

Carleton University  
Fall 2021  
Department of English

**ENGL 2104 A&B: *Drama Workshop***

**Prerequisite(s):** second-year standing or permission of the department.  
**Preclusions:** Precludes additional credit for ENGL 2000 (no longer offered).

**Tuesday – 9:05 – 11:55 am (A) / 12:05 – 2:55 pm (B)**  
**Location:** Carleton Dominion Chalmers Centre: FELLOWHALL  
**Format:** In-person

**Instructor:** Mary Ellis  
**Email:** [maryellis@cunet.carleton.ca](mailto:maryellis@cunet.carleton.ca)

**Office Hours:** online, by appointment only

## **The Actor's Craft: From Text to Performance**

### **Course description:**

What is the actor's craft? Students in this course will be given the opportunity to explore their ability to perform, and to develop a basic overview of the elements and concepts of the craft of acting, and the essential skills needed to portray a role. Skills in voice, movement, creative impulse, imaginative exploration, and text analysis will be explored through basic voice and physical warm up work, exercises in language and character, experiential activities, and the rehearsal and performance of classical and modern text. Students will analyze Shakespearean sonnets and monologues, and scenes from Henrik Ibsen's *Hedda Gabler*, and put theory into practice through performance.

### **Course Objectives:**

1. To critically examine the elements and concepts of acting through exercises, text analysis, rehearsal and performance, and to develop and understand the terminology of the craft.
2. To appreciate how body language and speech variations (such as pitch, tone, volume and pace) can create a positive and dynamic presence.
3. To build confidence, and to acquire the skills to be a more effective communicator.
4. To develop the ability to apply theory to practice, through the analysis and performance of classical and modern text.
5. To develop the ability to be more observant of ourselves and the world around us, and to discuss and write critically about these observations.

**Learning Outcomes:**

Students will develop a greater understanding and appreciation of the craft of acting, through the exploration of the creative and collaborative process of rehearsal and performance, the analysis of classical and modern text, and exercises in voice, movement and character development.

Students will also develop skills to build confidence and spontaneity, be more open to risk-taking and new ideas, and enhance the clarity and impact of their presentations.

**Required Texts:**

*Complete Works* - William Shakespeare – Available online

*Four Major Plays: Volume 1.* Ibsen, Henrik. Signet Classics. Reissue edition, 2006

ISBN 13: 978-0451530226

Available at Haven Books – 43 Seneca St., Ottawa - havenbooks.ca

**Suggested Reading:**

*A Practical Handbook for the Actor* – Melissa Bruder

*Playing Shakespeare* – John Barton

*Shakespeare on Toast* – Ben Crystal

*Stanislavski for Beginners* – David Allen

*An Actor Prepares* – Constantin Stanislavski

*Freeing the Natural Voice* – Kristin Linklater

## **Course calendar:**

### **Week One** – September 14

Introduction to course outline, with detailed description of assignments

Introduction to the actor's warm up - practical vocal and physical exercises to prepare for rehearsal and performance

Introduction to Shakespeare and the Sonnets– tools for analysis, and tips for performance

Pairs for Sonnet Presentation will be chosen

**Assign:** Written Sonnet Analysis (due September 28)

Sonnet in Pairs Presentation (due October 5)

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### **Week Two** - September 21

Sonnets – Choices and Analysis

Vocal and physical warm up

Sonnet analysis exercises

Sonnet pairs work on analysis, and rehearsal for presentation

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### **Week Three** - September 28

**Assignment Due: Written Sonnet Analysis (10%)**

The Physical Force of Language

Vocal and physical warm up – adding more vocal exercises

Shakespearean text exercises to discover the power of language

Rehearsal of Sonnet in Pairs Presentation

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### **Week Four** - October 5

**Assignment Due: Sonnet in Pairs Presentation (15%)**

Vocal and physical warm up – emphasis on breath and articulation

Sonnet Presentation with performance feedback

Review Shakespeare Monologue choices

**Assign:** Written Monologue Analysis (due November 2)

Shakespeare Monologue Presentation (due November 9)

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### **Week Five** – October 12

Character and Text in Shakespeare's Monologues

Vocal and physical warm up

Text and analysis exercises - identifying literary devices and character clues

Rehearsal of monologues

**Week Six** - October 19

**Monologue Rehearsal**

Vocal and physical warm up  
Text and character exercises  
Rehearsal of Monologues

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**October 25 to 29 – Fall break – No Classes**

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**Week Seven** – November 2

**Assignment Due: Written Monologue Analysis (10%)**

**Monologue Rehearsal**

Vocal and physical warm up  
Text and character exercises  
Rehearsal of Monologues, incorporating costumes and props

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**Week Eight** - November 9

**Assignment Due: Shakespeare Monologue Presentation (20%)**

Vocal and physical warm up – emphasis on breath and articulation  
Monologue Presentation with performance feedback

Introduction to Early Realism – Ibsen, Stanislavski and historical context  
The Stanislavski system - Objectives, actions, given circumstances, obstacles

**Assign:** Written Character Analysis for *Hedda Gabler* scene character (due November 30)  
Scene Presentation for *Hedda Gabler* (due December 7)  
Reading of *Hedda Gabler*  
Scene partners for *Hedda Gabler*

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**Week Nine** - November 16

**Hedda Gabler scene work**

Finalize *Hedda Gabler* scene choices  
Script analysis – Facts and Questions, Circles of Time and Place  
Begin rough blocking of scenes

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**Week Ten** - November 23

Scene Rehearsal

Vocal and physical warm up  
Stop and start rehearsal of scenes

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**Week Eleven** – November 30

**Assignment Due: Written Character Analysis for *Hedda Gabler* (15%)**

Final Scene Rehearsal

Vocal and physical warm up  
Run through rehearsal of scenes, incorporating costumes and props

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**Week Twelve** - December 7

**Assignment Due: *Hedda Gabler* Scene Presentation (15%)**

Vocal and physical warm up  
Scene Presentation with performance feedback  
Reflections and discussion on the work this term

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**Evaluation:**

**Participation (15%) - Ongoing**

Attendance, promptness, dedication and commitment to group and individual work, and engagement in class activities and discussions are important elements of this course. Please see the notes below on Participation and Evaluation.

**Shakespeare Sonnet Written Analysis (10%) - Due September 28**

A written analysis of your sonnet, identifying the literary devices (such as feminine endings, stressed and unstressed syllables, repetition, antithesis, alliteration and poetic imagery) discussed in class and outlined on Brightspace. A paraphrased version of your sonnet must also be included. A list of sonnet suggestions will be made available, and your choice must be approved by the professor.

**Sonnet in Pairs Presentation (15%) - Due October 5**

A pairs presentation involving choral speaking and spatial awareness. You will be expected to incorporate basic vocal and physical techniques learned in class, and to investigate the meaning and potential of your Shakespearean sonnet. In collaboration with your partner, you will present the sonnet in class. You will have class time to rehearse your sonnet, and get feedback from the professor.

### **Shakespeare Monologue Written Analysis (10%) - Due November 2**

A written analysis of your Shakespeare monologue, identifying literary devices (such as feminine endings, stressed and unstressed syllables, repetition and antithesis) and answering questions pertaining to your monologue character. These devices and questions will be discussed in class, and posted on Brightspace. A list of monologue suggestions will be made available, and your choice of monologue must be approved by the professor.

### **Shakespeare Monologue Presentation (20%) - Due November 9**

A presentation of your Shakespeare monologue in class. You will be expected to incorporate basic vocal and physical techniques, as well as the pertinent elements of analysis and performance discussed in class. You will have class time to rehearse your monologue, and get feedback from the professor. Your monologue must be in verse, not prose, and be a minimum of 14 lines.

### **Character Analysis from *Hedda Gabler* (15%) - Due November 30**

This analysis will be based on a series of questions about your character from your scene in *Hedda Gabler* by Henrik Ibsen. The questions will be based in part on the concepts of Early Realism, and the Stanislavski Method, which will be discussed in class.

### ***Hedda Gabler* Scene Presentation (15%) - Due December 7**

A presentation of your *Hedda Gabler* scene in class. In collaboration with your scene partner, you will be expected to incorporate basic vocal and physical techniques, as well as the pertinent elements of analysis and performance discussed in class. You will have class time to rehearse your scene, and get feedback from the professor. A list of scene suggestions will be provided.

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### **An Important Note on Participation and Evaluation:**

Due to the practical nature of this course, attendance and punctuality are mandatory, and participation is essential. Commitment to the ensemble, and to individual work, is extremely important, and students are strongly encouraged to participate in discussions and exercises. Students must email the professor if they are going to be absent or late. Please inform me if you are dealing with any pertinent medical issues so that accommodations can be made. Students should wear comfortable, loose clothing in order to participate in warm-up activities.

Students will be assessed on their willingness to learn, their progress over the semester, as well as the success of their attempts. Active listening and engagement are crucial, as are curiosity, creativity, cooperation, and a desire to investigate the human condition, which demands energy, drive and commitment.

Students will be graded on participation using the following criteria –

The student displays active listening and responsiveness, and engages in all class activities with energy and enthusiasm.

The student displays curiosity, a willingness to take risks and to thoroughly investigate challenging work.

The student displays focus, as well as energy, drive and a personal commitment to the work.

The student displays a respectful and collaborative attitude at all times.

The student comes to class ready to work, displaying punctuality and preparedness.

Assessment details for each of the assignments will be posted on Brightspace.

Assignments, both written work and presentations, must be received on the specified due dates to receive full marks. Deadlines will be strictly enforced. Extensions will only be granted if discussed prior to the due date with the professor. If presentations or written work are late, barring any unforeseen or extreme circumstances, there will be a deduction of 1 mark per day on the assignment. If illness prevents a student from completing an assignment on time, a doctor's note will be accepted.

Students must be off-book (have lines thoroughly memorized) for presentations, otherwise their grade will be impacted, and their partner's work will be affected. It is essential that students work from hard copies of scripts for sonnets, monologues, and scenes, so that notes can be made on the text.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision.

No grades are final until they have been approved by the Dean.

## **Statement on Plagiarism**

The University Senate defines plagiarism as "presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one's own." According to the Department examples of plagiarism include the following:

- any submission prepared in whole or in part, by someone else;
- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an

interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, or suspension from a program. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

### **Special Information Regarding Fall 2021 Pandemic Measures**

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and [mandatory self-screening](#) prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory [symptom reporting tool](#). For purposes of contact tracing, attendance will be recorded in all classes and labs. Participants can check in using posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the [COVID-19 website](#).

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g. directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact [covidinfo@carleton.ca](mailto:covidinfo@carleton.ca)

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.



## Requests for Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For accommodation regarding a formally-scheduled final exam, you must complete the [Pregnancy Accommodation Form](#).

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details [click here](#).

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

### Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation will be provided to students who compete or perform at the national or international level. Write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>