

THEATRE 432/532: **Acting Shakespeare**

Spring 2016 T/Th 3:30-4:50 Rm 183

Instructor: Rebecca Bailey

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Office Hours: M-W-F 11:00-12:00

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***No Profit Grows Where is no Pleasure Ta'en –***

*Taming of the Shrew, Act I, scene i*

**DEPARTMENT OF THEATRE MISSION**

The Department promotes excellence in education, research, and service by fostering student engagement and leadership; exploring new questions, techniques, and practices in the theatre; and supporting the principles of Inclusive Excellence by valuing diversity and inclusiveness throughout every sector of the department.

**COURSE DESCRIPTION**

This course will focus on providing students with the tools to confidently and knowledgeably approach Shakespeare. The process will emphasize vocal, physical, and textual techniques for encountering this style of theatre as an actor. Through kinesthetic experiences, textual analysis, period research, and active encounters students will develop a rich and specific understanding of the theatrical period and methods to bring the page-to-the-stage.

**LEARNING OUTCOMES**

1. An appreciation and knowledge of the Elizabethan/ Jacobean society and values, including the particular world of Shakespeare's plays.
2. An improved relationship with heightened language and structure found in Shakespeare and other early modern plays.
3. Text analysis skills including scansion, paraphrasing, and rhetoric which inform actors on nuanced performance choices.
4. Discoveries, appreciation, and accessibility in working with The First Folio text.
5. Practical and hands-on experience in rehearsing and performing Shakespeare's texts, language, and characters.
6. A reliable and specific method for approaching Shakespeare's text that can be used comfortably and confidently by the student.

**COURSE TEXTS**

**Required**

**Shakespeare's Wordcraft**, by Scott Kaiser, Limelight Editions, 2007

**A Shakespearean Actor Prepares**, by Adrian Brine and Michael York, Smith and Kraus, 2007

**Speaking Shakespeare**, by Patsy Rodenburg, Palgrave MacMillan, 2002

**The Norton Shakespeare**, by William Shakespeare, W. W. Norton & Company; Third Edition edition (August 24, 2015)

### Recommended

**The Applause First Folio of Shakespeare in Modern Type**, ed. Neil Freeman, Applause, 2001

**Shakespeare Lexicon and Quotation Dictionary, Volumes I and II**, by Alexander Schmidt, Dover, 1971

**Speak the Speech! Shakespeare's Monologues Illuminated**, by Rhona Silverbush and Sami Plotkin, Faber and Faber, 2002

### DESIRE 2 LEARN

The online course tool, Desire 2 Learn, will be used in this course. Please familiarize yourself with this technology. I will keep grades recorded and up to date in D2L throughout the semester.

### COURSE EXPECTATIONS

#### Classroom Etiquette

- ☒ No gum, food or drink (except for water in a bottle) is permitted in class.
- ☒ No cellphones, i-pods, or other electronic devices in class unless used in a class project.
- ☒ Arrive on time: Early is on time, on-time is late, and late is unacceptable.

#### Attendance

Due to the experiential nature of this course, attendance is imperative. This work CANNOT be made up. You are allowed **two** absences. Each additional absence will lower your grade one full grade, i.e from an A to a B, etc.

Lateness is disruptive and disrespectful to your fellow classmates, to yourself and to our work. 3 lates will count as one absence. If you arrive more than 10 minutes after the official start of class you will be marked absent for that class day.

#### Class Participation

Your full and open-minded participation in all class activities including exercises, discussions, performance projects is expected and required. A significant portion of our learning and research will take place through in-class exercises and activities. If you have any circumstances that might affect your full participation in class please discuss this with me at the beginning of the semester.

#### Reading

Readings will be assigned from a variety of course texts and supplemental texts to illuminate and enlighten our investigations of Shakespeare's work. The assigned readings will connect directly to our in-class discussions and explorations. It is imperative that you complete the assigned readings on time. While I prefer to not utilize the mechanism, I reserve the right to conduct pop quizzes to assess your completion of the assigned readings. **The workload for this course is significant; be forewarned and plan accordingly.**

#### Written Work

**There will be significant written assignments connected to each of your performance projects.** Written assignments are selected with great care to further you on your journey, and are tools to facilitate your

understanding of your scene and your growth as an actor- there is no busy work. Unless specified otherwise, all written work must be typed, stapled, and turned in in hard copy. I DO NOT ACCEPT LATE OR E-MAILED WORK. In the event of a class absence your assignment can be turned in to me in my office by 5pm that day.

**Performance Projects**

Throughout the semester we will apply our analysis and investigation to performance projects.

**EVALUATION**

<b>Participation</b>	5pts	<b>5pts</b>
<b>Written Work</b>		
Shakespearean Sonnet	5pts	<b>60pts</b>
16 Line Monologue Scansion	5pts	
16 Line Monologue Paraphrase	5pts	
Scene Scansion/ Verse Analysis	5pts	
Scene Rhetoric/ Paraphrase	5pts	
Final Monologue Scansion	5pts	
Final monologue paraphrase/ Rhetoric	5pts	
Final Monologue Score	5pts	
Annotating Kaiser	5pts	
Will's Notes for Dick	5pts	
1 <sup>st</sup> Reflection Paper	5pts	
2 <sup>nd</sup> Reflection Paper	5pts	
<b>Performance Work</b>		<b>35pts</b>
16 Line Monologue	10pts	
Scene	10pts	
Final Monologue	15pts	
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<b>Total</b>		<b>100pts</b>
90-100% A;	80-89% B;	70-79% C;
65-69% D;	<65% F	

*Inclusive Excellence*



**Assignment for Next Class:** Highlight, underline, and/or take notes on reading:

What is new information? What is interesting to you?  
What do you disagree with?  
What is confusing or unclear?

1/14 Discuss Reading (small discussion groups; full group- share findings)

**Reading/Viewing Due:** (Verse Structure)

Barton Day 1 "The Two Traditions" (available online)  
Brine Ch. VI "Verse and Prose"

Rodenburg "The Givens"

### Using Shakespeare's Language

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Week 2      1/19    Discuss Reading; Verse Workshop I: Iambic pentameter

**Reading Due:** (Sound Language and Verbal Relish)  
Kaiser Ch 1 "Words"

**Assignment for Next Class:** Write a Shakespearean sonnet (14 Lines paying strict attention to iambic pentameter and rhyme scheme)

1/21    Sonnet day/ Assign Monologue (16 lines)

**Assignment for Next Class:** off-book first 8 lines of monologue, Scan monologue

**Reading Due:** Rodenburg: "The Word"; "Alliteration, Assonance, Onomatopoeia", pp. 72-83

Brine: "Words, Words, Words"

Kaiser Ch 3 "Repetitions"

Week 3      1/26    Language Workshop I: Sound Language and Verbal Relish

**Assignment for Next Class:** Get familiar with the OED; look up words; paraphrase monologue Due 2/2

1/28    Return and discuss scansion;  
Group work on scansion of monologues

**Reading/Viewing Due:** (Word Pictures)  
Rodenburg: "Antithesis", pp. 121-125  
Brine Ch. II "Moving Pictures"

Week 4      2/2      Language Workshop II: Word Pictures

**Reading Due:** Kaiser "Additions" "Substitutions"

2/4      Share discoveries from language research;  
Review and clarify paraphrasing; group work

**Assignment for Next Class:** Memorize and rehearse monologues

**Reading Due:** Rodenburg: "Rhyme" pp. 126-130

Kaiser "Reverberations" "Transformations"

Week 5	2/9	Owning every Word/ Embodying the Verbs Introduce Feedback model <b>Assignment for Next Class:</b> Memorize and rehearse monologues
	2/11	Workshop monologues for feedback (1/2 class) <b>Assignment for Next Class:</b> Rehearse monologues
Week 6	2/16	Workshop monologues for feedback (1/2 class) <b>Assignment for Next Class:</b> Rehearse monologues
	2/18	Perform monologues (graded)/recorded Discuss and Respond <b>Reading Due:</b> (First Folio) Freeman Appendix A (handout) Tucker "The Folio Secrets" (handout) <b>Assignment for Next Class:</b> Reflection Paper on final Performance

### **Scene Work: First Folio, Advanced Language Work, Staging a Scene**

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Week 7	2/23	Folio workshop Part I: Folio introduction; Capitalization, repetitions, irregular spellings, punctuation, (cue-scripts)
	2/25	Folio rehearsal techniques with scenes (Caps, punctuation) Scene Assigned <b>Assignment for Next Class:</b> Read/ listen/watch assigned play <b>Reading Due:</b> Handout Basil Day 7, "O thy Status is showing!"
Week 8	3/1	Status/ modes of address workshop <b>Assignment for Next Class:</b> Now, look it up! Paraphrase and defs. for scene
	3/3	Rhetoric Workshop <b>Assignment for Next Class:</b> Identify rhetorical devices in scene

		Rehearse scene to mid-point, Memorize to mid-point
Week 9	3/8	Embedded Stage Directions workshop (folio)  <b>Assignment for Next Class:</b> Block scene to mid-point, Memorize to mid-point  <b>Reading Due:</b> Kaiser, "Omissions" "Order" "Disorder"
	3/10	Scenes to mid-pt. (half class), off-book discuss
Week 10	3/15	Scenes to mid-pt. (half), off-book discuss  <b>Reading Due :</b> Rodenburg: "Pauses and Irregularities of Rhythm"  <b>Assignment for Next Class:</b> Annotating Kaiser- Examples assigned from play your working with.
	3/17	Discuss examples we found in text in small groups; Continue Rhetorical discussions  <b>Reading Due:</b> Handout on Audience Contact  <b>Assignment for Next Class:</b> Scansion and Verse Analysis of Scene; Continue blocking, rehearsing scene, Memorize full scene
Week 11	3/22	Audience Contact/ Asides Workshop  <b>Assignment for Next Class:</b> Finish blocking, rehearsing scene, Memorize full scene  <b>Reading Due:</b> Handout on Shakespeare Special Effects
	3/24	Workshop on Sounds, Darkness, Curses, Cries, and Bawd  <b>Assignment for Next Class:</b> Paraphrase/ Rhetorical Analysis with Def.
Week 12	3/29	full scenes (1/2 class), off-book; discuss
	3/31	full scenes (1/2 class), off-book; discuss
Week 13	4/5	Perform and record full scenes; process;  Assign Monologues  <b>Assignment for Next Class:</b> Read/ Watch/ Listen to chosen play  Reflection Paper on Performance
	4/7	Recap all of our tools to apply to monologue/ workshop  Assign/ Explain Will's Notes for Dick  <b>Assignment for Next Class:</b> Will's Notes for Dick

Week 14	4/12	<p>Work through Will's Notes for Dick projects in small groups</p> <p><b>Assignment for Next Class:</b> Finalize Will's Notes for Dick</p> <p style="padding-left: 40px;">Work on monologue/ memorization</p>
	4/14	<p>Workshop Monologues in class (Please bring a copy of your monologue) Sound and Pictures</p> <p><b>Assignment for Next Class:</b> Scansion of Monologue and verse analysis</p>
Week 15	4/19	<p>Gender workshop in Shakespeare "Suit Me Like A Man"</p> <p><b>Assignment for Next Class:</b> Rhetoric and Paraphrase Analysis (Due 4/21 by 5pm)</p>
	4/21	<p>Open Workshop for monologues (I will be available to meet or you may work on your own – spaces will be checked out for you to share)</p> <p><b>Assignment for Next Class:</b> Beats/ Tactics/ Objectives – Script Scoring</p>
Week 16	4/26	Group Feedback Discussions on Monologues off-book; Process
	4/28	Group Feedback Discussions on Monologues off-book; Process
Final Exam	5/3	at 3:30 -5:00 Final Performance of Monologues/ Recorded; Process