

No Profit Grows Where is no Pleasure Ta'en –

Taming of the Shrew, Act I, scene i

DEPARTMENT OF THEATRE MISSION

University Theatre is centered on the core belief that if we work as professionals during our rehearsals, labs, projects, classes, and internships, we can achieve success both here in our program and onward, through the graduates of our program. We seek to educate students in all aspects of the theatrical arts. Analytical skills, problem solving, and cooperative endeavors are promoted through the creative process of theatre productions. This collaborative process is the basis for all of the theoretical and practical work we do in creating theatre. We prepare students for graduate study and for professional employment in the theatre and related fields and we provide students with a wide range of skills and experience which can be used in a variety of careers.

University Theatre productions serve as a laboratory where students practice classroom theories. All interested students, regardless of major, are encouraged to become involved in our productions. We select our season to provide university and community audiences with the opportunity to experience plays from a wide range of periods and genres which are presented in a variety of production styles.

COURSE DESCRIPTION

This class will offer students the opportunity to develop their performance skills through investigation of selected topics. Possible topics might include musical theatre performance, period acting styles, improvisation, or application of a specific acting theory to a performance. This class may be repeated for credit provided the topic is different. Prerequisite for all topics in acting classes is THR 2013 Fundamentals of Acting

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.
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

Will Power, by John Basil, Applause Theatre & Cinema Books, 2006

Speaking Shakespeare, by Patsy Rodenburg, Palgrave MacMillan, 2002

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

Moodle

The online course tool, Moodle, will be used in this course. Please familiarize yourself with this technology. I will keep grades recorded and up to date 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.

Cell Phones/ Mobile Devices Electronics

If you bring a cellphone/ electronic device into class, make sure it is turned completely off and put away inside a backpack or purse where it cannot be seen. I strongly advise you to NOT use a cellphone/ electronic device in our rehearsal or classroom space. This includes personal iPods, electronic games, and mp3 players, etc.... They are distractions from the short amount of time we have to do our work. The exception to this are the university iPads which we may use to observe or record performances. However, class time should be focused on our classroom collaboration.

Why are policies in this class so strict?

The nature of theatre is highly collaborative. Whether you are in a production or class, an entire ensemble is depending on your work. There is always someone, or many, who are looking for you to be completely present and prepared for each day's work. As a part of this class, you are effectively part of a company and should behave in a respectful, professional, responsible, and committed manner. We should treat those in our class as we would a fellow colleague, remember theatre is a small world and the behavior and attitude you set now are the beginnings of how you will enter your career. Performances, and even exercises with just your classmates as audience, should be approached the way you would a professional production.

“We are what we repeatedly do. Excellence, then, is not an act, but a habit.” — Aristotle

The University’s official ADA Statement

“If any member of the class has a documented disability and needs special accommodations, the instructor will work with the student and the Student Success Center or the Jones Learning Center to provide reasonable accommodation to ensure the student a fair opportunity to perform in this class. In order to plan for optimal success, please advise the instructor of the disability and the desired accommodation as soon as possible. Students are strongly encouraged to notify the instructor during the first week of classes. Without ample planning/preparation time, we cannot assure the availability of needed accommodations in a timely manner.”

Academic Integrity

All student work must be done in accordance with the University’s Academic Integrity policy as stated in the Student Handbook. There will be severe grade penalties for acts of plagiarism, cheating, copying of another student’s work, counterfeit work, theft of tests and unauthorized reuse of work. At the very least, a first offense may entail a reprimand, report of the incident to the academic Dean, the Provost, and the University Registrar, and a failing grade for the assignment/test; a second offense will result in a failing grade for the course. However, if the incident is sufficiently serious—e.g., an entire assignment borrowed almost word-for-word from an online site and turned in as one’s own work— the instructor reserves the right to issue a failing grade for the course, even if it is a first offense.

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.

If you have an excused absence, you may make-up the work in a timely manner. If possible, work/tests should be handled before a planned absence. It is your responsibility to handle make-up work and to catch-up from an absence.

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

Participation	5pts	5pts		
Written Work				
Shakespearean Sonnet	5pts	60pts		
Sonnet Scansion	5pts			
Sonnet Paraphrase	5pts			
Scene Scansion/ Verse Analysis	5pts			
Scene Rhetoric/ Paraphrase	5pts			
Final Monologue Scansion	5pts			
Final monologue paraphrase/ Rhetoric	10pts			
Final Monologue Score	10pts			
1 st Reflection Paper	5pts			
2 nd Reflection Paper	5pts			
Performance Work		35pts		
Sonnet	10pts			
Scene	10pts			
Final Monologue	15pts			
Total		100pts		
90-100% A;	80-89% B;	70-79% C;	65-69% D;	<65% F

TENTATIVE COURSE OUTLINE

This schedule is subject to change; timing and assignments may be adjusted to accommodate the needs of the class as the course progresses.

Introduction to Shakespeare's World and Work

- Week 1 1/23 Introductions; previous experience with Shakespeare
Knowledge (what do we know?); Obstacles (what are we afraid of?);
Opportunities (what excites us?)
Reading: (Introductory) Online Handouts
Norton "Shakespeare's World"
"The Shakespearean Stage"
Brine Intro: "Not of an Age, but for All Time"
- 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?
- Week 2 1/28 Discuss Reading (small discussion groups; full group- share findings)
- Reading/Viewing :** (Verse Structure)
Barton Day 1 "The Two Traditions" (available online)
Basil Day 3 "Verse or Prose"
Rodenburg "The Givens"

Using Shakespeare's Language

- 1/30 Discuss Reading; Verse Workshop I: Iambic pentameter
- Assignment for Next Class:** Write a Shakespearean sonnet (14 Lines paying strict attention to iambic pentameter and rhyme scheme)
- Week 3 2/4 Sonnet day/ Assign Sonnet
- Assignment for Next Class:** Scan Sonnet
- Reading:** Rodenburg: "The Word"; "Alliteration, Assonance, Onomatopoeia", pp. 72-83
Barton Video "Using the Verse"
- 2/6 Language Workshop I: Sound Language and Verbal Relish
- Assignment for Next Class:** Get familiar with the OED; look up words; paraphrase Sonnet
- Week 4 2/11 Return and discuss scansion;
Group work on scansion of Sonnet
- Reading:** Rodenburg: "Antithesis", pp. 121-125
Basil chp 5; Kaiser Ch 1 "Words"

- 2/13 Language Workshop II: Word Pictures
Reading: Kaiser "Additions" "Substitutions"
 Rodenburg: "Rhyme" pp. 126-130
 Sonnets ready for rehearsal and memorized for 2/18
- Week 5 2/18 Workshop Sonnets
Assignment for Next Class: rehearse Sonnets
Reading : Kaiser "Reverberations" "Transformations"
- 2/20 Workshop Sonnets
 Introduce Feedback model
Assignment for Next Class: rehearse sonnets
- Week 6 2/25 Workshop sonnets outside of class
Assignment for Next Class: Rehearse sonnets
- 2/27 Workshop sonnets outside of class
Assignment for Next Class: Rehearse Sonnets
- Week 7 3/4 Peer review Sonnets
- 3/6 Perform Sonnets (Final recorded)
 Respond and discuss
Reading: (First Folio)
 Basil Day 2, 4
 Handout
Assignment for Next Class: Reflection Paper on final Performance

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

- Week 8 3/11 Folio workshop Part I:
 Folio introduction; Capitalization, repetitions, irregular spellings,
 punctuation, (cue-scripts)
- 3/13 Folio rehearsal techniques with scenes (Caps, punctuation)
 Scene Assigned
Assignment for Next Class: Read/ listen/watch assigned play
Reading Due: Handout Basil Day 7, "O thy Status is showing!"
- Spring break March 18-22
- Week 9 3/25 Status/ modes of address workshop
Reading: Basil Day 8
 Kaiser "Repetitions" "Omissions"
Assignment for 4/1: Now, look it up! Paraphrase and defs. for scene

	3/27	Rhetoric Workshop Reading: Kaiser "Order, Disorder" Handout
Week 10	4/1	Rhetoric continued Assignment for 4/8: Identify rhetorical devices in scene Rehearse scene to mid-point, Memorize to mid-point
	4/3	Embedded Stage Directions workshop (folio) Assignment for Next Class: Block scene to mid-point, Memorize to mid-point
Week 11	4/8	Scenes to mid-pt. (half), off-book discuss Reading: Rodenburg: "Pauses and Irregularities of Rhythm"
	4/10	Scenes to mid-point, Off-book, discuss Assignment for Next Class: Scansion and Verse Analysis of Scene; Continue blocking, rehearsing scene, Memorize full scene
Week 12	4/15	Scenes to mid-point, off book, discuss Assignment for Next Class: Finish blocking, rehearsing scene, Memorize full scene Reading Due: Handout on Audience Contact
	4/17	Audience Contact/ Asides Workshop Assignment for Next Class: Paraphrase/ Rhetorical Analysis with Def.
Week 13	4/22	full scenes (1/3 class), off-book; discuss
	4/24	full scenes (1/3 class), off-book; discuss
Week 14	4/29	Full scenes (1/3 class), off-book; discuss
	5/1	Perform Scenes; recorded; discuss Due with Scene Performance: Scored Script, Verse/ Scansion, paraphrase, rhetoric analysis Assign Monologues Assignment for Next Class: Read/ Watch/ Listen to chosen play Reflection Paper on Performance
Week 15	5/6	Workshop Monologues (Please bring a copy of your monologue) Assignment: Work on monologue/ memorization
	5/8	Workshop Monologues in class Assignment for Final: Scansion, verse, rhetorical, paraphrase analysis with scored script
Final Exam	5/10 at 3:30 -5:30	Final Performance of Monologues/ Recorded; Process