

**Carleton University
Fall 2020
Department of English**

ENGL 2104 A&B: *Drama Workshop*

Precludes additional credit for ENGL 2000 (no longer offered).

Prerequisite(s): second-year standing or permission of the department.

Tuesday - 9:05 – 11:55 am (A) / 12:05 - 2:55 pm (B)

Location: Online

Format: Blended (Synchronous and Asynchronous)

Instructor: Mary Ellis

Email: Mary.Ellis@carleton.ca

Office Hours: Tuesday 3:00 – 4:30 pm, by appointment only

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.

Students will need reliable, high-speed internet, a computer with a camera, a microphone, familiarity with Zoom technology, and enough space to stand up and move around in order to participate in this course. This will be a blended course, offered on Zoom, comprised of both synchronous and asynchronous components, with a fixed schedule, so students must be available during their class hours, regardless of their time zone. The synchronous component will include brief lectures, exercises, rehearsals, and discussions. In the asynchronous portions, students will have time to do research, work on assignments, rehearse, and consult with the professor. Portions of the classes may be recorded. As we enter the new reality of fully online classes, don't hesitate to get in touch if you have any questions or concerns. We will work together with patience and understanding. The Carleton website, through the ITS Help Centre and Student Support, has information regarding requirements for online learning, as well as browser support and information on conferencing tools to assist you.

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, which offers curbside pick up, or will ship anywhere in North America. Their website is havenbooks.ca

Suggested Reading:

Freeing the Natural Voice – Kristin Linklater

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

Course calendar:

Week One – September 15

Introduction to course outline, with detailed description of online course format and 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 29)

Sonnet in Pairs Presentation (due October 6)

Week Two - September 22

Sonnets – Choices and Analysis

Vocal and physical warm up

Sonnet analysis exercises

Sonnet pairs work on analysis, and rehearsal for presentation

Week Three - September 29

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

Week Four - October 6

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 October 20)

Shakespeare Monologue Presentation (due November 10)

Week Five – October 13

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 20

Assignment Due: Written Monologue Analysis (10%)

Monologue Rehearsal

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

October 26 to 30 – Fall break – No Classes

Week Seven – November 3

Monologue Rehearsal

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

Week Eight - November 10

Assignment Due: Shakespeare Monologue Presentation (20%)

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

Early Realism – Ibsen, Stanislavski and historical context

The Stanislavski system - Objectives, actions, given circumstances, obstacles
In-class research into elements of Early Realism

Assign: Written Character Analysis for *Hedda Gabler* scene character (due December 1)

Scene Presentation for *Hedda Gabler* (due December 8)

Reading of *Hedda Gabler*

Scene partners for *Hedda Gabler*

Week Nine - November 17

Hedda Gabler scene work

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

Begin rough blocking of scenes

Week Ten - November 24

Scene Rehearsal

Vocal and physical warm up
Stop and start rehearsal of scenes

Week Eleven – December 1

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

Week Twelve - December 8

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

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 29

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 cuLearn. 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 6

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 via Zoom. You will have class time to rehearse your sonnet, and get feedback from the professor.

Shakespeare Monologue Written Analysis (10%) - Due October 20

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 cuLearn. 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 10

A presentation of your Shakespeare monologue via Zoom. 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 December 1

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 8**

A presentation of your *Hedda Gabler* scene via Zoom. 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.

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 cuLearn.

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 strongly advised that students work from hard copies of scripts, for sonnets, monologues, and scenes, so that notes can be made on the text.

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| <p>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.</p> |
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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.” This can include:

- 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;
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- 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/>

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 more details click [here](#).

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 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 must 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>