

CATALOG INFORMATION

Dept and Nbr: THAR 13.2 Title: SHAKESPEARE WORKSHOP
Full Title: Performance Workshop: Shakespeare
Last Reviewed: 4/26/2021

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	2.00	17.5	Lecture Scheduled	35.00
Minimum	3.00	Lab Scheduled	3.00	17.5	Lab Scheduled	52.50
		Contact DHR	0		Contact DHR	0
		Contact Total	5.00		Contact Total	87.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 70.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable
Grading: Grade Only
Repeatability: 39 - Total 2 Times
Also Listed As:
Formerly:

Catalog Description:
Introduction 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

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

Limits on Enrollment:

Schedule of Classes Information:
Description: Introduction 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
Recommended: Course Completion of THAR 1 OR Course Completion of ENGL 27

Limits on Enrollment:
Transfer Credit: CSU;UC.
Repeatability: Total 2 Times

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 2005	Inactive:	
UC Transfer:	Transferable	Effective:	Fall 2005	Inactive:	

CID:

Certificate/Major Applicable:
Not Certificate/Major Applicable

COURSE CONTENT

Outcomes and Objectives:

Upon completion of this course, the student will be able to:

1. Prepare, rehearse and perform Shakespeare scenes, monologues, and sonnets at an introductory level.
 2. Analyze and score Shakespeare scripts (verse and prose) utilizing terms and scansion techniques.
 3. Conduct research and text analysis in preparation for roles from different Shakespeare plays.
 4. Translate basic Shakespeare acting theories and analytical concepts into practical application through performance interpretations.
 5. Create and sustain the distinct physical, vocal, and behavioral components of multiple Shakespeare characters.
 6. Revise and enhance acting choices, objectively incorporating the feedback of others, and utilizing the rehearsal process as a period of creative exploration.
 7. Critique the work of others performing Shakespeare, utilizing terms and concepts relating to the style.
 8. Select and prepare contrasting Shakespeare audition material that highlights personal skills and casting potential, while adhering to audition criteria.
 9. Audition for a Shakespeare production, including performing a contrasting monologue package and participating in cold readings.
 10. Support the throughline of a composite showcase by sustaining energy, focus, and pacing, as well as creatively interpreting transitional business.
 11. Work cooperatively and professionally within a high stress environment to produce a collaborative work of art for public performance.
- A student repeating the course will be able to:
- Analyze Shakespeare scripts at increasingly complex levels.

- Perform Shakespeare monologues, scenes, and sonnets with greater proficiency and confidence.
- Demonstrate broader knowledge of the Shakespeare canon gained by working on different scripts.
- Perform for a public audience with greater proficiency and confidence.

Topics and Scope:

I. Introduction to Shakespeare

- A. Course introduction and professionalism standards
- B. Historical overview
- C. Shakespeare's works
- D. Shakespeare's voice in today's world
- E. Elizabethan vs. modern acting
- F. Research techniques and reference materials
- G. Selecting a script version

II. Approaching Shakespeare

- A. Overcoming anxieties about Shakespeare
- B. Basic structural components
- C. Reading a Shakespeare play

III. Basic Acting Skills Applied to Shakespeare

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

IV. 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

V. Speaking Shakespeare's Verse

- A. Analyzing the metre
 - 1. Defining iam and iambic pentameter
 - 2. Variations on iambic pentameter
 - 3. Using the Caesura
- 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
- VI. Speaking Shakespeare's Prose
 - A. Functions of prose
 - B. Interpretation techniques
 - C. Verse/prose alternation
- VII. 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
- VIII. Other Shakespeare Performance Techniques
 - A. Auditioning for a Shakespeare play
 1. Identifying strengths and casting type
 2. Researching and selecting monologues
 3. Preparing the text
 4. Rehearsing and staging
 5. Handling cold readings
 - B. Related areas and further study
 1. Stage combat training
 2. Vocal training
 3. Period music and movement
- IX. 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

Students repeating the course will:

- read different plays each semester.
- work with new sonnets, monologues, and scene selections each semester.
- advance their skills and knowledge by assisting peers.

Assignment:

As a 2-hour lecture/3-hour lab course, students will complete 4 hours of homework per week, which may include:

1. Reading: 10-40 pages/week (text, scripts, prepared materials),

- including approx. five Shakespeare plays during the semester.
(at least one script will be assigned to full class)
2. Written Work and Problem-Solving:
 - a. 1-4 short homework exercises, on subjects such as:
 - Shakespeare research for actors
 - Basic acting analysis
 - Sonnet scansion
 - Figures of speech
 - b. Script scoring and analysis for monologues
 - c. Script scoring and analysis for each scene
 - d. Performance critiques (notes and/or 1-2 page papers critiquing performance work of self and others).
 3. In-class Performances:

Stage, memorize, and perform the following -

 - a. 1-2 Shakespeare sonnets
 - b. 2 contrasting monologues (audition package)
 - c. 2-3 partnered Shakespeare scenes
 4. Public Showcase:
 - a. Revive and rehearse existing pieces.
 - b. Memorize and rehearse any new pieces selected for the Showcase.
 - c. Assist in the preparation of the Showcase (props, costumes, set-up, transitions, etc.)
 - d. Attend 2-5 out-of-class rehearsals for the Showcase.
 - e. Participate in two public Showcase performances.
 - f. Participate in Showcase strike.
 - g. Participate in Showcase follow-up discussion.
 5. 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.
 6. Production Viewing (outside of class):
 - a. View 1-2 assigned Shakespeare productions (may be live performance or on video)
 - b. Attend 1-3 Theatre Arts productions.

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
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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.

Shakespeare Without Fear. Olivieri, Joseph. Harcourt: 2001.

How To Speak Shakespeare. Pritner, Cal and Colaianne, Louis. Santa Monica Press: 2001.

The Actor And His Text. Cicely Berry. Applause Books: 1992.

Shakescenes (Shakespeare For Two). Brown, John Russell (ed). Applause, 1992.

Playing Shakespeare. John Barton. Methuen Inc.: 1989.

Freeing Shakespeare's Voice. Kristin Linklater.

Theatre Communication Group: 1992.

Instructor Prepared Materials

Scripts for selected plays