Shakespeare at Play: Performing the Bard Using Folio and Physical Techniques

COURSE DESIGNATOR LNDN 3244

NUMBER OF CREDITS 3

LANGUAGE OF INSTRUCTION English

COURSE DESCRIPTION
In this performance-based theatre course, students will engage in acting techniques that utilize mind/body awareness as well as analyzing acting clues from the First Folio (the first printed collection of plays published in 1623). Using vocal and physical exercises, students will perform hands-on practical activities to playfully engage with their acting partners and the text, immediately putting into practice these clues in a similar style as Shakespeare’s company working at the Globe Theater of the 16th century. In addition to textual analysis, students will engage in physical theatre techniques such as those used by Meyerhold, Lecoq and Boal to engage in story, character and to physicalize the given circumstances of the text. Topics covered in this class include: breathing and phrasing on the line, punctuation, capitalization, rhythm & meter, line endings, rhetoric, antithesis, and caesura. Students will work on one monologue and two scenes, both in verse and in prose, as well as attend performances and events at the Globe and the Royal Shakespeare Company in Stratford.

COURSE OBJECTIVES
On successful completion of this course students will be able to:
• Analyze text from classical plays to enhance choices in rehearsal and performance, with special attention to Shakespearean language and usage (folio punctuation, grammar, rhetoric, rhythm, meter, line endings, caesura.).
• Create an in-depth character for monologues and scenes from heightened text, sculpting choices through voice, movement, and by using clues discovered in the text.
• Create specific choices related to actions, objectives and character and remain truthful while performing a scene or monologue in a heightened style.
• Research William Shakespeare’s life and the Elizabethan time period and apply that research to create a role in a scene.
• When appropriate, use costume, sets, and props of the period(s) to create character through movement and period gesture.

METHODOLOGY
This course will meet for 3 ½ hours, twice a week, for six weeks. This will consist of in-class participation, discussion, weekly writing assignments, monologue and scene work, as well as invited guest lectures and field visits. Final assessment will occur through in-class participation and presentations, as well as through the writing assignments.

FIELD COMPONENTS
CAPA provides the unique opportunity to learn about the city, its culture, theater and history through direct, guided experience. Participation in the extracurricular activities is required. In particular, attending a performance at the Globe Theater in London and at the RSC in Stratford will be a valuable reference for your own education and performance skills.

The assigned field components for this class are:
A tour of The Globe Theatre in London, including one performance
Tour of Shakespeare’s Birthplace in Stratford
Tour of the Royal Shakespeare Company and one performance

COURSE PREREQUISITES
There are no prerequisites for this course, though some fundamental experience with acting an interest in Shakespeare is
recommended.

REQUIRED READINGS/ MATERIALS

The following two Shakespeare plays, preferably the Arden edition:
Romeo and Juliet
Twelfth Night
Handouts and reserve materials at discretion of instructor
Play script for scenes and monologues as assigned in class

RECOMMENDED READING

REQUIRED MATERIALS
Notebook and folder for handouts
Pen or pencil, highlighter, notebook, index cards for prompt exercise
Additional costume or props as needed for scenes

DRESS CODE
This is a very active class—acting is a physical activity, after all. Dress in clothing that is not too tight or revealing that allows you to move freely and that you won’t mind rolling around on the floor in. Limit jewelry. No facial piercings that will hinder speech or body piercings that might get caught on clothing. No flip flops, high heels, open toes or backless shoes. Barefoot or rubber soled shoes are recommended. The reasons for this dress code relate not only to matters of safety, but also group modesty. No hats should be worn in the classroom and hair should be pulled back from the face. As a courtesy to your classmates, please go easy on the cologne or perfume (you will be working closely with each other). As you will play different characters and imagining yourself in different situations, dress in a neutral manner. (Bring a sweatshirt or t-shirt or something plain to throw on, and tennis shoes if “neutral” doesn’t work for you the rest of the day.)

GRADING
CAPA PROGRAM AND INSTRUCTOR POLICY
The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrate a high standard of individual honor in his or her scholastic work and class behavior. This means to gain full attendance you must attend all classes, you must not be late (unless with a valid reason) and you must be respectful of the professor and of other students by not talking/whispering in class when others are talking or presenting. Persistent lateness or lack of attention in class, i.e., reading materials other than the work assigned, may result in a low or zero grade for participation, and possible referral to the CAO. No electronic equipment will be used in class, including laptops, phones, ipods, cell phones, etc, unless you have written permission from the Chief Academic Officer prior to the course. If you are caught using any electronic equipment, you may receive a zero grade for participation.

Plagiarism will be dealt with very seriously, and will be referred to the Chief Academic Officer in London. You may receive an F for the course. If all work is not submitted by the end of the program, you will receive an F for the course.

CLASS PARTICIPATION AND ATTENDANCE
Attendance at all classes is mandated by CAPA; students who miss a class without permission from CAPA’s Chief Academic Officer will have their grade for the course lowered. Informed participation is expected in every class, so students must have read the full assignment carefully before coming and be ready to discuss it if called upon. At any
meeting there may be a brief, pass-fail two-minute quiz on some utterly obvious fact in the assigned reading. Students will also be asked to complete informal in-class writing assignments on a regular basis, which will require them to demonstrate their familiarity with the assigned materials. Students who repeatedly demonstrate unsatisfactory performance on these quizzes and exercises will be penalized in the participation grade.

CRITERIA FOR GRADING AND GRADING STANDARDS

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<tr>
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<th>Grading Rubric</th>
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<tbody>
<tr>
<td>A</td>
<td>93+  Achievement that is outstanding relative to the level necessary to meet course requirements.</td>
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<tr>
<td>A-</td>
<td>90-92  Achievement that is significantly above the level necessary to meet course requirements.</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>83-86</td>
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<tr>
<td>B-</td>
<td>80-82  Achievement that meets the course requirements in every respect.</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>73-76</td>
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<tr>
<td>C-</td>
<td>70-72  Achievement that is worthy of credit even though it fails to meet fully the course requirements.</td>
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<tr>
<td>D+</td>
<td>67-69</td>
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<tr>
<td>D</td>
<td>60-66</td>
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<tr>
<td>F</td>
<td>&lt;59    Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.</td>
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GRADING FOR ASSIGNMENTS

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<tr>
<th>Assignments</th>
<th>Percentage</th>
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<tr>
<td>Class participation and attendance</td>
<td>20%</td>
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<tr>
<td>Reflective weekly responses</td>
<td>20%</td>
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<tr>
<td>Monologue</td>
<td>10%</td>
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<tr>
<td>Scene 1</td>
<td>25%</td>
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<td>Scene 2</td>
<td>25%</td>
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<td>Overall grade</td>
<td>100%</td>
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COURSE CONTENT

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<thead>
<tr>
<th>CLASS TOPIC</th>
<th>HOMEWORK DUE</th>
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<td><strong>Week 1: Voice, Movement and Preparing the Instrument:</strong> In this section, students will begin working with their voice and body by utilizing exercises developed by Patsy Rodenburg and Kristen Linklater. Emphasis will be on relaxation, body awareness, vocal awareness, and collaborative games to build connection and presence with partners. Students will begin to play with Shakespearean verse and prose and be introduced to the demands of the playing space of Shakespeare’s time, the Globe.</td>
<td>Read Rodenburg pp. 1-39 and Basil Chapters 1-6</td>
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<td>Read <em>Romeo and Juliet</em> and <em>Twelfth Night</em>. Choose Monologue</td>
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| Week 2: Folio Techniques at Play: Working the Monologue | Monologue 1 Work-through  
Read Basil Chapters 7-11 |
|---|---|
| In this section, students will be introduced to the Folio technique as well as examine other aspects of Shakespearean language such as rhetoric, antithesis, alliteration, assonance, iambic pentameter, repetition, and status. | Read Rodenburg pp. 108 – 119  
Read Edelstein *Thinking Shakespeare* Handout  
Monologue 1 Presentation  
Comedy Scene assigned |
| Week 3: Comedy, Clowns & Fools | Comedy Scene – 1st Run  
Comedy Scene – OFFBOOK |
| In this section, students will be paired with a partner to work on a scene from a comedy. Special attention will be placed on vocal and physical humor, as well as how to use status games to establish relationship. | |
| Week 4: Physical Approaches to Shakespeare | Shakespeare Sports / Game Day!  
Please be dressed for physical activity and be ready to work on your comedy scene with your partner  
Physical theatre techniques at play  
Read Basil Ch. 12-16  
Scene 2 Assigned |
| In this section, we will physicalize the analytical choices we have made so far and play with the language. One session of this class will be devoted to “Shakespeare Sports”, a fun interactive game to help dive into a scene with your scene partner. The second day will look at devising and physical theatre techniques to shape story (such as Boal, Lecoq and Meyerhold) | |
| Week 5: Performance in Practice | Tour of The Globe Theater and performance  
Field trip to Stratford and Performance at RSC |
| In this section, students will tour the Globe theater spaces (both the outdoor and indoor arenas) and attend a performance in that space. Following that field event, students will then travel to Stratford to visit Shakespeare’s boyhood home, tour the RSC theatre space and attend an evening performance. | |
| Week 6: Rehearsing the Role | 2nd Scene Work-through  
Read Basil 17-20  
2nd Scene Final Showing |
| In the final section of class, students will integrate the Folio technique with the physical exercises by focusing on character development and how to rehearse and apply the techniques in the context of a scene. Scenes will be chosen that will challenge the student in scope and form, focusing specifically on verse and emotionally-charged Given Circumstances. | |

**ATTENDANCE POLICY**

Regular attendance and punctuality are mandatory in order to earn full marks. The final grade will take into consideration preparation required for class (i.e. readings) and participation in class discussions. If you miss any meetings without an excused absence from the on-site director, your final grade will be dropped accordingly. In the case of absences, it is the student’s responsibility to find out what information was given in class including any announcements made.

**UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES**

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses
are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else’s work as your own, can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

**SCHOLASTIC DISHONESTY**
Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an “F” or “N” for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

**STUDENT CONDUCT**
The University of Minnesota has specific policies concerning student conduct and student needs. This information can be found on the Learning Abroad Center website.