

THAR 13.2AL Course Outline as of Fall 2021**CATALOG INFORMATION**

Dept and Nbr: THAR 13.2AL Title: SHAKESPEARE WKSHP 1-LAB

Full Title: Performance Workshop Lab: Shakespeare 1

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: THAR13.2AL

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 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 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. Apply analysis of Shakespeare's scripts to public performance, utilizing various scansion techniques, vocal awareness term, and acting theories.
2. Prepare, rehearse and perform Shakespeare scenes, monologues, and sonnets at a beginning classical acting level for a public audience.

Objectives:

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

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

Topics and Scope:

I. Review of Acting Standards of Professionalism

II. Review of Basic Acting Skills Applied to Shakespeare

A. Review of Understanding Shakespeare's Language

1. Analysis of the language
2. Research
3. Scoring and Scansion
4. Comprehension and rehearsal techniques

B. Review of Speaking Shakespeare's Verse

C. Review of Speaking Shakespeare's Prose

D. Review of Shakespeare Performance Techniques

E. Review of Related Areas (if applicable for Showcase)

III. Working with Peer Assistants for Showcase

IV. Showcase Rehearsal and Preparation

A. Instructor directing and rehearsing with peers

1. Collaborative rehearsal techniques
2. Critiquing others' work
3. Self-assessment and improvement goals
4. Noting and applying instructor's direction
5. Rehearsal costumes and props

B. Script preparation

1. Excerpting and cutting
2. Timing

C. Staging

1. Developing and adjusting a basic floorplan
2. Blocking in 3/4 thrust
3. Sight lines and upstaging
4. Adapting from rehearsal to performance space

D. Showcase preparation assignments

1. Performance costumes
2. Performance props and furniture
3. Showcase promotion and materials
4. Technical needs (lighting, sound, etc.)
5. Rehearsal set-up and clean-up
6. Rehearsal stage management
7. Introductions and transitions
8. Other needs

V. Improving Vocal Techniques for Performance

A. Articulation

B. Projection

C. Characterization

D. Stylization (verse, rhyme, etc.)

E. Pronunciation and dialect/accent

VI. Improving Physical Techniques for Performance

A. Characterization

B. Movement and timing

C. Style-specific movement (period movement, etc.)

VII. Preparing for the Showcase

- A. Rehearsing a composite performance
 - 1. Order and shape of the performance
 - 2. Supporting the throughline of the performance
 - a. energy
 - b. focus
 - c. pacing
 - 3. Transitional and introductory material
 - 4. Final cutting and excerpting
 - 5. Differentiating multiple characters
- B. Incorporating production elements as a performer
 - 1. Lights
 - 2. Costumes and costume changes
 - 3. Staging transitions
 - 4. Performance protocols (such as calling for places)
- C. Performance techniques in production
 - 1. Personal and group warm-ups
 - 2. Maintaining consistency and focus
 - 3. Handling nerves
 - 4. Handling audience responses
 - 5. Handling the unexpected
 - 6. Incorporating directorial feedback

VIII. After the Showcase

- A. Reflection on performing for an audience
- B. Productive self-assessment
- C. Productive peer assessment
- D. Comparative analysis of semester & showcase
 - 1. Where we started
 - 2. How far we came

Assignment:

1. Showcase Preparation Assignment

Each student will complete an assigned Showcase preparation assignment. Examples include hanging lights, coordinating costumes, gathering props, designing the poster, nightly set-up or clean-up team, publicizing the showcase via social media, etc. (May be optional, depending on Showcase needs.)

2. Showcase Preparation

- A. Content: With student input, the instructor will determine the Showcase performance selections, drawn from the class's THAR 13.2A work. Most students will perform one to two selections. In rare cases, students may also be assigned new material.
- B. Revive and rehearse selected sonnets, monologues and scenes, doing so in an efficient, responsible and productive manner. This may include conducting additional research or analysis; reviewing lines, cues, and blocking; and/or making additional cuts so each piece is within the time limit determined for inclusion in the Showcase (scenes - approx. 2-5 minutes; monologues - approx. 1-2 minutes).
- C. When assigned, memorize and rehearse any new pieces, introductions or transitions.
- D. Attend all polishing rehearsals with partner(s), as well as coaching appointments with instructor.
- E. Attend all scheduled class rehearsals for the Showcase. Rehearsals are usually held

in the evenings during the last two weeks of classes prior to the Showcase date. The rehearsal schedule is announced the first week of the class.

3. Showcase Performance

- A. Participate in the presentation of two public showcase performances, With each piece performed, demonstrate an understanding and competence in performing Shakespeare, as well as effective performance skills.
- B. Arrive by the call time; participate in set-up and performance day preparations, as well as warmups.
- C. Attend the class notes session with the instructor between the performances.
- D. Participate in Showcase strike (usually held immediately following the 2nd performance).

4. Professionalism and Attendance

Adhere to the following standards of acting professionalism throughout the course:

- A. Arrive promptly and prepared for all class meetings, outside rehearsals, and performances.
- B. Maintain an amiable and supportive attitude when interacting with other members of the performance ensemble.
- 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.

Showcase preparation, rehearsal, and performance

Skill Demonstrations
70 - 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);
Showcase preparation assignment (may be optional)

Other Category
10 - 30%

Representative Textbooks and Materials:

Acting With Style. 3rd ed. Harrop, John and Epstein, Sabine. Allyn and Bacon. 2000 (classic)

The Actor And His Text. Berry, Cicely. 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 ed. 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: An Actor's Guide. Barton, John. Anchor Books. 2001 (classic)

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