



BA Theatre, Emphasis Acting

Courses and Activities Mapped to BA Theatre Outcomes

Program Level Outcomes					
Outcome #1	Outcome #2	Outcome #3	Outcome #4	Outcome #5	
The ability to think conceptually and critically about text, performance, and production.	An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.	An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.	The ability to develop and defend informed judgments about theatre.	The skills necessary for professional and/or post-graduate placement in the student's chosen emphasis.	

Major Requirements					
THEA 1203 Introduction to Theatre	I	I	I	I	I
THEA 1213 Beginning Acting	I	I	I	I	I
THEA 1223 Principles of Stage Design	I	I	I	I	I
THEA 2223 Fundamentals of Stagecraft		I			I
THEA 2233 Stage Makeup	I	I	I	I	I
THEA 2243 Stage Costume Construction		I			I
THEA 3223 Studies in Dramatic Literature	R	R	R	R	
THEA 3233 Play Analysis	R	R	R	R	
THEA 3252 Theatre Laboratory		R			R
THEA 4203 Stage Directing I	R	R	R	R	R
THEA 4263 History of Theatre I	M	M	M	M	
THEA 4273 History of Theatre II	M	M	M	M	
THEA 4223 Scene Design OR	M	M	M	M	M

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THEA 4243 Stage Costume Design OR	M	M	M	M	M
THEA 4303 Stage Lighting OR	M	M	M	M	M
THEA 4413 Sound Design and Production for the Theatre	M	M	M	M	M
Emphasis Area (Acting)					
THEA 2203 Voice and Movement for Theatre I	I	I		I	I
THEA 2213 Creative Improvisation	I	I		I	R
THEA 3213 Audition Techniques	R	R	R	R	M
Acting Electives (Select two)					
THEA 3243 Stage Combat OR	R	R	R	R	
THEA 3263 Acting Shakespeare OR	R	R	R	R	
THEA 3273 Voice and Movement for Theatre I OR	I	I		I	I
THEA 4213 Acting on Camera OR	R	R	R	R	M
THEA 4283 Period Styles in Acting OR	M	M	M	M	R
THEA 4333 Advanced Acting OR	M	M	M	M	M
THEA 4343 Musical Theatre	M	M	M	M	M
Minor & Electives					
THEA 1393 Summer Children Theatre Performance	R	R	R	R	R

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THEA 1403 Summer Children Theatre Performance	R	R	R	R	R
THEA 2252 Introduction to Dance Styles	I	I		I	I
THEA 2253 Stage Management	R	R	R	R	
THEA 2262 Tap Dancing	I	I		I	
THEA 2263 History of Costumes	R	R	R	R	
THEA 2272 Dance Ballet	I	I		I	
THEA 2282 Dance Jazz	I	I		I	
THEA 2393 Summer Children Theatre Performance	R	R	R	R	
THEA 2403 Summer Children Theatre Technical	R	R	R	R	
THEA 3203 Motion Picture Appreciation	R				
THEA 3273 Voice and Movement for Theatre II	R	R	R	R	
THEA 3393 Summer Children Theatre Performance	R	R	R	R	R
THEA 3403 Summer Children Theatre Technical	R	R	R	R	R
THEA 4233 Advanced Makeup Design	M	M	M	M	M
THEA 4253 Theatre Management	M	M	M	M	R

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THEA 4313 Fundamentals of Playwriting	M	M	M	M	R
THEA 4323 Stage Directing II	M	M	M	M	M
THEA 436v Internship in Theatre	R	R	R	R	M
THEA 437v Scenic Painting	M	M	M	M	R
THEA 437v Computer-Aided Design	M	M	M	M	M
THEA 4393 Summer Children Theatre Performance	R	R	R	R	R
THEA 4403 Summer Children Theatre Technical	R	R	R	R	R

Legend: **I** Introduced **E** Emphasized **R** Reinforced **I/E** Introduce/Emphasize **E/R** Emphasize/Reinforce **M** Mastered **X** Contributes

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ARKANSAS STATE UNIVERSITY
DEPARTMENT OF THEATRE
Introduction to Theatre, CRN #60182

COURSE INFORMATION

Room: Fowler 168

Class Meets: TR 11:00a-12:15p

Office: Fowler Center 158d

Office Hours: TR 9:00-11:00a; T 1:30-2:30p;

Other times by appt.

Instructor: Marc Williams

Office Phone: 870.972.3627

E-mail: marcwilliams@astate.edu

Credit Hours: 3

TEXTBOOK AND MATERIALS

REQUIRED TEXTS:

Brook, Peter. *The Empty Space*. New York: Touchstone, 1995.

ISBN: 978-0684829579

Jones, Robert Edmund. *The Dramatic Imagination*. London: Routledge, 1973.

ISBN: 9780878305926

Articles and other readings available on Blackboard.

OTHER MATERIALS:

TBA

PURPOSE AND GOALS/LEARNING OUTCOMES

COURSE DESCRIPTION: Basic principles of theatrical traditions and terminology.

PROGRAM GOALS: The successful graduate of the Arkansas State University Department of Theatre will demonstrate:

I.	The ability to think conceptually and critically about text, performance, and production.
II.	An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
III.	An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
IV.	The ability to develop and defend informed judgments about theatre.
V.	The skills necessary for professional and/or post-graduate placement in the student's chosen emphasis.

STUDENT LEARNING OUTCOMES: The successful Introduction to Theatre student will be able to:

LEARNING OUTCOME	MEASURE
Critique live theatre and works of literature related to theatre practice.	Written critique of performance, discussion, informal writing
Describe tools and techniques utilized by practitioners in professional theatre.	Discussion, informal writing, journals.
Evaluate the nature and purpose of theatre study and practice.	Discussion, informal writing, journals.
Integrate tools and techniques common to the discipline in the creation of live theatre.	Play festival, Lab, Brown Bag

COURSE REQUIREMENTS

This course is organized around the question,
What kind of artist is needed for the 21st century?

The following assignments and activities will help us explore this question.

1. **PARTICIPATION:** Students are expected to attend every class meeting and every required outside-of-class activity. Mere physical presence is the bare minimum, as successful students will on time, alert, attentive, fully prepared, and will consistently make positive contributions to all class meetings, projects, and activities. In addition, students should be prepared to write in class every day. These in-class writing assignments are informal but will occasionally be collected in order to gauge your thinking and engagement with readings and class concepts. Students must also attend the college's ice cream social on August 31 (between 11a-1p). You will take three selfies at different booths at the fair to demonstrate your attendance and upload these photos to Blackboard.
2. **THEATRE CRITIQUES:** You will write two critiques of A-State Theatre productions this semester. The first critique is peer-reviewed and is for practice. The first critique is graded for participation in peer review and the timely completion of the work as assigned. The second critique will require you to demonstrate an advanced appreciation of theatre practice and must be highly polished. See assignment instructions and rubric posted on Blackboard for more details.
3. **THEATRE PRACTICE:** Students will collaborate in the devised theatre project, which requires work both in and out of class. Participation as a team member is required. Students will also serve as actors for the directing class at least once during the semester and will also serve as ushers for A-State Theatre productions (with the exception of students in the cast or crew of the production). This work will be factored into your participation grade.
4. **MANIFESTO:** The final exam consists of a written manifesto that draws upon your class experiences to outline the kind of theatre you hope to make and the kind of practitioners you aspire to be. See assignment instructions and rubric posted on Blackboard for more details.
5. **JOURNALS:** Textbook reading assignments (*The Dramatic Imagination* and *The Empty Space*) are accompanied by journal writing. See calendar for deadlines. See assignment instructions and rubric posted on Blackboard for more details.

POLICIES

1. ATTENDANCE:

The departmental attendance policy for this class is as follows: You are allowed to miss TWO classes, whether excused or unexcused (even for non-majors!). After two absences you will lose one full letter grade for each subsequent absence. *Please note that all absences, excused or unexcused, result in no participation points for the day missed.* Additionally, if you have an unexcused absence on the day of a graded activity, you will receive a zero and will not be permitted to “make up” that work. Students who leave class before dismissal will be marked absent. Ushering, crew calls, directing class rehearsals, and play festival meetings are considered class meetings. The attendance policy is mercilessly enforced.

TARDIES:

Students arriving late to class are initially marked **absent**. In order to be marked **tardy** rather than absent, the student must meet with the instructor *immediately* after class to request the mark changed. Tardiness is considered one-third of an absence.

2. CLOTHING: We will engage in a variety of theatre-related practices both inside and outside of class. Your clothing should be appropriate to the activity. If you have questions, ask in advance.
3. PRODUCTION ATTENDANCE/RESPONSE PAPERS: Everyone is **REQUIRED to attend all A-State Theatre shows this semester**. You will either serve as the cast, crew, or usher for the first two productions. *Vintage Hitchcock: A Live Radio Play* runs **Sept. 30, Oct. 1, and Oct. 3-5 at 7:30 pm** and *The Diary of Anne Frank* runs **Nov. 11-12 and 14-16** at 7:30 pm. You are also strongly encouraged to see as many productions outside A-State as possible—check out The Rep in Little Rock, Playhouse on the Square, Theatre Memphis, national tours at The Orpheum, and other universities.
4. ACADEMIC MISCONDUCT: The performance of and/or involvement in any acts of misconduct will be addressed as per regulations set forth in the A-State Undergraduate Bulletin. This includes, but is not limited to cheating, misrepresentation and plagiarism. Unless specifically instructed otherwise, students should assume all assignments to be independent with no allowable collaboration.
5. STUDENTS WITH SPECIAL NEEDS: Please contact me if you have a documented physical or learning disability requiring academic accommodation. Students with disabilities should be registered with ASU Disability Services within the first two weeks of class and must present legitimate documentation to demonstrate that an accommodation is appropriate.
6. LATE WORK: Students must complete all assignments in order to pass the course. Work submitted less than 24 hours late will be penalized approximately 25%. Work submitted 24-48 hours late will be penalized 50%. Work submitted more than 48 hours late will earn no credit but will allow the student the opportunity to pass the course. All late work must be submitted before the final exam period.
7. INCOMPLETES: Incompletes are discouraged and offered only in rare circumstances at the instructor's discretion. It is expected that you will meet the deadlines published in this syllabus. ***Please speak with me if you are faced with an unexpected emergency or situation that could prevent timely or successful completion of coursework.***
8. CLASSROOM ENVIRONMENT: I am personally, ethically, and legally committed to providing a **safe classroom environment** for all of my students. Please make sure all comments in and out of class are respectful and constructive. Derogatory comments regarding race, ethnicity, class, gender, sex, sexual orientation, etc. WILL NOT BE TOLERATED. Please note the A-State expected standards of student conduct at <http://www.astate.edu/a/student-conduct/student-standards/>.

9. **DISTRACTIONS:** Please make sure all cell phones are **off** during class unless you've been given permission to use them! A cell phone ringing or buzzing is incredibly disruptive and disrespectful of the work we are all doing. **This applies to text messaging** as well. Unauthorized use of technology may result in dismissal from class (marked absent). Also, please **NO FOOD OR DRINK** except water with a lid (no cups with straws).
10. **CONTENT:** The reading material, discussions, and physical activities in this course are intended to challenge you and aid your learning. The instructor has no desire to offend you. If you are uncomfortable with an element of course material or anticipate discomfort with course material, please bring your concern to the instructor privately, preferably during office hours or via email.

GRADING

<i>ITEM</i>	<i>Weight</i>
Participation	45%
Journals	20%
Manifesto	20%
Theatre Critiques	15%
TOTAL	100%

SCALE

A = 90+%, B = 80-89.9%, C = 70-79.9%, D = 60-69.9%, F = 0-59.9%

See late work and attendance policies, as those policies may affect your final grade.

CLASS CALENDAR*Subject to change*

<u>Date</u>	<u>Topic</u>	<u>Reading for Class</u>	<u>Assignment Due</u>
Aug. 23	Syllabus review, facility tour.		
Aug. 25	Facility tour. The theatre major.	Major checksheet (Bb)	
Aug. 26-27	24-Hour play festival (encouraged!)		
Aug. 30	The space and the audience	"Spaces - Wilson" (Bb)	
Aug. 31	Attend Ice Cream Social, 11a-1p		
Sept. 1	Adjustments	"Acting - Hagen" (Bb)	3 Selfies
Sept. 6	Brainstorming and establishing groups		Topic proposals
Sept. 8	Production meeting, devising exercises	<i>Dram. Imag.</i> ch. 1-3	Journal 1
Sept. 13	Feedback and revision		Initial scenes
Sept. 15	Production meeting	<i>Dram. Imag.</i> ch. 4-6	Journal 2, new articles
Sept. 20	Feedback and revision		
Sept. 22	Production meeting, shaping, rehearsal	<i>Dram. Imag.</i> ch. 7-8	Journal 3
Sept. 27	Discuss manifesto, Feedback and revision		First draft of script
Sept. 29	More shaping, arranging, rehearsal	<i>Empty Space</i> (Deadly)	Journal 4
Oct. 4	Stumble-Thru		More social media ideas
Oct. 6	Production meeting, rehearsal		<i>Hitchcock</i> critique
Oct. 11	Peer review of critiques; Bring hard copy. Read-thru script		Script version 2
Oct. 13	Rehearsal	<i>Empty Space</i> (Holy)	Journal 5

Oct. 18	Rehearsal		
Oct. 20	Rehearsal		
Oct. 25	Rehearsal		Script version 3
Oct. 27	Discuss collaboration w/ graphic design		Manifesto v. 1
Nov. 1	Revisions and feedback		
Nov. 3	Rehearsal		
Nov. 8	Revisions and feedback		Final costumes due
Nov. 10	Rehearsal		
Nov. 15			Final props, sound, and lights due
Nov. 17	Discuss <i>Diary of Anne Frank</i> , revisions		<i>Anne Frank</i> critique, posters up.
Nov. 29	Full run in class	TBA	
Dec. 1	Tech rehearsal	TBA	
Dec. 6	Study Day		
Dec. 8 12:30- 2:30p	FINAL EXAM Manifesto and Logo Presentations		Final Manifesto and Logo design