

**THAR13.2AL Course Outline as of Spring 2016****CATALOG INFORMATION**

Dept and Nbr: THAR13.2AL Title: SHAKESPEARE WSHP 1 - LAB

Full Title: Performance Workshop Lab: Shakespeare I

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 62.1L

**Catalog Description:**

This lab meets the last two weeks of the semester for extended preparation related to performing Shakespeare 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 THAR 10B AND Concurrent Enrollment in THAR 13.2A

**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 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 THAR 10B AND Concurrent Enrollment in

## THAR 13.2A

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:**

<b>AS Degree:</b>	<b>Area</b>			Effective:	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b>			Effective:	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2015	Inactive:	
<b>UC Transfer:</b>	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 scripts utilizing various scansion techniques, vocal awareness terms, and acting theories.
2. Prepare, rehearse and perform Shakespeare scenes, monologues, and sonnets at a beginning classical acting level for a public audience.

#### **Objectives:**

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

1. Analyze and score Shakespeare scripts (verse and prose) utilizing terms and scansion techniques and apply this analysis to performance.
2. Conduct research and text analysis in preparation for roles from different Shakespeare plays and apply this analysis to performance.
3. Translate basic Shakespeare acting theories and analytical concepts acquired throughout the semester into practical application through performance interpretations.
4. Create and sustain the distinct physical, vocal, and behavioral components of multiple Shakespeare characters.
5. Revise and enhance acting choices, objectively incorporating the feedback of others, and utilizing the rehearsal process as a period of creative exploration.
6. Critique the work of others performing Shakespeare, utilizing terms and concepts relating to the style.
7. Support the throughline of a composite showcase by sustaining energy, focus, and pacing, as well as creatively interpreting transitional business.
8. Work cooperatively and professionally within a high stress environment to produce a collaborative work of art for public performance.

#### **Topics and Scope:**

## Topics and Scope

- I. Basic 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
- II. 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
- III. 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
- IV. Related areas and further study
  - A. Stage combat training
  - B. Vocal training
  - C. Period music and movement
- V. 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. Preparation

1. Revive and rehearse existing sonnets, monologues and scenes. Each sonnet, scene or monologue will be performed within a time limit suitable for inclusion in the Showcase (scenes - approx. 2-5 minutes; monologues - approx. 1-2 minutes).

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.

## 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.

None, This is a degree applicable course but assessment tools based on writing are not included because skill demonstrations are more appropriate for this course.

Writing  
0 - 0%

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

None

Problem solving  
0 - 0%

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

Class performances, Showcase preparation and performance

Skill Demonstrations  
80 - 90%

**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 10 - 20%
----------------------------

### **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, Leslie and Riding, Alan. 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 Colaiaanni, 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