Advanced Theatre Speech is a hybrid Scene Study and Voice and Speech class, focusing exclusively on Shakespeare. The course aims to turn the student actor into a classical actor by equipping them with the skills and technique needed to effectively act Shakespeare. The course also has the secondary goal of exposing students to Shakespeare’s major works.

We will begin with exercises designed to prepare the actor for Shakespeare. First, we’ll learn the General American accent, which is the accent most commonly required of American actors in Shakespeare plays. We will then learn to identify Shakespeare’s rhetorical devices and navigate them in performance, and explore scansion. Empowered with these tools, we will then move onto monologue and scenework. The class' final project will involve teaming up with Advanced Directing students to rehearse and present Shakespeare scenes.

**Grading Policy**
Participation / Effort 50%
Preparation 30%
Presentation 10%
Directing Scene 10%

**Required Reading**
• The Complete Works of William Shakespeare

**Classroom Policies**
• NO CELL PHONES for any reason. Any instance of cell phone use during class counts as a tardy.
• Please call me by my first name (Rosie) in person and via e-mail.
• Submit all typed work via email as a Word or PDF attachment. If an assignment involves IPA or otherwise requires handwriting, submit work to me in class.
• No gum chewing or eating are allowed in class.
• Any drinks must be in a non spill container.
• Wear black clothing that permits you to move freely and comfortably.
• Always come to class with writing utensil and paper.
• Warm up before class. Shakespeare is athletic and requires all of your body and voice.

**Guidelines for scenework and monologue work**
• Memorize your lines. Memorize them better than you think you need. Set aside several days for this process. It won’t work if you try to jam it in your brain the night before, even if you spend 5 hours doing so. Especially with Shakespeare.
• Preparing for scenework involves substantial rehearsal with your partner before each work session. Preparing for monologue work involves the same, but only with yourself.
• Always read and understand the play.
• Use real props for scenes. They can be stand ins for the actual object if necessary, but don’t mime. Try to minimize prop use for monologues. Stick to props that you might use during an audition.
• Always know exactly what you’re saying. Seek me out if, after researching, you are still unsure.

**Attendance/Tardiness**
Because acting happens in the moment and depends on partners and observers showing up, the class suffers when people are absent, and it is impossible to make up work from home. Furthermore, because acting involves a high degree of vulnerability and concentration, latecomers can cause unpleasant disruptions. Therefore, my attendance and tardiness policy is as follows:

• You may miss two classes without penalty. If you can, e-mail me in advance so I can make a plan.
• Each absence beyond two lowers your semester grade by 5%.
  Exceptions are made on a case-by-case basis in case of serious emergency or illness and will require documentation. Please let me know if you would like me to consider an exception.
• Three instances of tardiness, cell phone use or leaving class early counts as one absence.
• It is school-wide policy that ten or more absences will result in an automatic semester grade of F.

If you are sick and either feel unable to participate in class or are contagious, I prefer that you come to class, sit in the back, observe, take notes, participate in discussion and write me a ½ page-long report on your observations, due three days later. You will get full participation points for the day. Obviously not all illnesses allow for this. Your call.

**Assignments**
All assignments should be handed in in class or e-mailed to me by the beginning of class. Assignments are marked down 10% per day late.

**Extra Credit**
If there is an odd number of students in class, it will occasionally be possible to receive extra credit by volunteering to do two scenes instead of one. I will e-mail the class if I need a volunteer.

**Diversity and Inclusion**
This class may engage in material covering a diverse range of race, color, religion, national origin, sex, age, marital status, familial status, sexual orientation, and disability. While I encourage you to formulate and express your thoughts and opinions throughout the semester, discriminatory remarks will not be tolerated and may constitute disruptive behavior under the student code of conduct.

**Students with Disabilities**
Throughout this class you will be asked to share your thoughts in class and in writing. If English is not your first language or if you experience a speech, vision, hearing, or other learning difficulty, please bring this to my attention.

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/

**Academic Honesty**
Whenever you are writing something for this class, make sure you are using your own words and your own thoughts. Any instance of plagiarism or academic dishonesty will result in a 0 grade on the assignment. There will probably be other very unpleasant consequences. It’s not worth it.

Program Learning Outcomes Supported in this Course
1) The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic. (All degree plans)
4) The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships. (All degree plans)
6) The student will demonstrate intermediate to advanced competence in one or more theatre specializations. (BA)
8) The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty. (BFA)
9) The student will be able to present an effective presentation appropriate to the student’s specialization. (BFA)

Student Learning Outcomes Supported in this Course (and supported PLOs)
• Command of the General American accent (PLOs 6, 9)
• An intellectual and experiential understanding of Shakespeare’s poetry and rhetorical structure (PLOs 1, 4, 6, 8, 9)
• Freer, more integrated breath (PLOs 6, 9)
• A more flexible and released vocal instrument (PLOs 6, 9)
• An understanding of how to approach a Shakespeare role and craft scenes and monologues (PLOs 1, 4, 6, 8, 9)

Catalogue Description
Advanced study of voice and diction for the actor with a specialization on Shakespearean text.

Course Schedule (subject to change):

January and February
Wed 1/23         Introductions and Syllabus
Fri 1/25         General American
Mon 1/28         General American
Wed 1/30         General American
Fri 2/1          General American
Mon 2/4          Rhetoric
Wed 2/6          Rhetoric
Fri 2/8          Rhetoric
Mon 2/11         Scansion
Wed 2/13         Scansion
Fri 2/15  Scansion
Mon 2/18  Work Monologues
Wed 2/20  Work Monologues
Fri 2/22  Work Monologues
Mon 2/25  Work Monologues
Wed 2/27  Work Monologues
Fri 3/1   Round Robin

March
Mon 3/4   Monologues with notes
Wed 3/6   Monologues with notes
Fri 3/8   Monologues with notes
Mon 3/11  Exercises
Wed 3/13  Exercises
Fri 3/15  Final presentation of Monologues

SPRING BREAK
Mon 3/25  Exercises with scenes
Wed 3/27  Work scenes
Fri 3/29  Work scenes

April and May
Mon 4/1   Work scenes
Don't you *dare* April Fools me!

Wed 4/3   Scenes w/ notes
Fri 4/5   Scenes w/ notes
Mon 4/8   Scenes w/ notes
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<tr>
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<tr>
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<td>Fri 5/3</td>
<td>Final presentation of monologues</td>
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