I. Locator Information:
Instructor: Jeremy Fiebig
Course # and Name: THEA 350 Shakespeare Studio  Office Location: Butler Building 266
Semester Credit Hours: 3                                                             Office hours: Posted on office door
Day and Time Class Meets: TBD    Office Phone: (910) 672-2574
Total Contact Hours for Class: 45
Email address: jfiebig@uncfsu.edu

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an
electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established
FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and
requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential
nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response.
The university maintains open-use computer laboratories throughout the campus that can be used to access electronic
mail.

Rules and regulations governing the use of FSU email may be found at
http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf

II. Course Description: This course is an applied exploration in Shakespeare for the stage, culminating in
public Shakespeare performances. Emphasis placed on verse, text, performance, and staging practice.
Prerequisite: THEA 206 or instructor approval.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with
Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for
Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Textbooks: Shakespeare, William, Stephen Greenblatt, Walter Cohen, Jean E. Howard, Katharine Eisaman

V. Student Learning Outcomes –
Upon completion of this course, students will be able to:

1. Demonstrate competency in performing and critically analyzing Shakespeare’s dramatic texts
   for performance.

2. Demonstrate the ability to formulate strategies for handling Shakespeare’s language.

3. Demonstrate an ability to assess the impact of “original” staging conditions on performance.
4. Demonstrate the ability to develop and evaluate the Shakespearean characters for the stage.
5. Demonstrate the ability to extend one’s own work in the form of public workshops.
6. Demonstrate the ability to distinguish between the tools and processes necessary for
   Shakespeare and classical performance and contemporary performance.

VI. Course Requirements and Evaluation Criteria -

Grades will comprise of the following:
PARTICIPATION
Class attendance – 10 points per class
Public workshop attendance – 50 points per occurrence

WORKSHEETS & MISCELLANEOUS ASSIGNMENTS
Verse & Prose – 10 points
Verse Variations – 10 points
Meter – 10 points
Folio – 10 points
Punctuation – 10 points
Line endings – 10 points
Rhetorical patterns – 10 points
Head, Heart, Gut, Groin – 10 points
Laban Effort actions – 10 points
Objectives and Tactics – 10 points
Original staging conditions – 10 points each:
  - Darkness
  - Costume
  - Disguise
  - Letters
  - Thrust
  - Audience
  - Asides
  - Reveals
  - Bawdy
  - Oaths

PROJECTS
Monologue project – 100 points
Scene one, duet – 100 points
Scene two, group – 100 points
Workshop development – 100 points

EXAMINATIONS
Midterm – 200 points
Final (including final presentation and portfolio) – 200 points

All assignments with written material should conform to correct spelling, grammar, and appropriate style. All practical experience should adhere to appropriate guidelines and policies, including all safety protocols.

Evaluation Criteria and Procedures -- Judging creative effort is always a very subjective process. The philosophy underlying this class is that the theatre contributor (manager, actor, director, playwright, designer, technician) is in all senses a creative being – therefore, her work must be judged by creative standards: this is judgment of product. On the other hand, the course is generally focused upon the teaching of methods and attitudes – the process of creating theatre. Grading in this class will try to balance product against process, with the stronger emphasis upon process. However, this in no way denies the importance of the effectiveness and integrity of the finished product.

SCALE: Grades are based on a points system where 60 or higher is a D, 70 or higher is a C, 80 or higher is a B, and 90 or higher is an A. NOTE: for this class, theatre majors must pass with a B grade or higher.

• SUPERIOR (A) - Represents achievement that is outstanding relative to the level necessary to meet course requirements. This work is superior in every respect, and represents the highest level of achievement. Its quality is so good that it would unreasonable to ask a college student to improve upon it.
• ABOVE AVERAGE (B) - Represents achievement that is significantly above the level necessary to meet course requirements. Not only were all the basic expectations met, they exceeded minimum expected quality levels. This work probably showed one or more of the following characteristics: excellent understanding of the class material, excellent application of theory to practice, unusual thoroughness in thought and preparation.
• AVERAGE (C) - Represents achievement that meets the course requirements in every respect. This score does not indicate any shortcoming. All the work was done adequately and completely, and the work showed basic understanding and mastery of the course material.
• BELOW AVERAGE (D) - Represents achievement that is worthy of credit even though it does not fully meet course requirements. While there was merit to what was done, there were also deficiencies that meant the work did not fully meet the minimal expectations.
• FAILURE (F) – Represents work insufficient of credit because it fails to meet course requirements and/or violates guidelines for acceptable work.

**Participation Rubric for Class meetings (adapted from Romack)**

**Criteria and Standards**

100%
• Interpretation of content is completely accurate.
• Identifies and describes precise and explicit supporting evidence (facts).
• Strongly connects new content to previous learning (elaboration).
• Strongly integrates new material to a personal life experience.
• Draws an accurate conclusion based upon interpretations, connection, and integration.
• Provides a strong reason(s) for the conclusion.

75%
• Interpretation of content is somewhat accurate.
• Identifies supporting evidence; description is somewhat accurate or clear.
• Satisfactorily connects new content to previous learning.
• Superficially integrates new material to a personal life experience.
• Draws a somewhat accurate conclusion based upon interpretations, connection, and integration.
• Provides an adequate reason(s) for the conclusion.

55%
• Interpretation of content is inaccurate; facts are misleading.
• Supporting evidence is missing, incorrect, or irrelevant.
• Fails to elaborate or elaboration is extremely weak.
• Fails to integrate or integration to a life experience is vague.
• Conclusion drawn or reasons supporting it are inadequate or missing.

**Workshops:** Working in groups, students will develop workshops on performing Shakespeare. Each group is expected to host a public workshop session for the FSU campus and at least one local high school.

**Worksheets:** Worksheets covering a variety of Shakespeare performance tools and techniques will be distributed in class and should be completed and kept over the course of the semester.

**Projects:** Major projects for this class involve performance of certain scenes and monologues.

**Policy on Syllabus:** This syllabus serves as a contract between the professor and students. Students should adhere to this syllabus closely. Please be advised that the professor may not provide daily, weekly, or, in fact, any notice of a project due. It is the student’s sole responsibility to turn in work on time.

This syllabus may be altered at the discretion of the instructor at any time, provided notice is given to students. This notice will generally be given in class, on the course website and/or via email. In all cases, the student is responsible for all revised or added due dates for each assignment as well as any adjustments in the course schedule.

**Course Website** -- A course website (FSU Theatre Callboard) is maintained on the FSU server. Students are required to check email and the course site regularly and will be held responsible for changes made to the course, assignments, etc. via either of these methods. Many course assignments must be submitted via the website.

**Policy on Missed or Late Assignments**-There will be no make-ups for missed assignments. No late work will be accepted, except when the professor has granted an extension or when there are extreme and documented cases, such as a medical emergency or death in the family.

**Attendance Requirements** – Attendance is mandatory. Students may fail the course after more than 5 missed classes.
Students are expected to be on time to class. Students who arrive after roll is called will receive a 1% reduction in the overall course grade per instance. Three tardies shall equal an absence.

**PLAGIARISM AND ACADEMIC INTEGRITY:** This course subscribes to the university policies on plagiarism and academic dishonesty printed in the student handbook. First offense results in an F for the assignment. Second offense results in removal from the class.

Please note: If these evaluation criteria must be revised because of extraordinary circumstances, the instructor will distribute a written amendment to the syllabus.

VII. **Academic Support Resources** – Use of Smart thinking, Criterion, University College Learning Center, Writing Center is strongly encouraged.

VIII. **Course Outline and Assignment Schedule**
The most up-to-date course and assignment calendar is available on the course website.

IX. **Teaching Strategies**
Course will incorporate occasional lectures, special presentations, practical application, group discussion, self-assessment, group-based assessment.

X. **Bibliography**


