TH350 – Classical Text (pre-requisite: TH351 or concurrent registration)

FALL 2013, 3 credits

Instructor:

Debbie Swann

Email: Debbie.swann@colostate.edu

Office: 303A

Office hours: Wednesday at 1:00 – 1:45 PM

Catalog Description:

Classical theatre texts; techniques to approach them as a performer (primarily the works of William Shakespeare)

Course Type:

Lecture

Text(s):

*The Actor and His Text* by Cicely Berry (1992)

*Speaking Shakespeare* by Patsy Rodenburg (2002)

*Playing Shakespeare* by John Barton (2001)

Additional Course Materials:

A Complete Works of William Shakespeare (available in print or online)

 Norton or Riverside is preferred

Learning Objectives:

By the end of the term, successful students will be able to:

* Emulate personal ideals and values in their art as well as in their personal lives.
* Analyze a Shakespearean text and character from an actor’s point of view.
* Further develop discipline and flexibility in the vocal, bodily, emotional, and perceptional skills.
* Gain an understanding of how the voice, the text, and form are interrelated.
* Further develop skills in stage technique and character development.
* Develop skills in scansion, phrasing, and classical acting techniques.
* Develop a working and/or conversant knowledge of several of Shakespeare’s greatest works.
* Develop ability to achieve the verbal, physical and emotional “size” necessary for Shakespearean performance.
* Develop the knowledge, attitude and skills necessary for making verse the “natural” language of the character.
* Continue work (begun in Voice & Diction) in scansion, and reference/prepare skills necessary for the building of any particular role in Shakespeare.
* Continue reinforcement of the principle of actor “belief” through character objective/intention.

Weekly Topics:

|  |  |  |
| --- | --- | --- |
| **Week** | **Topical Content** | **Lab/Recitation Content** |
| 1 |  Reading Aloud: Fundamentals of Meter and Rhythm (ANALYSIS ASSIGNMENT #1) Scansion and Iambic Pentameter (ANALYSIS ASSIGNMENT #2) |  Read Pg.84-107 in *Speaking Shakespeare* and Part I of *The Actor And the Text* |
| 2 | Labor Day – No Class Movement of Thought and How Meter and Rhythm Inform Character (ANALYSIS ASSIGNMENT #3) |  Read Chapter 3 in *The Actor and the Text* |
| 3 |  Where Thoughts and Rhythm Collide Fullness of Language within the Rhythm; Word Play (SONNET EXERCISE) |  Read Pg 240-250 of *Actor & Text* and Pg. 103-119 of *Speaking Shakespeare* |
| 4 |  Sexuality and Violence in the Language Speech Structure (SONNET EXERCISE DUE) |   Read Pg. 128-138 in *The Actor and the Text* |
| 5 |  The Spaces between Words: Suspense How Imagery Shapes Character and Action |  Read Pg. 95-102 in *Speaking Shakespeare* Read Pg. 78-83 in *Speaking Shakespeare* and  |
| 6 |  Imagery and Antithesis: When Words Collide (MONOLGUE ASSIGNMENT – See *Speaking Shakespeare*) Thought Structure  |  Read Chapter 4 in *The Actor and the Text* Read Chapter 5 in *Playing Shakespeare* |
| 7 |  How Vowels Convey Emotion Exploring Imagery and Structure with Character |  Read Chapters 5 & 6 in *The Actor and the Text* |
| 8 |  Character’s Inner Landscape Prose Structure (MONOLOGUE ASSIGNMENT DUE) | Read Pg. 155-162 in *Speaking Shakespeare*  & Chapter 4 in *Playing Shakespeare* |
| 9 |  Humor Through Rhythm and Underplay  Collective Emotional Response (FIRST SCENE ASSIGNMENT) |  Read 169-176 of *Speaking Shakespeare*Read Chapter 8 in *The Actor and the Text* |
| 10 |  Music within Dialogue Power in Imagery Leading to Action |  Read Chapter 9 in *The Actor and the Text* |
| 11 |  Relationships from Shared Rhythm Ways of Informing Dialogue (ANALYSIS ASSIGNMENT #4) |   |
| 12 |  Empowering the Voice: Relaxation, Breathing and Resonance (FIRST SCENE ASSIGNMENT DUE) Strength in Language Linked to Physical Strength (GROUP PERFORMANCE ASSIGNMENT) |  Read Part I of *Speaking Shakespeare* and Part Four of *The Actor and the Text* |
| 13 |  Music Releases the Power of Open Vowels Sound – The Gateway to Awareness |   |
| 14 |  How Sound and Meaning are Linked to Feeling Telling the Story: Technical, Storytelling, The Music of the Story |  Read Part III of *Speaking Shakespeare* |
| 15 |  Rehearse Group Project |   |
| 16 |  Final – Group Performance in theatre |  Time and Date TBA |

|  |  |
| --- | --- |
| **Assessment Components** (exams, assignments, homework, projects, etc.) | **Percentage of Grade** |
| Sonnet Assignment | 10 |
| Analysis of Text Assignments (x4) | 20 |
| Monologue Assignment | 15 |
| Scene Assignment | 20 |
| Group Performance | 35 |
|  |  |
|  |  |
|  | **100%** |

Grade Scale:

A: 95-100%

A-: 90-94%

B+: 87-89%

B: 84-86%

B-: 80-83%

C+: 77-79%

C: 70-76%

D: 64-69%

F: 0-63%

Academic Integrity:

This course will adhere to the CSU Academic Integrity Policy as found in the [General Catalog - 1.6, pages 7-9](http://www.catalog.colostate.edu/Content/files/2012/FrontPDF/1.6POLICIES.pdf)  and the [Student Conduct Code](http://www.conflictresolution.colostate.edu/conduct-code) . At a minimum, violations will result in a grading penalty in this course and a report to the Office of Conflict Resolution and Student Conduct Services.

* First Offense will result in a failure of the assignment
* Second Offense will result in a failure of the course and a report to the department

For CSU Policies and Guiding Principles, please go to:

http://catalog.colostate.edu/Content/files/2012/FrontPDF/1.6POLICIES.pdf