00AM</p> |
| 2/28 | <p>Aardvarks 9:10 - 10:30 Present sketches for grade. *Jeopardy joke</p> | <p>Badgers 10:40 - 12:00 Present sketches for grade. *Jeopardy joke</p> | <p>For Class 2/28: Prepare *Jeopardy joke...Instructor provides the answer/punchline you provide the set up in answer form.</p> |
| | <p>FARCE/COMEDY OF MANNERS</p> | | |
| 3/12 No Sarah | | <p>BOTH GROUPS MEET FOR FARCE OVERVIEW. Have Read Charley's Aunt by the start of class. Discuss farce and comedy of manners. Dialect. Etiquette. Tea party. Choose partners and scenes. If time permits rehearse first unit. Actors in "costume" for start of class and rest of this unit.</p> | <p>For class 3/12 - Funny Film paper due. Guidelines: Select your favorite film comedy. Now analyze an actor's performance in it throughout the film and in detail in one specific scene. What makes this a great comedic performance? This paper will be a minimum of 3 pages and require an in-depth analysis of comedic conventions, style and appropriateness. You will also provide a link to the scene from this film and analyze it as part of your paper. Email Rob initial ideas for stand-up comedy. Can be ideas, collection of jokes observations, character based but should be a step to identifying YOUR personal sense of humor. Over spring break read these articles about writing stand up: http://wannabepride.com/blog/?p=45 http://devincomedy.com/5min/</p> |

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| | | | <p>Have read Charley's Aunt by the start of class. Identify scene you like from the choices provided and chose partners from your group. Partners must identify in a different personality style than you: Introvert and extrovert, extrovert and ambivert etc.</p> <p>If doing a three or more person scene please try to work with different personality style. The goal: to form a mixed-temperament team that leverages the strengths of every member of the group. .</p> <p>Actors playing men for this unit wear suit coats and hard soled shoes to class.</p> <p>Actors playing women characters wear corsets and, skirts and hard soled heels. Cosets and long skirts provided by costume shop. Will have to share so corsets must be worn over a short or long sleeved t-shirt at all times, no tan tops please.</p> <p>Actors playing Charley in "drag" in skirts. Long skirts and corsets provided by costume shop.</p> |
| 3/14 | <p><u>GROUP A</u></p> <p>Quiz on farce and comedy of manners and Charley's Aunt. Present first unit.</p> <p>As you rehearse notice how your differently classified partner (introvert, extrovert, ambivert) works. What can you learn from the other?</p> <p>Discuss articles about writing stand up for the first time.</p> | <p><u>GROUP 1</u></p> <p>Quiz on farce and comedy of manners and Charley's Aunt. Present first unit.</p> <p>As you rehearse notice how your differently classified partner (introvert, extrovert, ambivert) works. What can you learn from the other?</p> <p>Discuss articles about writing stand up for the first time.</p> | <p>For class 3/14 please prepare first unit.</p> <p>Have read all Farce and Comedy of Manners info on D2L and prepare for quiz.</p> <p>For class 3/14 review articles from spring break about writing stand up.</p> |
| 3/19 | <p><u>GROUP 1</u></p> <p>Mid-point coaching</p> <p>First draft stand up due in hard copy at start of class.</p> | <p><u>GROUP A</u></p> <p>Mid-point coaching</p> <p>First draft stand up due in hard copy at start of class.</p> | <p>For class 3/19 have stand up first draft due in <u>hard copy</u> at start of class.</p> |
| 3/21 | <p><u>GROUP A</u></p> <p>*Prepare "Your mother" or similarly themed joke</p> <p>Full scene coaching</p> | <p><u>GROUP 1</u></p> <p>*Prepare "Your mother" or similarly themed joke</p> <p>Full scene coaching</p> | <p>*For 3/21 prepare "Your mother" or similarly themed joke.</p> |
| 3/26 | <p><u>GROUP 1</u></p> <p>Present Charley's Aunt scenes for grade</p> <p>Stand-up comedy revision due at start of class.</p> <p>Discuss stand-up fears.</p> | <p><u>GROUP A</u></p> <p>Present Charley's Aunt scenes for grade</p> <p>Stand-up comedy revision due at start of class.</p> <p>Discuss stand-up fears.</p> | <p>For class 3/26 turn in stand-up revision on D2L by start of class.</p> |
| 3/28 | <p>*original Department based joke.</p> <p>Present Charely's Aunt scenes for grades</p> | <p>* original Department based joke</p> <p>Present Charely's Aunt scenes for grades</p> | <p>For Class Prepare Original *DOT Topical joke (these stay in room!)</p> <p>Identify two short sitcom scenes and two partners. One partner must have similar classification as you and one a different classification. (Introvert, Extrovert or Ambivert).</p> |
| | SITCOMS | | |
| 4/2 | <p><u>GROUP 1</u></p> <p>Sitcoms presentation in class.</p> <p>Finding the style.</p> <p>Set up and punchline or subtle?</p> <p>Three camera or mockumentary?</p> <p>Watch sitcom examples.</p> <p>Try sample sitcom scenes to find the correct style for your scenes.</p> | <p><u>GROUP A</u></p> <p>Sitcoms presentation in class.</p> <p>Finding the style.</p> <p>Set up and punchline or subtle?</p> <p>Three camera or mockumentary?</p> <p>Watch sitcom examples.</p> <p>Try sample sitcom scenes to find the correct style for your scenes.</p> | |
| 4/4 | <p><u>GROUP A</u></p> <p>*Present joke from stand up.</p> <p>Rehearse sitcom scenes and present to instructor for feedback.</p> | <p><u>GROUP 1</u></p> <p>*Present joke from stand up.</p> <p>Rehearse sitcom scenes and present to instructor for feedback.</p> | <p>Joke from your stand up. Test out one joke from your stand up.</p> <p>For class 4/4 Prepare and memorize two sitcom scenes and</p> |
| 4/9 | <p><u>GROUP 1</u></p> <p>Rehearse and record sitcom scenes.</p> <p>May leave class following jokes.</p> | <p><u>GROUP A</u></p> <p>Rehearse and record sitcom scenes.</p> <p>May leave class following jokes.</p> | |
| 4/11 | <p><u>GROUP A</u></p> <p>*joke on the spot</p> <p>Present recorded Sitcom scenes</p> <p>Stand up final draft due hard copy.</p> <p>Discussion of stand-up materials on D2L.</p> | <p><u>GROUP 1</u></p> <p>* Joke on the spot</p> <p>Present recorded Sitcom scenes</p> <p>Stand up final draft due hard copy.</p> <p>Discussion of stand-up materials on D2L.</p> | <p>Joke on the spot. We provide the topic you provide the joke.</p> <p>For class 4/9 Stand up final draft due in hard copy at start of class.</p> <p>Have read the stand-up materials to use as springboard for discussion.</p> |
| | STAND UP | | |
| 4/16 | <p><u>GROUP 1</u></p> <p>Discuss Hannah Gadsby: Nanette.</p> | <p><u>GROUP A</u></p> <p>Discuss Hannah Gadsby: Nanette.</p> | <p>For class 4/9 have watched Hannah Gadsby: Nanette by start of class available on Netflix.</p> |

| | | | |
|------------|--|---|---|
| | Discuss your favorite stand-up comedian/special and discuss why it resonates with you. Discuss your least favorite comedian/stand up and why it doesn't resonate with you. Find one classmate you feel safe with and test your material. Test out four jokes/story to the group. | Discuss your favorite stand-up comedian/special and discuss why it resonates with you. Discuss your least favorite comedian/stand up and why it doesn't resonate with you. Find one classmate you feel safe with and test your material. Test out four jokes/story to the group. | |
| 4/18 | <u>GROUP A</u> *Morning news joke. Stand up in solo presentations for instructor. As you present in solo and in groups examine which makes you feel most comfortable? Where does introvert and extrovert thrive? Stand up persona. Who is YOUR stand up persona? | <u>GROUP 1</u> * Morning news joke Stand up in solo presentations for instructor. As you present in solo and in groups examine which makes you feel most comfortable? Where does introvert and extrovert thrive? Which mode of presentation did you prefer? Why? Were you able to stretch/flex in ways that felt comfortable? Why or why not? Stand up persona. Who is YOUR stand up persona? | For 4/18 using only bullet points perform your stand up "off book." * News joke—something on the news this morning. Read your newsfeed and create joke based on current events. |
| 4/23 | <u>GROUP 1</u> *Morning news joke. Present original morning news joke Stand up in pairs presentation for instructor. Refining and editing your own material. What does it mean to make a joke land? What to edit? | <u>GROUP A</u> *Morning news joke. Present original morning news joke Stand up in pairs presentation for instructor. Refining and editing your own material. What does it mean to make a joke land? What to edit? | |
| 4/25 | <u>GROUP A</u> <u>*category joke</u> Stand up in groups. Your section hears your material. Time for notes and revision. Final discussion of Introversion and extroversion. | <u>GROUP 1</u> <u>*category joke</u> Stand up in groups. Your section hears your material. Time for notes and revision. Final discussion of Introversion and extroversion. | https://bigthink.com/stephen-johnson/every-joke-falls-in-one-of-these-11-categories-according-to-the-founder-of-the-onion Read this article and choose one of the 11 categories and create your original joke. Also identify the category. |
| FINAL EXAM | Stand Up Show Sunday, 4/28 8:00 PM (7:00 PM Call) At The Loft: 414 E. Michigan Ave, Lansing, MI 48933 | | Please set up a time for individual feedback. |
| 4/30 | Introvert/Extrovert paper due to devri124@msu.edu by noon. | | See paper guidelines under content on D2L. Reminder, if you do not wish to have your paper quoted in the upcoming book, please type "Do not use paper for quotes on book" on the top. Papers will be examined by Brian deVries for meeting minimum requirements. Papers will be reviewed by instructors after grades have been submitted. |

Part 5: Course Policies

INNOVATIVE ACTOR TRAINING

The acting area in the Department of Theatre recognizes the unique path each theatrical artist must forge that may take the actor to places beyond or alongside acting. To that end, the acting area is devoted to support experimentation to create innovative and entrepreneurial experiences where actors push their work to territory beyond the expected role of the actor.

This course is completely entrepreneurial in spirit as nearly every project is driven by the student's creativity and commitment. It is up to you how you can use the lessons gleaned in future projects but the crossover to real life usage seems evident.

Role of Instructor and Student Rights

Instructors have a responsibility to push actors to new and exciting choices. Students have a responsibility to keep themselves safe. Instructors and students will engage in a partnership of education free of coercion.

SAFETY OF EGRESS

The study of Theatre and Dance involves intensive physical and emotional challenges. Every effort is made to provide a supportive and safe learning environment. To aid in this regard, students enrolled in Theatre and Dance courses are responsible for the following standards: · All members of the class, including the instructor, are to be treated with respect. No one may intentionally hurt himself or herself, another person or the physical space and its contents at any time. · Students have the right to egress from any class activity, to step out of work that they believe may compromise their well-being. · Students will not abuse the privilege of egress, a privilege that will be respected by the classroom community. · Students are responsible for informing faculty of anything that might limit their full participation in the class (injuries, restrictions, etc.). Physical contact, between student and student, as well as student and instructor, can be expected in the practice of Theatre and Dance. A student who does not wish to be touched, for whatever reason, is responsible for informing the instructor. An instructor will clearly define the pedagogical purpose and the specific physical contact that may arise from a given exercise.

HARASSMENT IN THE CLASSROOM

This class pledges a welcoming environment free of harassment and discrimination. We are proud to hold a zero-tolerance policy when it comes to harassment. Since a positive environment is a team effort, please take this opportunity to read the definitions of harassment aloud to make sure all have a shared understanding.

Harassment includes, among other behaviors:

- Inappropriate or insulting remarks, gestures, jokes, innuendos, or taunting about a person's racial or ethnic background, color, place of birth, citizenship, ancestry, creed, or disability. (Remarks or jokes or stories that are insulting or offensive.)
- Unwanted questions or comments about an artist's private life.
- Sexual harassment

Sexual harassment includes but is not limited to

- Unwelcome remarks, jokes, innuendos, or taunting about a person's body, attire, gender, appearance or sexual activities.
- Unwanted touching or any unwanted or inappropriate physical contact.
- Unwelcome inquiries of comments about a person's sex life or sexual preference.
- Leering, whistling or other suggestive or insulting sounds.
- Inappropriate comments about clothing, physical characteristics, or activities
- Transmitting by text, email, or any other delivery method offensive sexual remarks, jokes, stories, pictures or materials which are sexually oriented.
- Requests or demands for sexual favors which include or strongly imply the promises of rewards for complying (e.g. job advancement opportunities, and/or threats of punishment or refusal).
- Sexual solicitation or advance made by a person in a position to confer, grant, or deny a benefit or advancement.
- Reprisal or threat of reprisal for the rejection of solicitation of advance where the reprisal is made by a person to grant, confer or deny advancement.

All or part of the above grounds may create a negative environment for individuals or groups. This may have the effect of creating a toxic work environment. It should be noted that a person does not have to be a direct target to be adversely affected by a negative environment. It includes conduct or comment that creates and maintains an offensive, hostile, or intimidating climate. We are committed to ensuring an environment free of sexual assault and harassment and affirm that we will follow proper rehearsal guidelines to the best of our ability at all times.

Resolution in the Moment

If a comment or conduct in rehearsal feels like it is bordering harassment, we encourage you in the moment to voice your concern. This could be as simple as "ouch" or "you know, that comment made me uncomfortable." We ask that the recipient of this, take a moment to respond with an acknowledgment and apologize if needed. It is then up to the actors in the moment to decide if there is a conversation that needs to take place or continue on.

We ask you all pledge to each other that we work together to create an environment where it is safe to speak up. With that, we ask for a positive and respectful working space.

Harassment Reporting

If you experience concerns about harassment, safety, or a negative or hostile environment, you may take your concerns through the following channels:

Please convey your response to the instructor, the Chair or other faculty members.

MSU is a mandatory reporting university This means that we must report to the appropriate MSU support system. For example:

Posing a physical threat to selves or other reports to Behavioral Threat Assessment Team

<http://btat.msu.edu/>

Sexual harassment and other offenses report to the Office of Institutional Equity

<https://oie.msu.edu/>

Once the faculty has reported this information, the faculty is not consulted or told how the information is handled. It is usually dependent on the student to continue the conversation with either organization and faculty are removed from the situation.

MENTAL HEALTH IN THE CLASSROOM

Life at college can be overwhelming at times and you may need to take advantage of resources to assist in your success in the classroom. Theatre is also a highly emotional art form and actors have a higher propensity to issues like anxiety and depression. It is imperative that you begin to handle these sometimes debilitating issues prior to entering the professional work. Your professors are not mental health experts and will direct you to the following resources.

Counseling and Psychiatric Services (CAPS)

<https://caps.msu.edu/>

International Student & Scholar Support Program (ISSP)

<https://keepmesafe.myissp.com/Home/UniversitySearch>

University Assistance:

<http://www.ulifeline.org/>

Mental Health Screening:

<http://screening.mentalhealthscreening.org/michiganstate>

Other possible options to assist you in centering yourself and doing the best work in the classroom as possible:

Vitamin D, blue light filter on phone and various light therapies to overcome Seasonal Affective Disorder.

Mindfulness and yoga training including deep diaphragmatic breathing can promote calmness.

Regular sleep and hygiene practices can offer consistency.

Reflective journaling, commit to face-to-face interactions, trust building to promote empathetic interaction.

SIGNED CONTRACT RELATED TO UNMONITORED SCENE STUDY

In acting courses students are required to rehearse outside of the classroom in private and unmonitored situations sometimes working on highly emotional or intimate material. By signing this contract, I understand that my behavior in these unmonitored rehearsals follows under the guidelines contained in the syllabus for this course as well as university rules. In exploring this scene work students should be respectful and supportive to allow experimentation within safe limits. Should such respectful behavior not be modeled please note that reporting protocols are outlined on the syllabus.

Commit to Integrity: Academic Honesty

Article 2.3.3 of the [Academic Freedom Report](#) states that "The student shares with the faculty the responsibility for maintaining the integrity of scholarship, grades, and professional standards." In addition, the (insert name of unit offering course) adheres to the policies on academic honesty as specified in General Student Regulations 1.0, Protection of Scholarship and Grades; the all-University Policy on Integrity of Scholarship and Grades; and Ordinance 17.00, Examinations. (See [Spartan Life: Student Handbook and Resource Guide](#) and/or the MSU Web site: www.msu.edu.)

Therefore, unless authorized by your instructor, you are expected to complete all course assignments, including homework, lab work, quizzes, tests and exams, without assistance from any source. You are expected to develop original work for this course; therefore, you may not submit course work you completed for another course to satisfy the requirements for this course. Also, you are not authorized to use the www.allmsu.com Web site to complete any course work in this course. Students who violate MSU academic integrity rules may receive a penalty grade, including a failing grade on the assignment or in the course. Contact your instructor if you are unsure about the appropriateness of your course work. (See also the [Academic Integrity](#) webpage.)

Limits to Confidentiality

Essays, journals, and other materials submitted for this class are generally considered confidential pursuant to the University's student record policies. However, students should be aware that University employees, including instructors, may not be able to maintain confidentiality when it conflicts with their responsibility to report certain issues to protect the health and safety of MSU community members and others. As the instructor, I must report the following information to other University offices (including the Department of Police and Public Safety) if you share it with me:

- Suspected child abuse/neglect, even if this maltreatment happened when you were a child,
- Allegations of sexual assault or sexual harassment when they involve MSU students, faculty, or staff, and
- Credible threats of harm to oneself or to others.

These reports may trigger contact from a campus official who will want to talk with you about the incident that you have shared. In almost all cases, it will be your decision whether you wish to speak with that individual. If you would like to talk about these events in a more confidential setting you are encouraged to make an appointment with the MSU Counseling Center.

Inform Your Instructor of Any Accommodations Needed

From the Resource Center for Persons with Disabilities (RCPD): Michigan State University is committed to providing equal opportunity for participation in all programs, services and activities. Requests for accommodations by persons with disabilities may be made by contacting the Resource Center for Persons with Disabilities at 517-884-RCPD or on the web at rcpd.msu.edu. Once your eligibility for an accommodation has been determined, you will be issued a Verified Individual Services Accommodation ("VISA") form. Please present this form to me at the start of the term and/or two weeks prior to the accommodation date (test, project, etc.). Requests received after this date may not be honored.

Understand When You May Drop This Course

Drops and Adds

The last day to add this course is the end of the first week of classes. The last day to drop this course with a 100 percent refund and no grade reported is found at reg.msu.edu. The last day to drop this course with no refund and no grade reported is found at reg.msu.edu. You should immediately make a copy of your amended schedule to verify you have added or dropped this course.

Commercialized Lecture Notes

Commercialization of lecture notes and university-provided course materials is [permitted] [not permitted] in this course.*

*Note: The Code of Teaching Responsibility requires instructors who permit students to commercialize their class lecture notes to include a statement in their course syllabi that gives such permission. Absent such permission, students may not do so.

Internet

Some professional journals will not consider a submission for publication if the article has appeared on the Internet. Please notify your instructor in writing if you do not want your course papers posted to the course Web site.

Disruptive Behavior

Article 2.III.B.4 of the [Academic Freedom Report \(AFR\)](#) for students at Michigan State University states: "The student's behavior in the classroom shall be conducive to the teaching and learning process for all concerned." Article 2.III.B.10 of the [AFR](#) states that "The student has a right to scholarly relationships with faculty based on mutual trust and civility." [General Student Regulation 5.02](#) states: "No student shall . . . interfere with the functions and services of the University (for example, but not limited to, classes . . .) such that the function or service is obstructed or disrupted. Students whose conduct adversely affects the learning environment in this classroom may be subject to disciplinary action through the Student Judicial Affairs office.

Attendance

Students whose names do not appear on the official class list for this course may not attend this class. Students who fail to attend the first four class sessions or class by the fifth day of the semester, whichever occurs first, may be dropped from the course.

Participation

Students are expected to participate in all online activities as listed on the course calendar

Build Rapport

If you find that you have any trouble keeping up with assignments or other aspects of the course, make sure you let your instructor know as early as possible. As you will find, building rapport and effective relationships are key to becoming an effective professional. Make sure that you are proactive in informing your instructor when difficulties arise during the semester so that we can help you find a solution.