

LSC Use Only
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Action-Date: App - 1/24/95
Senate App 3/14/95

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Barbara Blackledge Phone 357-4450

Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

TH 342 **COURSE** Acting Shakespeare
Suggested 20 character title

XXX New Course* TH 342 Acting Shakespeare
Course Number and Full Title

___ Course Revision _____
Course Number and Full Title

___ Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

___ Course Deletion _____
Course Number and Full Title

___ Number and/or Title Change _____
Old Number and/or Full Old Title

New Number and/or Full New Title

___ Course or Catalog Description Change _____
Course Number and Full Title

___ **PROGRAM:** ___ Major ___ Minor ___ Track

___ New Program* _____
Program Name

___ Program Revision* _____
Program Name

___ Program Deletion* _____
Program Name

___ Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Barbara Blackledge 10/14/94
Department Curriculum Committee

Annie Laurie Wheat 10/14/94
Department Chair

Mea
College Curriculum Committee

Margie E. Arnett 10/17/94
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

SYLLABUS OF RECORD

TH 342, ACTING SHAKESPEARE

I. Catalog Description:

TH 342, Acting Shakespeare	3 credits
	3 hours
	(3c-01-3sh)

Prerequisites: TH 240 & TH 340 (or permission of instructor)

An advanced acting studio which will prepare students to perform in Shakespeare's plays. This course will provide a background overview of the Elizabethan period in addition to various methods towards approaching the movement, language and verse forms from an actor's point of view.

II. Course Objectives:

1. Students will be able to use several different methods with which to approach a Shakespearean role.
2. Students will know the Elizabethan framework which inspired and promoted Shakespeare's work.
3. Students will be able to access reference works as well as Shakespeare's sources.
4. Students will demonstrate an understanding of how to treat the heightened language in Shakespeare's plays including blank verse, rhymed couplets and sonnets.
5. Students will demonstrate an understanding of Shakespeare's "stage directions" to his actors.
6. Students will be able to appreciate the melding of two traditions: Elizabethan and modern.

III. Course Outline:

- A. The Elizabethan World (3 lecture hours)
 1. Historical
 2. Political
 3. Religious
 4. Social
 5. Arts
- B. Shakespeare's Sources (1 lecture hour)
- C. How to use reference materials (3 lecture hours)
 1. Lexicons
 2. Concordances
 3. Variorums
 4. Folios & Quartos
 5. Editors
 6. Studies

- D. Elizabethan language (3 lecture hours)
1. Figures of speech
 2. Word variations
 3. Verse forms
 - a. Blank verse
 - b. Rhymed couplets
 - c. Sonnet
 - d. Doggeral
- E. Shakespeare's stage directions (6 lecture hours)
1. Verse vs. prose
 2. Length of verse lines: pick-ups and pauses
 3. Figures of speech: emphasis word play
 4. Monosyllabic lines: pacing
 5. Iambic Pentameter
- F. Breaking down modern barriers (3 lecture hours)
1. Word play
 2. Paraphrasing
 3. Improvisations
- G. Scene work (17 lecture hours)
1. Tragic scene
 2. Comic scene
 3. Problem scene
- H. Monologue work (6 lecture hours)

IV. Evaluation Methods

The final grade for the course will be determined by the following:

- 40% Class participation and preparation. This will include all assignments due, in-class exercises, group work, in-class critiques, as well as required in-class rehearsals.
- 40% Scene and monologue performances. This will include the final performance-level presentation of each assigned monologue or scene. Any written research work or analysis will also be included in these grades.
- 20% Quizzes. Periodic unannounced quizzes will be given on assignments and/or classwork.

A grade scale will be provided by the individual instructor.

V. Required and Supplemental Texts:

Required Texts: FREEING SHAKESPEARE'S VOICE by Kristen Linkletter 1992
or
THE ACTOR AND HIS TEXT by Cicely Berry 1987
The Complete Works by William Shakespeare
(or access to this)
THE ELIZABETHAN WORLD PICTURE by E.M.W. Tillyard 1944

Supplemental: ACTING IN SHAKESPEARE by Robert Cohen 1991
 RSC IN PLAYING SHAKESPEARE by John Barton 1984
 SHAKESPEARE ALOUD by E. S. Brubaker 1988
 SHAKESPEARE SOUNDED SOUNDLY by Delbert Spain

VI. Special Resource Requirements:

1. Students will be expected to wear the following to class:
 - a. Men: sweats or loose pants with hat
 - b. Women: long skirts with flat or low-heeled shoes
2. Students will be responsible to their scene partners. This entails responsibility towards rehearsals with their partners both in and out of class times as well as responsibility to their partners for scheduled scene performances.

VII. Bibliography (Selected)

- Bergeron, David M. & De Sousa, Geraldo U. SHAKESPEARE: A STUDY AND RESEARCH GUIDE.
- Berry, Ralph. ON DIRECTING SHAKESPEARE.
- Joseph, Bertram. ACTING SHAKESPEARE.
- _____. SHAKESPEARE WORKBOOKS.
- Boyce, Charles. SHAKESPEARE A TO Z: THE ESSENTIAL REFERENCE TO HIS PLAYS, HIS POEMS, HIS LIFE AND TIMES, AND MORE.
- Bradbook, M.C. ELIZABETHAN STAGE CONDITIONS.
- Brown, John Russell. DISCOVERING SHAKESPEARE: A NEW GUIDE TO THE PLAYS.
- Epstein, Norrie. THE FRIENDLY SHAKESPEARE.
- Ganong, Joan. BACKSTAGE AT STRATFORD.
- Gielgud, John. ACTING SHAKESPEARE.
- Isimov, Isaac. ISIMOV'S GUIDE TO SHAKESPEARE.
- Kott, Jan. SHAKESPEARE OUR CONTEMPORARY.
- Laroque, Francois. THE AGE OF SHAKESPEARE.
- Magee, Judy. YOU DON'T HAVE TO BE BRITISH TO DO SHAKESPEARE.
- Mann, David. THE ELIZABETHAN PLAYER: CONTEMPORARY STAGE REPRESENTATION.
- McMullan, Frank. DIRECTING SHAKESPEARE IN THE CONTEMPORARY THEATRE.
- O'Connor, Evangeline M. WHO'S WHO AND WHAT'S WHAT IN SHAKESPEARE.
- Onions, C.T. A SHAKESPEARE GLOSSARY.
- Rackin, Phyllis. STAGES OF HISTORY: SHAKESPEARE'S ENGLISH CHRONICLES.
- Reynolds, Peter. SHAKESPEARE: TEXT INTO PERFORMANCE
- Scott, Michael, ed. TEXT AND PERFORMANCE Series.
- Slater, Ann Pasternak. SHAKESPEARE THE DIRECTOR.
- Styan, J.L. SHAKESPEARE'S STAGECRAFT.
- Wain, John. THE LIVING WORLD OF SHAKESPEARE.
- Wilson, John D. THE ESSENTIAL SHAKESPEARE.
- Wilson, John D., ed. LIFE IN SHAKESPEARE'S ENGLAND.

COURSE ANALYSIS QUESTIONNAIRE: ACTING SHAKESPEARE

A. Details of the Course

- A1. This course is an advanced acting course which will serve as an elective for all theater majors, as well as a prescribed elective for BA Performance Concentration majors. General Fine Arts majors as well as theater minors may also be taking this course.
- A2. This course does not require changes in any other courses or programs in the department.
- A3. This course has been taught four times under TH 483, Acting Studio. Acting Studio is a repeatable course offering a variety of advanced acting techniques.
- A4. This course is not intended to be dual-level.
- A5. This course is not to be taken for variable credit.
- A6. Similar courses are offered at these institutions:
 Boston University
 Brandeis University
 Oklahoma City University
 Pennsylvania State University
 University of California at Irvine
 University of Oregon
 University of North Carolina at Chapel Hill
- A7. The National Association of Schools of Theater (NAST) recognizes the wide divergence of practice concerning the inclusion of performance techniques and production in a B.A. curriculum. Since Shakespeare is the most produced playwright in the U.S. with over 50 professional productions and hundreds of university and community productions each year TH 342 Acting Shakespeare would greatly benefit our students. The acting skills required to perform Shakespeare's work is so specialized it can not be incorporated into an existing course.

B. Interdisciplinary Implications:

- B1. This course will be taught by one instructor.
- B2. This course does not overlap with any other course at the university.
- B3. If students in Continuing Education have the prerequisites for this course, they will be admitted.

C. Implementation:

- C1. Faculty resources are adequate towards teaching this course on a bi-annual basis.
- C2. All other resources are adequate towards teaching this course as it has been previously taught.
- C3. No grant funds are associated with this course.

- C4. This course will be offered once every two years. It is not designed for seasonal semesters.
- C5. One section of this course will be offered at a time.
- C6. Twelve students will be accommodated in this course. The nature of the studio activities (when exercises or scene work is the focus of the class) demands daily interaction between instructor and individual students. Larger classes will not accommodate what is defined in the course outline timeline.
- C7. No professional society specifically recommends enrollment numbers for this course.

D. Miscellaneous

No further information necessary.