

Hamlet to Hamilton: Performing Rhythm and Rhyme in the 21st Century

PRTR 145R — 01 Class number: 71372 5 Units, Upper Division

Greg Fritsch, Instructor

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Tuesday + Thursday: 6:00 - 9:30 PM

C-100 Performing Arts Complex

Office hours: By Appointment

Course Description:

Summer Session One 2022

Hamlet To Hamilton: Performing Rhythm and Rhyme in the 21st Century

This class will focus on the power of rhythm and rhyming texts in the hands of a unified and committed company of actors and performers. We will physically engage in the performance of Shakespeare's and Lin-Manuel Miranda's texts, creating rhythmic and musical platforms to support and empower the meaning and the images of the texts. Working together in small creative in person ensembles, you'll rely on each others' inspiration and encouragement.

This acting studio is an introduction to the skills needed in the performance of rhythmic and rhyming texts. The course will explore the similarities and differences in the use of rhythm and rhyme between Shakespeare and the contemporary playwright Lin-Manuel Miranda.

Major Performance Responsibilities:

Performance #1:

Outside of class, select a 15 line poetic (not prose) monologue from Shakespeare's *Henry V*. Then, select a 30-45 second spoken word monologue from *Hamilton* by Lin-Manuel Miranda. Complete the scansion assignment and memorize both monologues. Create a video recording of both monologues with a rhythmic or musical platform of your choice and submit it to Canvas.

In class, you will perform them live from memory, with no recorded rhythmic or musical support. Using the inherent rhythm within the text of both monologues to make their meaning clear, personal and riveting. Then your recorded performance will be shared with the class.

Final Performance #2:

Outside of class, select a 20-25 line poetic monologue from Shakespeare's *Hamlet*. Then, select a 60-90 second spoken word monologue from *Hamilton* by Lin-Manuel Miranda. Complete the scansion assignment for both monologues. Create a video recording of both monologues with a rhythmic or musical platform of

your choice and submit it to Canvas. In class, you will perform them live from memory, with no recorded rhythmic or musical support, using the inherent rhythm within the text of both monologues to make their meaning clear, personal and riveting. Then your recorded performance will be shared with the class. Perform them in the sequence of your choice. Extra credit will be given if the two selections have thematic and rhythmic continuity.

Major Reading Assignments:

Henry V by William Shakespeare

Hamlet by William Shakespeare

Hamilton The Revolution by Lin-Manuel Miranda and Jeremy McCarter

Major Writing Assignments:

All papers must be typed.

Required: One five page paper accompanying each of the two performance assignments. Please chronicle the rhythmic and textual challenges you encountered as you began creating your performance. Analyze the texts, detailing the critical themes and images that drew you to your chosen material. Then, discuss the elements that inspired your choices of rhythmic and musical platforms that will support and empower the meaning and the images of the texts in the second half of your performance. Please include copies of the monologues from each performance. Include the notated scansion assignments.

They are due before each performance.

Student Hours breakdown per week:

In Class = 7 Hours

Assignments = 13 Hours

Reading = 10 Hours

Grades and narrative evaluations will reflect:

1. Your attendance and promptness to each class meeting. = 20%
2. The quality and effort demonstrated in Performance #1. = 20%
3. The quality of your Performance #1 written assignment. = 10%
4. The quality and effort demonstrated in Performance #2. = 20%

5. The quality of your Performance #2 written assignment. = 10%
6. The quality of your participation in the discussions and exercises. = 20%

Schedule: First Week:

Read *Henry V* by William Shakespeare

Read the Lyrics from *Alexander Hamilton* by Lin-Manual Miranda

Memorize Assigned lines from Shakespeare's *Henry V*.

Memorize Assigned lines from *Alexander Hamilton* by Lin-Manual Miranda.

Second Week:

Prepare the Assigned Lines for Performance #1

Read Pages 1-145 in *Hamilton The Revolution* by Lin-Manuel Miranda and Jeremy McCarter

Third Week:

Performance #1 and Paper Due

Read Pages 147-286 in *Hamilton The Revolution* by Lin Manuel Miranda and Jeremy McCarter

Read *Hamlet* by William Shakespeare **Fourth Week:**

Prepare Performance #2

Fifth Week:

Final Performance and Paper Due

Program Learning Outcomes :

This class will fulfill the following:

PLO 1: Foundations of Performance.

The course will introduce the students to the skills needed in the performance of rhythmic and rhyming texts. The students will become proficient identifying and notating basic scansion in poetic texts.

PLO 2: Performance Experience.

The students will begin to experience the power of rhythm and rhyme and how it empowers the performer, the language, the meaning and the images of the text.

Standards of Academic Integrity

All students are expected to uphold UCSC standards of academic integrity. Academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty will result in an automatic and non-negotiable F in the class and other academic sanctions may be imposed. For further information, see www.ucsc.edu/academics/academic_integrity

Disability Resource Center (DRC)

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks

of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

The Theater Arts Department collects end-of-the quarter instructor and course feedback. How it works: You will receive an email when the evaluation survey is available. The email will provide information about the evaluation as well as a link to the evaluation online. When you receive the email, please click the link, log in, and complete the evaluation. You will also be able log in to the evaluations site at <http://evaluations.ucsc.edu>. Student submissions are anonymous and confidential. Instructors cannot identify which submissions belong to which students and will only be able to review the data collected after all grades have been submitted.

Please give serious thought to your comments. This evaluation will become part of the faculty member's personnel file to be reviewed by colleagues and administration when considering the instructor's future teaching assignments and promotions. Your comments will be studied by the instructor only after grading your work and may be used to improve future offerings of the course.