

CATALOG INFORMATION

Dept and Nbr: THAR13.2BL Title: SHAKESPEARE WSHP II LAB
Full Title: Performance Workshop Lab: Shakespeare II
Last Reviewed: 4/26/2021

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	0.50	Lecture Scheduled	0	17.5	Lecture Scheduled	0
Minimum	0.50	Lab Scheduled	0	2	Lab Scheduled	0
		Contact DHR	1.50		Contact DHR	26.25
		Contact Total	1.50		Contact Total	26.25
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 0.00

Total Student Learning Hours: 26.25

Title 5 Category: AA Degree Applicable
Grading: Grade Only
Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP
Also Listed As:
Formerly: THAR 62.5L

Catalog Description:
This lab meets the last two weeks of the semester for extended preparation related to performing Shakespeare at an intermediate level through an exploration of historical context, text analysis, acting theory, and performance techniques. Includes both in-depth monologue and scene work, resulting in a showcase performance open to the public.

Prerequisites/Corequisites:
Course Completion of THAR13.2AL and Concurrent Enrollment in THAR 13.2B

Recommended Preparation:
Course Completion of THAR 1 OR Course Completion of ENGL 27

Limits on Enrollment:

Schedule of Classes Information:
Description: This lab meets the last two weeks of the semester for extended preparation related to performing Shakespeare at an intermediate level through an exploration of historical context, text analysis, acting theory, and performance techniques. Includes both in-depth monologue and scene work, resulting in a showcase performance open to the public. (Grade Only)
Prerequisites/Corequisites: Course Completion of THAR13.2AL and Concurrent Enrollment in

THAR 13.2B

Recommended: Course Completion of THAR 1 OR Course Completion of ENGL 27

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area			Effective:	Inactive:
CSU GE:	Transfer Area			Effective:	Inactive:
IGETC:	Transfer Area			Effective:	Inactive:
CSU Transfer:	Transferable	Effective:	Fall 2015	Inactive:	
UC Transfer:	Transferable	Effective:	Spring 2016	Inactive:	

CID:

Certificate/Major Applicable:

Certificate Applicable Course

COURSE CONTENT

Student Learning Outcomes:

At the conclusion of this course, the student should be able to:

1. Analyze Shakespeare's scripts at an intermediate level, utilizing various scansion techniques, vocal awareness terms, and acting theories.
2. Prepare, rehearse and perform Shakespeare scenes, monologues, and sonnets at a intermediate classical acting level.

Objectives:

In order to achieve these leaning outcomes, during the course the student will:

1. Analyze and score Shakespeare scripts (verse and prose) at increasingly complex levels utilizing terms and scansion techniques.
2. Conduct research and text analysis in preparation for roles from a different set of Shakespeare plays, demonstrating broader knowledge of the Shakespeare canon gained by working on different scripts.
3. Translate intermediate Shakespeare acting theories and analytical concepts acquired throughout the semester into practical application through performance interpretations with greater proficiency and confidence.
4. Create and sustain the distinct physical, vocal, and behavioral components of multiple Shakespeare characters with greater proficiency and confidence.
5. Revise and enhance acting choices, objectively incorporating the feedback of others, and utilizing the rehearsal process as a period of creative exploration.
6. Mentor beginning students in scansion.
7. Critique the work of others performing Shakespeare, utilizing terms and concepts relating to the style.
8. Support the throughline of a composite showcase by sustaining energy, focus, and pacing, as well as creatively interpreting transitional business with greater proficiency and confidence.

9. Work cooperatively and professionally within a high stress environment to produce a collaborative work of art for public performance.

Topics and Scope:

I. Assist Peers

- A. Leading warm-up exercises
- B. Assisting peers with scansion techniques
- C. Peer scene and monologue coaching

II. Intermediate Acting Skills Applied to Shakespeare

- A. Objectives, obstacles, actions, and motivations
- B. Substitution, personalization, and instincts
- C. Given and imaginary circumstances
- D. Character archetypes
- E. Acting styles
- F. Rehearsing and critiquing performances

III. Understanding Shakespeare's Language

- A. Heightened/elevated vs. naturalistic language
- B. Word definitions and spellings
- C. Figures of speech - meaning/usage
- D. Figures of speech - sound
- E. Playing with the language
 - 1. Allusions
 - 2. Puns and wordplay
 - 3. Slang and colloquial expressions
 - 4. Double meanings, entendre, bawdry
 - 5. Syntax, Schemes-unusual arrangements of words
 - 6. Tropes-unusual meanings of words
 - 7. Other organizational devices
- F. Analyzing the punctuation
- G. Identifying operative words

IV. Speaking Shakespeare's Verse

- A. Analyzing the meter
 - 1. Defining metrical feet and iambic pentameter
 - 2. Variations on iambic pentameter
 - 3. Using the Caesura
 - 4. Utilizing punctuation from the First Folio
- B. Notating scansion
- C. Performance techniques for verse
 - 1. Rhythm, cadence, tempo, pace
 - 2. Phrasing
 - 3. Handling rhyming verse
 - 4. Breathing and breath support
 - 5. Handling line endings

V. Speaking Shakespeare's Prose

- A. Functions of prose
- B. Interpretation techniques
- C. Verse/prose alternation

VI. Preparing for Performance

- A. Rehearsal and performance process
- B. Scoring the text
- C. Comprehension and rehearsal techniques
- D. Balancing emotional truth and technique
- E. Vocal techniques and characterization
- F. Physical techniques and characterization
 - 1. Developing the character's body
 - 2. Supporting the text
 - 3. Supporting the style
 - a. Elizabethan/Jacobean movement/manners
 - b. Applying other styles to Shakespeare

VII. Related areas and further study

- A. Stage combat training
- B. Vocal training
- C. Period music and movement
- D. Period casting: gender reversal
- E. Playing roles out of type

VIII. Preparing for the Showcase

- A. Rehearsing a composite performance
 - 1. Order and shape of the performance
 - 2. Transitional material
 - 3. Cutting and excerpting
 - 4. Differentiating multiple characters
- B. Performance techniques
 - 1. Personal and group warm-ups
 - 2. Maintaining consistency and focus
 - 3. Handling nerves
 - 4. Handling audience responses
 - 5. Handling the unexpected

Assignment:

1. Public Showcase:

- a. Homework preparation
 - 1. Revive and rehearse existing pieces.
 - 2. Memorize and rehearse any new pieces selected for the Showcase.
- b. Showcase rehearsals and preparation
 - 1. Assist in the preparation of the Showcase (publicity, props, costumes, set-up, transition, etc.).
 - 2. Attend rehearsals for the Showcase.
 - 3. Participate in two public Showcase performances.
 - 4. Participate in Showcase strike (held immediately following the 2nd performance).

2. Acting Professionalism and Attendance:

- a. Arrive promptly and prepared for all class meetings, outside rehearsals, and performances.
- b. Maintain an amiable and supportive attitude.
- c. Participate actively in class discussions and exercises.
- d. Work collaboratively with scene partners.

- e. Perform each role in a conscientious and dedicated manner.
- f. Respectfully follow director's instructions in Showcase preparation and maintain that direction in performance.
- g. Strive to maintain good health and safety practices.
- h. Follow the terms of the course syllabus.

3. Peer Assisting

- a. Lead peers in vocal/physical warm-up and exercises.
- b. Tutor peers in individual scansion assignments.
- c. Coach acting performances.

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, Script/Character Analysis; Performance Critiques

Writing
10 - 20%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Script scansion and scoring

Problem solving
5 - 15%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances, Showcase preparation and performance

Skill Demonstrations
60 - 70%

Exams: All forms of formal testing, other than skill performance exams.

None

Exams
0 - 0%

Other: Includes any assessment tools that do not logically fit into the above categories.

Professionalism (includes attendance and participation)

Other Category
5 - 10%

Representative Textbooks and Materials:

Acting With Style, Third edition. Harrop, John and Epstein, Sabine. Allyn and Bacon: 2000. (Classic)

The Actor and His Text. Cicely Berry. Hal Leonard Corp.: 2000. (Classic)

Asimov's Guide to Shakespeare: A Guide to Understanding and Enjoying the Works of Shakespeare. Asimov, Isaac. Avenel: 2003. (Classic)

Essential Shakespeare Handbook. Dunton-Downer, Alan, Leslie and Riding,. DK Adult: 2004 (Classic)

The First Folio of Shakespeare: The Norton Facsimile. 2 Sub edition. W. W. Norton & Company: 1996 (Classic)

Freeing Shakespeare's Voice: The Actor's Guide to Talking the Text. Linklater, Kristin. Theatre Communication Group: 1993 (Classic).

How To Speak Shakespeare. Pritner, Cal and Colaianni, Louis. Santa Monica Press: 2001. (Classic)

Playing Shakespeare. Barton, John A & C Black: 2011.

Secrets of Acting Shakespeare: The Original Approach. Tucker, Patrick. Routledge: 2001. (Classic)

Shakespeare Lexicon and Quotation Dictionary, Vol. 1 & 2. Schmidt, Alexander. Dover Publications, Inc.: 1971. (Classic)

Shakescenes (Shakespeare For Two). Brown, John Russell (ed). Applause Books: 2000. (Classic)

Shakespeare Without Fear: A User-Friendly Guide to Acting Shakespeare. Olivieri, Joseph. Harcourt, Inc.: 2001. (Classic)

Instructor Prepared Materials

Scripts for selected plays