University Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School of Communication and the Arts Mission Statement:
Our mission is to graduate emerging leaders and scholars who demonstrate excellence and innovation in thought and action in their respective fields and who, through their educational experiences here, will transform and redeem media and the arts.

Department of Theatre Arts Mission Statement:
Our mission is to educate and train undergraduate and graduate students to incisively examine and effectively communicate, through intellectual analysis and the realization of live performance, the great truths of the human condition as perceived through the lens of a Christian world view.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THEU 375B.01 (1 CREDIT HOUR)
SPECIAL TOPICS: SHAKESPEARE WORKSHOP
FALL 2011

COURSE LOCATION: ON-CAMPUS
TUESDAY/THURSDAY 1:00-2:50PM
COM 141
SECTION 1 – OVERVIEW

INSTRUCTOR INFORMATION

Instructor: Marianne Savell, Guest Artist
Supervising Professor: Eric Harrell, Associate Professor
Phone: 323-533-9889
Fax: 757.352.4279
E-mail: mariannesavell@gmail.com
Office Hours: By appointment
Office Location: TBD

PERSONAL GREETING FROM THE INSTRUCTOR

Shakespeare plays are a passion of mine. The Cicely Berry technique is a free and easy hands-on approach to playing Shakespeare. Recently I directed a production of KING LEAR and we used Cicely’s techniques to great success. One of the goals of the production was to have the audience not only feel a part of the play itself, but to understand the play and the text. This class will empower you and give you confidence in approaching not only Shakespeare but all heightened texts.

INSTRUCTOR QUALIFICATIONS/BIOGRAPHY

Marianne Savell is a freelance director, actor and teacher who received her MFA in Acting from the University of Illinois Urbana-Champaign where she graduated with highest honors and was a Guest Artist at the Central School of Speech and Drama, London. She is an alumnus and participant of Directors Lab West, an associate artist with Taproot Theatre Company in Seattle, served on the Advisory Board of Provision Theater Company in Chicago and was the Producing Director of Actors Co-op theatre company in Hollywood, CA. She’s a member of Actors Equity, Screen Actors Guild and the Stage Directors & Choreographers Society.

Marianne was invited to the prestigious New Harmony Project to direct Margaret Hunt’s new play AND THE RAVENS FEED US. Professional directing credits include: The critically acclaimed Jeff nominated SOMEONE WHO’LL WATCH OVER ME (Victory Gardens, Chicago), the multi-award nominated and LA Drama Critics Circle and LA Weekly award winning WIT (Best Revival), the world premiere and LA Weekly award winner GULF VIEW DRIVE, KING LEAR, ANGEL STREET, TRANSLATIONS, the critically acclaimed and multi-award nominated AS IT IS IN HEAVEN, IT’S A WONDERFUL LIFE: A Live Radio Play, THE CRUCIBLE, HAMLET, GOD & SHAKESPEARE, MOLLY SWEENEY, and PSYCHOPATHIA SEXUALIS. Professional acting credits include: A STREETCAR NAMED DESIRE (ACTC) THE SEAGULL (LA Weekly Award for Best Featured Actress), AS YOU LIKE IT, THE VOICE OF THE PRAIRIE, THE HASTY HEART, ALL MY SONS, UNCLE VANYA, TWELFTH NIGHT, BULLSHOT CRUMMOND and HENRY V. Marianne is an adjunct professor at Vanguard University where she directed the American College Theatre Festival finalists THE LION IN WINTER and AS IT IS IN HEAVEN as well as SAINT JOAN, AMERICA ’S BROADWAY and THREE SISTERS. At Regent University Marianne directed DANCING AT LUGHNASA and OUR TOWN. Marianne has a couple of new plays in development.
**Best Times and Methods for Contacting the Professor**

Please email me any time.

**Course Description**

This course is *Special Topics: Shakespeare Workshop*. The class will be a mixture of lecture, discussion, exercises and a short paper. All based on the book *THE ACTOR AND THE TEXT* by Cicely Berry.

**Rationale/Course Overview**

We will begin with discussions based on chapters in *THE ACTOR AND THE TEXT* that will enlighten us on heightened text and how to approach it. This will lead us to an understanding of how to approach the text and what’s in our way of doing that. The exercises will demonstrate the dramatic effects of Berry’s approach to Shakespeare. The practicality of it all will encourage us to boldly and generously share Shakespeare’s plays with an audience.

**Integration of Faith**

As actors we participate with God to incarnate the word - to give it life and breath, meaning and definition. Madeleine L’Engle in her book *Walking on Water* says,

> *I believe that each work of art, whether it is a work of great genius, or something very small, comes to the artist and says, 'Here I am. Enflesh me. Give birth to me.' And the artist either says, 'My soul doth magnify the Lord,' and willingly becomes the bearer of the work, or refuses.*

To become the bearer of such important work, the Christian artist must work diligently to become a master craftsman. The purpose of this course is to clarify and deepen our understanding of advanced acting technique so that we may more excellently avail ourselves of the creative calling placed before us by our God.

**Degree Program Outcomes**

- Students will be introduced to basic Christian aesthetic principles so as to prepare them to view and participate in theatre from a faith-based perspective.
- Students will acquire basic competence in acting, speech, play analysis, and design technology.
- Students will acquire a basic understanding of theatre history and literature.
- Students will function satisfactorily in a variety of roles involved in theatre production.
- Students will be able to make informed assessments of quality in works of theatre.

**Course Outcomes and Assessments**

- **Outcome:** To understand and identify the demands of heightened text.  
  **Assessment:** Class discussion and implementation of the exercises.
- **Outcome:** To effectively analyze the Cicely Berry technique.  
  **Assessment:** A 3-5 page paper discussing the effects, benefits and revelations of a chosen class exercise.
- **Outcome:** To have in the actors toolbox a set of exercises in approaching heightened text.  
  **Assessment:** Class participation in the exercises.
SECTION 2 – COURSE REQUIREMENTS

REQUIRED COURSE MATERIALS

- Shakespear monologues of your choice, 10-14 lines in length

COURSE REQUIREMENTS AND ASSIGNMENTS

- **Class attire:** Students must wear clothes to move in (like a yoga class) and tennis shoes. Wear layers. Bring a towel or yoga mat and water.
- **Class homework:** Reading Parts One & Two of *The Actor and the Text*
- **Class participation:** In discussions and exercises
- **Shakespeare monologues:** Students will choose a Shakespeare monologue 10 – 14 lines in length
- **Class paper:** Student will write a 3-5 page paper analyzing an exercise from *The Actor and the Text*

GRADING WEIGHTS

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<tr>
<th>Assignments</th>
<th>Percentage</th>
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<tr>
<td>Class Participation discussions on readings</td>
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<td>Class Participation exercises</td>
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<tr>
<td>Class Paper</td>
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GRADING SCALE

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SECTION 3 –POLICIES, PROCEDURES AND RESOURCES

EVALUATION, GRADING AND SUBMISSION OF ASSIGNMENTS

Grades will be assessed based upon the student’s execution of the skills demonstrated and discussed in class and in the text. The goal behind each exercise or performance will be explained at the time the assignment is made. Evaluation will then be based on how successfully the student has met the goal. Individual feedback from the instructor will provide the necessary insights for continued improvement as the semester progresses.
All assignments, both written and performed, must be presented on the assigned date. As a general policy, no work will be postponed or accepted late. It is imperative for an actor seeking a career in the theatre to learn how to deliver a quality product regardless of personal circumstance. Theatre is a calendar-driven art form and business. There is only one opportunity to perform once the curtain has gone up. As such, the no-late work policy of this course attempts to help students cultivate this important discipline, better positioning them for professional success. That being said, exceptions to this policy may be made at the instructor’s discretion when mitigating circumstances arise. However, such exemptions should not be expected.

University Withdrawal - Students who have not attended or logged into a class, will, at the end of the second week of the session/semester—in accordance with university practice—be assumed to have unofficially dropped and will be administratively dropped from that class.

Incomplete Grades Policy - Students desiring an incomplete must submit their request to the course instructor and academic dean prior to the end of the term. An incomplete grade will be given in a regular course only for legitimate deficiencies due to illness, emergencies or extraordinary reasons acceptable to the professor, including equipment breakdown or shortages, and not because of neglect on the student’s part. Incompletes require the final approval of the school dean or his/her authorized representative. A regular grade will be given by the instructor if all requirements for the course are submitted by the end of the following academic term. The instructor will submit the new grade to the Registrar’s Office no later than two weeks after the beginning of the subsequent term. If all work is not submitted by the end of the term following the granting of the incomplete, a grade of FX (NP for pass/fail courses) will be posted automatically unless a Request for Extension of Incomplete has been approved and submitted to the Registrar’s Office. The FX shall be counted as an F in the computation of the GPA. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

In Progress Grades - In Progress grades shall be given when work is not completed by the end of the term for the following academic work: independent studies, internships, practica, portfolios, theses and dissertations. An IP is also an appropriate grade for courses in which the completion of course requirements for ALL students extends beyond the academic term in which the course is offered. An IP may be continued to a maximum of two terms when the student requests and extension and the approved form is submitted to the Registrar’s Office prior to the end of the first term. If the requirements for removal of the IP grade are not completed by the end of these two terms. A grade of FX (NP for pass/fail courses) will be posted automatically. Exceptions may be made for dissertations, which may continue without penalty. Any student desiring reinstatement to the course after an FX or NP has been posted must register for the course in a subsequent term and pay the full current tuition for the course.

Attendance and Participation
Regent University recognizes the importance of class attendance and participation for students’ learning. While attendance alone does not guarantee learning, engagement with the class through regular attendance and participation is essential to learning, both to the individual student and to the class itself as all benefit by others’ contributions. At Regent University, class attendance, understood as the act of being present, is considered to be separate from participating in the class, understood as active engagement through discussion and other forms of interaction. Both are valuable to student learning.

Like other institutions of higher education, Regent University is required to maintain accurate attendance records by the U.S. Department of Education.
A participation grade will be assessed by the instructor based upon the student’s daily commitment to growth and positive contributions to classroom work. Contributing factors include promptness, concentration, the ability to incorporate feedback into work, volunteering, progress, attitude and willingness to take risks. The student’s approach and commitment to classroom exercises and work sessions with the instructor are integral to the assessment of this grade. In this course, the grading percentage assigned to the participation grade is significant. This reflects the experiential nature of learning involved in a movement class and the value placed on daily participation in the explorative exercises. Therefore, it is particularly important and expected that students attend all classes.

**Due to the abbreviated nature of this course, students are allowed only one absence from class for illness or other emergencies with no grade penalty. Subsequent absences lower the student’s final grade by one full letter grade per absence.** However, if you are unable to attend class on any given day I would appreciate a call in advance of class to let me know you will not be attending. This will allow me to make other arrangements if necessary. I can be reached at my office extension. If I am not in the office, please leave a message on my voice mail explaining the reason for your absence and a phone number where you can be reached. This is not a requirement, but it is a courtesy I appreciate. I am always concerned about your welfare and want to stay apprised of any way in which I can be of assistance to you.

**Three late arrivals constitute an absence.** After fifteen minutes, a tardy is considered an absence. If class has begun, please enter as quietly as possible. Under no circumstance should a student enter the classroom when another student is performing. Please be aware of what it is you are interrupting by your late arrival.

**University Academic Honor Code**

Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead or misrepresent, and therefore are a form of lying representing actions contrary to the behavioral norms that flow from the nature of God. As such, use of another author’s material must always be properly documented and clearly cited. It is also expected that all work turned in during the semester will be the result of that semester’s scholarship. Academic dishonesty, in any form, may constitute failure of the course. Every student is responsible for protecting the integrity of learning, scholarship and research.

Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature). This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

**Student Contact Information**

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS.

[http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm](http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm)
DISABILITY STATEMENT
The student is responsible for contacting Director of Student Life at 757.352.4867 to request accommodations, provide necessary documentation, and make arrangements with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regards to disability services. The site also has resources for faculty to become better informed of their responsibilities towards the disabled students in their classes.
http://ww.regent.edu/disabilities

ADDITIONAL RESOURCES
Please review the following links for additional information regarding University policies and other helpful resources:

- **Academic Calendar and Registrar Information:** http://www.regent.edu/admin/registrar/academiccalendar.cfm
- **University Bookstore:** http://www.chamathews.com/regent/
- **Plagiarism Policy:** http://www.regent.edu/acad/schedu/pdfs/honor_code.pdf
- **Regent Library:** http://www.regent.edu/lib/
- **Student Services:** http://www.regent.edu/admin/stusrv/
- **Technical Support/University Handbook:** http://www.regent.edu/it/helpdesk/

SECTION 4 – COURSE SCHEDULE AND EVALUATION

The following calendar is subject to change.

Tuesday, August 23
- Introduction to the course, review syllabus, voice warm-up.
- **Assignment:** Read Part One in *The Actor and the Text*, ready to discuss on Thursday.

Thursday, August 25
- Discuss Part One & Shakespeare monologue selection process
- Voice warm-up
- **Assignment:** Read Chapter 3 & Chapter 4 (Sections 1-4) to discuss on Tuesday. Email me your Shakespeare monologue for approval.

Tuesday, August 30
- Discuss Chapter 3 & 4 (Sections 1-4)
- Voice warm-up
- **Assignment:** Read Chapter 4 (Sections 5-8) to discuss on Thursday.

Thursday, September 1
- Discuss Chapter 4 (Sections 5-5)
- Voice warm-up
- Begin class exercises (possibly)

Tuesday, September 6
- Class exercises
Thursday, September 8
• Class exercises

Tuesday, September 13
• Class exercises

Thursday, September 15
• Class exercises

Friday, September 23
• CLASS PAPER DUE. EMAILED.

STUDENT COURSE EVALUATIONS

Becoming Christian leaders includes learning how to evaluate others by providing honest evaluations that include positive affirmation and constructive feedback, as appropriate. Consequently, university policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade. This form is only available in an online format. Prior to the end of the course, students will receive an e-mail indicating that the form is available. Instructions on accessing the evaluation will be included. Since these evaluations are only available for a limited time, students should complete the evaluation as soon as they receive the e-mail notification that the evaluation form is available. Instructors will not have access to course evaluations until after grades have been submitted and will only have access to anonymous summary data. Students are also encouraged at any point during the term to offer comments that may be helpful to the improvement or refinement of the course. Students can access the online evaluation system at: http://eval.regent.edu/regentsurvey/students.cfm. If you have questions about the online evaluation please contact evaluation@regent.edu.

DISCLAIMER

This semester’s studies will be applied to the performance of a wide range of dramatic literature. Chosen texts will reflect the diversity of world views evident in professional theatre production. As such, the Regent classroom provides a safe environment in which to explore such literature, discuss the ethical implications of participating in the work and develop faith-based criteria for guiding future professional decisions related to literature. That being said, if at any point you are uncomfortable with the scene you have been assigned, I will be more than happy to provide you with a less-objectionable assignment. Such a request should be made in a timely manner. I am also eager to engage in a sensitive discussion with you about the relevance of faith to any text we examine in the course of the semester.

This syllabus is subject to change without notice.
Last updated: 06/08/11

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