APPENDIX C, All Syllabi through Spring 2021

TH 351: Acting III
Course Outline

COURSE NUMBER: TH 351 **DATE:** Fall 2019
CREDIT: 3 Hours **ROOM**: UCA 212
INSTRUCTOR: Saffron Henke **TIME:** MW 10 – 11:40AM
OFFICE: UCA 214 **EMAIL:** sahenke@colostate.edu
OFFICE HOURS: M&W 12pm -2pm, or by appointment (Preferred)

COURSE DESCRIPTION: Acting Methods for challenges presented in plays by Brecht, Moliere, Chekov, Ibsen, Pirandello, O'Neill, and contemporary re-workings of the Greeks. (Description from the course catalog)

***Face-to-Face delivery*:** Requires a minimum of 6 hours per week outside class time. Class exercises and scene work will enable students to become acquainted with many approaches to acting in these works.

COURSE OBJECTIVE: By the end of the term, students will have the tools needed to address the unique challenges of acting in plays written by Anton Chekhov, Moliere, and contemporary adaptations of the Greeks.

COURSE GOALS: Acting III will focus on the concept of acting through advanced scenework. They will explore concepts of connection, vulnerability and risk. Using a variety of exercises and projects we will explore levels of awareness and connection used in acting: relationship to self, others, the text and the audience. Students will review techniques for analyzing text, scoring a script, developing character, accessing creative impulse, and working as an ensemble.

STUDENT LEARNING OUTCOMES:
By the end of the semester, students should be able to:
• Analyze and mark a scene using the vocabulary of beat work, objective, obstacle, action, tactic.
• Read and select multiple plays and choosing appropriate material based on assigned topics.
• Analyze a text for given circumstances, dramatic structure and characterization
• Explore connection and vulnerability with a scene partner.
• Make imaginative, specific and appropriate choices for psycho-physical characterization using voice and movement.

COURSE REQUIREMENTS: Satisfactory completion of all written and performance assignments. Failure to complete any major assignment may result in failure of the course regardless of point value.

A NOTE ON CLASS CULTURE: The instructors can only provide a portion of the classroom experience. Though we are in charge of the structure, curriculum and grading for the class, the actual experience is yours. We want you to succeed, and believe that studying these techniques can help you along your journey. We explore a variety of exercises and perspectives in this course, that will help train you if your goal is to become an actor, and that may be useful in your growth as a person, as well.

Acting, by its nature, involves perspectives, experiences and feelings that may be different from yours. In that exploration, you may find the material or exercises challenging. It is never our intention to upset you or make you uncomfortable. It is your responsibility to take care of yourself in class, and you may excuse yourself or sit out as necessary. Please note that if you are not able to complete an assignment with point values for this reason, you are responsible for coming to the instructor for an alternate assignment.

We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class: in preparation, attitude, work ethic, and willingness to collaborate. These qualities are the key to a future as a working theatre professional, and will help you succeed in this class. Recognize that the instructor doesn't have all the answers, and looks forward to learning from you. The energy in the class is created by the whole ensemble, and you contribute mightily to everyone's experience.

Class Exercises/Projects: A variety of class exercises will be assigned. All class exercises, in-class exercises and out of class prepared projects
(it is **expecte**d that you will spend 6 per week outside class time for rehearsal) will be factored into your participation grade.

Reflections: You will write five (5) responses/reflections about the class. Topics/focus will be assigned for personal writings. The requirements are always 2 pages, 12point font. 1.5 spacing, Times New Roman or Cambria.

Scene work: you will work on three different scenes with different challenging elements. Examples will be a type of role you've never played before, a style of writing you've never worked on before, and the third will be using challenging theme or acting risk.

Scene 1: will be challenging based in the role being a "type" you've never played, with accompanying movement and beat analysis. Are you always the sweet ingenue or leading man? Find a play or screenplay where you are the best friend or vulnerable weirdo.

Scene 2: Garrett Ayers will be stepping in for me from October 2 – 23rd. You will focus on a scene that is challenging in terms of style. Choose Shakespeare, Pirandello, Moliere, the Greeks.

The Creative Risk Project: In this class, we will explore the concept of risk, and design and individual project exploring what that means to you. It will include journaling, and a sort piece of your own creation, as well as several evaluations. Guidelines will be posted online. If you choose not to participate in this assignment, an alternate research paper will be assigned.

Scene 3: This scene will come after the creative risk project, and will represent some kind of new or risky element in the scene. This could be the topic, the theme, the vulnerability, the connection to a partner, etc.

Event Review: You are required to attend one (1) professional Theatrical Production. The production must be approved in advance by the instructor. You may not use CSU Departmental productions, High School productions or Community Theatre productions. Format will be distributed online. Reviews must be turned in within two weeks of attending the event or they will be considered late, or by arrangement with the instructor. Reviews will not be accepted (for any reason) after December 11.
(All play reviews **must** have the ticket stub from the performance attended stapled to the paper's cover sheet.)

Final Showing: Will consist of an accumulation of rehearsal and performance of scripted scenes and accompanying analysis. You MUST read the entire play for your scenes. It is up to you to bring all appropriate props, materials and stage elements essential for your project. No one will be excused from the final showing.

THE SCHEDULE AND REQUIREMENTS ARE SUBJECT TO AMENDMENT WITH NOTICE.

Class Meeting times:

WEEK ONE		
M	8/26	Introduction and syllabus, Name Dance
W	8/28	Suzuki and Ensemble, Reflection 1 assigned
WEEK TWO		
M	9/2	NO CLASS
W	9/4	Private moments
WEEK THREE		
M	9/9	Private moments
W	9/11	Review of Scene Analysis, Reflection #1 due, Scene 1 chosen
WEEK FOUR		
M	9/16	Scene 1 workshop, Scene 1 Analysis due
W	9/18	Scene 1 workshop, Reflection 2 assigned
WEEK FIVE		
M	9/23	Scene 1 workshop, Reflection #2 due
W	9/25	Scene 1 final, Given and movement of self due
WEEK SIX		
M	9/30	Character creation workshop, Scene 2 selected

W 10/2 Analyzing classic material workshop, SH gone
Scene Analysis due, Reflection 3 assigned

WEEK SEVEN
M 10/7 Scene 2 workshop, round 1
W 10/9 Scene 2 workshop, round 1, Reflection 3 due

WEEK EIGHT
M 10/14 Scene 2 workshop, round 1
W 10/16 Scene 2 workshop, round 2, Reflection 4 assigned (risk project thoughts)

WEEK NINE
M 10/21 Scene 2 workshop, round 2
W 10/23 Scene 2 final showing, Reflection 4 due

WEEK TEN
M 10/28 Risk Assignment: Personal story improv, **SH BACK!!!!**
W 10/30 Risk assignment: work on pieces

WEEK ELEVEN
M 11/4 Risk Assignment: work on pieces
W 11/6 Risk Assignment: Sharing

WEEK TWELVE
M 11/11 Risk Assignment: Sharing, Scene 3 chosen
W 11/13 Scene 3 workshop, round 1, Reflection 5 assigned

WEEK THIRTEEN
M 11/18 Scene 3 workshop, round 1
W 11/20 Scene 3 workshop, round 2, Reflection 5 due

WEEK FOURTEEN
FALL RECESS- NO CLASS

WEEK FIFTEEN
M 12/2 Scene 3 run
W 12/4 Work on Final Showing

WEEK SIXTEEN
M 12/9 Work in Final Showing
F 12/11 Final Showing
Final exam, FRIDAY, 12/20 8AM, Final evaluation due

Assignments: and point value:

Participation and presence	**70 points**
Private moment	**30 points**
Reflections 1-5 (20 points each)	**100 points**
Self given and movement study	**30 points**
Scene 1 (beat score (10), GOAT (10), Workshop (20), Final (10)	**50 points**

Scene 2 (beat score, GOAT, Workshop, Final)	**50 points**
Scene 3 (beat score, GOAT, Workshop, Final)	**50 points**
Final piece performance	**45 points**
Event Paper	**30 points**
Final Self evaluation	**45 points**
TOTAL	**500**

GRADE SCALE:
TOTAL 500 pts.
451-500 = A
401-450 = B
351-400 = C
301-350 = D
0- 300 = F
Pluses and minuses will be used at the discretion of the instructor

POLICIES:
Academic Integrity: "The course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the student conduct code." More information can be found here;
https://resolutioncenter.colostate.edu/academic-integrity/

Title IX, Sexual Harassment and Discrimination Code:

COURSE CONTENT NOTE: CSU's Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy designates faculty and employees of the University as "Responsible Employees." This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments. As "Responsible Employees," faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

- Any student who may be the victim of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation is encouraged to report to CSU through one or more of the following resources:
    - Emergency Response 911
    - Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350
    - Colorado State University Police Department (non-emergency) (970) 491-6425

School of Music, Theatre, and Dance (SMTD) Protocol regarding Physical Contact:

SMTD faculty, staff, and administration are committed to providing an outstanding performing arts education for every student enrolled. This includes the delivery of applied pedagogical concepts through a variety of delivery modes, including small studio classes, rehearsals, lecture courses, and one-on-one instruction. Some of these methods of instruction may require physical contact between teacher and student, or between students in order to properly present pedagogical topics such as body alignment, breathing, embouchure, hand position, bow position, posture, sound production, stage presence, etc.

With the understanding that each student responds differently to physical contact, it is the responsibility of each faculty member to communicate verbally prior to initiating physical contact of any kind, and receive permission from the student before proceeding. The faculty member must be very clear in the communication as to the specific pedagogical concept being addressed. If a student has a concern or question about physical contact between him/her/their and the teacher, the student should voice the concern to the teacher, or request another approach to the pedagogical concept.

Should the student feel uncomfortable speaking with the instructor, the concern or question could be put in writing via a note or email to that instructor. Another suggestion might be to have a third party (collaborative pianist, coach, or other student) present during lessons. At no time should a student feel threatened or uncomfortable in an applied lesson regarding the issue of physical contact. If the student is apprehensive about approaching the instructor regarding any uncomfortable physical contact in an applied lesson, that student should speak with the Director of Dance, the Director of Theatre, or the Director of SMTD.

Students and faculty members are reminded that questions or voicing any concern of this manner cannot affect a student's grade.

Artistic Integrity: As artists, we are often inspired by the work of others. We adapt and integrate the ideas of colleagues into our own work, creating a personal vision that is informed by the world around us. It is vital that we acknowledge and credit others when we borrow their work and ideas as a foundation for our own creativity. To this end, I will expect that you provide information about resources that you use as research or inspiration for your work.

Attendance: Students are expected to attend ALL class meetings. However, with the exception of extraordinary circumstances, students are permitted two (2) absences for personal reasons. These include illness, failure of technology (cars, computers, alarm clocks....) weddings, funerals, etc. Each ensuing absence after two will result in the lowering of the student's final grade by one half letter grade. These absences add up quickly – it is difficult to pass the class with absences in excess of 6. Remember that theater is a collaborative art form. If you have an absence, you are responsible for finding out what you have missed from a classmate and being prepared to work when you return to class. Assignments not turned in or on time because of an absence are subject to the penalties for late work. In class exercises missed because of absences generally cannot be made up. Walking in late disrupts the class…repeated late arrival will affect your grade. Two tardies will equal one absence. If you will be unable to consistently be to class on time, please consult with the instructor.

Communication:
• All students are expected to access Canvas regularly. Assignments and feedback will be delivered electronically whenever possible.
• All written assignments submitted through Canvas must be formatted in Microsoft Word.
If you are currently running another word processing program on your personal computer, please use a CSU computer or purchase the academic version of Microsoft Office. The CSU bookstore offers a special price for students.
• In addition to checking Canvas regularly, students must check their CSU email accounts (You may choose to forward email to another account.) Please respond to any email that is addressed to you as an individual – you do not have to respond to emails sent to the entire class. The best way to contact me is via email OR drop by an office hour. I will make every effort to respond to emails within 24 hours.
• Please DO NOT text or call a classmate to have them tell me that you will be late or not coming to class. Please send me an email instead.

Late Work: A written assignment turned in late will be penalized one complete letter grade (10%) for each class day it is late. Missed performance assignments may not be made up unless prior arrangements have been made with the instructor.

Participation: Participation is a very important part of your final grade. This includes: preparing class assignments, paying attention, taking part in discussions, dressing appropriately, actively involving yourself in class activities and exercises, responding thoughtfully to your colleagues' work, and treating yourself and your fellow students with respect both inside and outside of the classroom. Participation points reward the attempt, not the product. I believe that you should have room to experiment. Show up, prepare, take risks and you will keep all of your participation points. Miss more than 2 classes, come to class unprepared, don't contribute to discussions, let your scene partners down….and you will lose points.

The Space: Acting demands that we be more than our everyday selves....the studio

classroom is a place for us to explore ourselves as artists. To that end, our classroom is to be treated with respect. No food or beverages other than water may be brought into the studio space. Please enter the room ready to focus on the work. Remove your shoes before entering the classroom. All personal belongings should be placed in the storage closet during class.

Class Attire: Students are required to wear clothing that allows for freedom of movement such as sweats, leggings, gym shorts, etc. Jeans and tight clothing are not allowed. Please do not wear hats to class. Remove tongue jewelry and large earrings/necklaces.

Grading: A satisfactory completion of the class assignments will result in a "C" grade. "C" represents acceptable. I reserve "B" and "A" grades for that which is superior and excellent respectively. You do not start with an “A” and do something wrong to get a “C”. An “A” or a “B” must be earned by learning and demonstrating the class principles, by showing initiative, by doing more, much more, than the minimum. Pluses and minuses on final grades will be awarded at the instructor’s discretion.

TH 250: Voice & Movement for the Stage

Course Outline

COURSE NUMBER: TH 250 **DATE:** Spring 2020
CREDIT: 3 Hours **ROOM**: UCA 242
INSTRUCTOR: Saffron Henke **TIME:** MW 3 – 4:40 PM
OFFICE: UCA 214 **EMAIL:** sahenke@colostate.edu
OFFICE HOURS: M&W 1pm -2pm, or by appointment (Preferred)

COURSE DESCRIPTION: A broad survey of traditional and topical approaches to voice and movement for the theatre actor.
(Description from the course catalog)

COURSE OBJECTIVES:
1. Move the body to express personal elements of theatrical design
2. Analyze vocal expression and natural resonance of the voice
3. Describe approaches to onstage physicality
4. Vocalize without any regionalisms through overall clarity of speech and tools of speech, including the study of phonetics (IPA)
5. Demonstrate techniques for improving voice and movement skills, as well as vocal and physical warm-ups to be used before every rehearsal and performance

REQUIRED TEXTS and MATERIALS:
Handouts and readings will be posted on Canvas
You are highly encouraged to bring a yoga mat regularly to class

STUDENT LEARNING OUTCOMES:
By the end of the semester, students should be able to:

- Demonstrate an effective warm up and cool down for the voice and body
- Identify healthy vocal health and hygiene habits
- Articulate his or her own habitual patterns of movement and voice
- Analyze movement and vocal choices using appropriate vocabulary
- Integrate effective vocal, physical and acting choices in a variety of performance activities and exercises
- Build a piece and create a character using principles of movement and voice work.
- Develop greater connection and facility in ensemble work
- Be able to observe and assess another performer's work and apply a process to your own

A NOTE ON CLASS CULTURE:
The instructor can only provide a portion of the classroom experience. Though we are in charge of the structure, curriculum and grading for the class, the actual experience is yours. We want you to succeed, and believe that studying these techniques can help you along your journey. We explore a variety of exercises and perspectives in this course, that will help train you if your goal is to become an actor, and that may be useful in your growth as a person, as well.
Acting, by its nature, involves perspectives, experiences and feelings that may be different from yours. In that exploration, you may find the material or exercises challenging. It is never my intention to upset you or make you uncomfortable. It is your responsibility to take care of

yourself in class, and you may excuse yourself or sit out as necessary. Please note that if you are not able to complete an assignment with point values for this reason, you are responsible for coming to the instructor for an alternate assignment.
We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class: in preparation, attitude, work ethic, and willingness to collaborate. These qualities are the key to a future as a working theatre professional, and will help you succeed in this class. Recognize that the instructor doesn't have all the answers, and looks forward to learning from you. The energy in the class is created by the whole ensemble, and you contribute mightily to everyone's experience.

COURSE REQUIREMENTS: Satisfactory completion of all written and performance assignments. Failure to complete any major assignment may result in failure of the course regardless of point value.
Class Exercises/Projects: A variety of class exercises will be assigned. All class exercises, in-class exercises and out of class prepared projects will be factored into your participation grade.
Readings: All readings should be done by assigned date.
Final piece: A compilation of classroom work, chosen by the class.
Voice recipe/self-analysis: Using body mapping, self-analysis worksheet and the voice recipe you will initially assess your own vocal and physical habits, and build a character from this assessment.
Icon Portfolio: Using the previously applied skills, you will research and analyze a famous actor/icon. Through comparing their offstage or offscreen vocal and physical habits, you will analyze a famous role they've played, use text from that performance, adopt the physical and vocal vocabulary, and apply it to a different monologue. You will present the research and the applied monologues, as well as turn in a portfolio on the project.
Reflections: You will be assigned THREE (3) reflections, and one final self evaluation over the course of the semester. These assigned journals require two 12 point font, 1.5-2 typed pages. It will include your own understanding of topics covered in class, your personal observations about your own progress and that of others, as well as examples and observations outside of class.
KCACTF: The CSU Theatre Department will be hosting the Region 7 - Kennedy Canter American College Theatre Festival the week of February 17-21st. All theatre classes will not be offered that week. En lieu of meeting for classes, students are asked to volunteer their class time (3 1/2 Hours) for the festival. Professors will be providing a link for an online signup so students can get involved and log their time. All CSU students will receive a 50% discount for the festival admission. Students who choose not to volunteer will be given an alternative assignment or makeup classes by their professor (encompassing of 3 1/2 hours of coursework). All students are encouraged to attend the festival. Each professor will share a list of workshops and sessions they feel are relevant to the class and pertinent student training**.**

Assignments: and point value:

Preparation and preparedness (-2 for each absence)	**80**
Warmup Recipe - Teaching Session	**30**
Body map project	**30**
Self analysis project (analysis, GOAT, Monologue, presentation)	**80**
Voice recipe project	**80**
Reflections	**45**
ICON performance	**30**
ICON research presentation	**30**

ICON reflection	**15**
Final Showing	**30**
Self evaluation	**50**
TOTAL	**500**

GRADE SCALE:
TOTAL 500 pts.
451-500 = A
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351-400 = C
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POLICIES:
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• In addition to checking Canvas regularly, students must check their CSU email accounts (You may choose to forward email to another account.) Please respond to any email that is addressed to you as an individual – you do not have to respond to emails sent to the entire class. The best way to contact me is via email OR drop by an office hour. I will make every effort to respond to emails within 24 hours.
• Please DO NOT text or call a classmate to have them tell me that you will be late or not coming to class. Please send me an email instead.

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SCHEDULE FOR 250 (subject to change with notice)

Class Meeting times:

MODULE ONE – VOICE AND MOVEMENT HEALTH

WEEK ONE

w	1/22	Introduction and syllabus, meditation

WEEK TWO

W	1/27	Yoga, Breathing anatomy
F	1/29	Yoga, Vocal anatomy, health and hygiene

WEEK THREE

M	2/3	Fitzmaurice (destructuring), Online vocal health quiz due
W	2/5	Linklater warm up

WEEK FOUR

M	2/10	Vocal warm up
W	2/12	Vocal and physical warm up, Reflection #1 due (initial thoughts)

WEEK FIVE – KCACTF (sign up to help during class times)

MODULE TWO – VOCAL AND PHYSICAL SELF ANALYSIS

WEEK SIX

M	2/24	Body Mapping
W	2/26	Body Mapping

WEEK SEVEN

M	3/2	Self Analysis workshop
W	3/4	Voice recipe and Self Analysis presentation work day

WEEK EIGHT

M	3/9	Voice recipe Presentations
W	3/11	Voice recipe Presentations

WEEK NINE – SPRING BREAK – MAKE GOOD CHOICES!

WEEK TEN

M	3/23	Self Analysis Presentations

MODULE THREE – ICON ASSIGNMENT

W	3/25	ICON Research Presentations work day if SH is gone Reflection #2 due (reflection on self analysis)

WEEK ELEVEN

M	3/30	ICON Research Presentations
W	4/1	ICON Research Presentations

WEEK TWELVE

M	4/6	ICON assignment feedback, Round 1
W	4/8	ICON ASSIGNMENT feedback, Round 2

WEEK THIRTEEN

M	4/13	ICON ASSIGNMENT present
W	4/15	ICON ASSIGNMENT present

WEEK FOURTEEN

M	4/20	INDIVIDUAL MEETINGS (ICON portfolio due, Includes Reflection 3)
W	4/22	FINAL COMPILATION

WEEK FIFTEEN

M	4/27	FINAL REHEARSE
W	4/29	FINAL REHEARSE, Reflection #4 due (Pick a moment observing someone else, write a monologue and GOAT for them)

WEEK SIXTEEN

M	5/4	Final REHEARSE
W	5/6	FINAL PIECE SHOWING

Final exam, May 12 7:30 – 9:30 am Final evaluation due

TH 343: Contemporary Plays & Alternative Theatre
Course Outline

COURSE NUMBER: TH 250 **DATE:** Spring 2020
CREDIT: 3 Hours **ROOM**: UCA 238
INSTRUCTOR: Saffron Henke **TIME:** TTH 3 – 4:40 PM
OFFICE: UCA 214 **EMAIL:** sahenke@colostate.edu
OFFICE HOURS: M&W 1pm -2pm, or by appointment (Preferred)

COURSE DESCRIPTION: The study of revolutionary movements and alternative staging practices in theatre prompted by plays written from 1960 to present
(Description from the course catalog)

REQUIRED TEXTS and MATERIALS:
Handouts and readings will be posted on Canvas
Hamletmachine by Heiner Muller
Stupid Fucking Bird by Aaron Posner
Concord Floral by Jordan Tannahill
Hamlet by William Shakespeare
The Seagull by Anton Chekhov

COURSE OBJECTIVES:
Students will:

1. Demonstrate a practical knowledge of revolutionary and alternative contemporary theatre practices and experience performing those texts from 1960-present.
2. Demonstrate a practical knowledge of the logical progression of theatre history from 1960-present, along with its connection to the larger historical context of past theatrical movements.
3. Competently perform a two-person scene from a contemporary scene.

STUDENT LEARNING OUTCOMES:
By the end of the semester, students should be able to:

- Experience different methodologies and performance styles, and be able to compare/contrast and analyze those styles.
- Encounter adapted material, and compare/contrast the adaptation from its source material.
- Gain an understanding of the historical, cultural and social context for theatrical movements through research, analysis, and practical experience.
- Collaborate on a variety of scenes, and how a variety of scenes expands into a full script.
- Develop greater connection and facility in ensemble work
- Be able to observe and assess another performer's work and apply a process to your own

A NOTE ON CLASS CULTURE:

The instructor can only provide a portion of the classroom experience. Though we are in charge of the structure, curriculum and grading for the class, the actual experience is yours. We want you to succeed, and believe that studying these techniques can help you along your journey. We explore a variety of exercises and perspectives in this course, that will help train you if your goal is to become an actor, and that may be useful in your growth as a person, as well.

Acting, by its nature, involves perspectives, experiences and feelings that may be different from yours. In that exploration, you may find the material or exercises challenging. It is never my intention to upset you or make you uncomfortable. It is your responsibility to take care of yourself in class, and you may excuse yourself or sit out as necessary. Please note that if you are not able to complete an assignment with point values for this reason, you are responsible for coming to the instructor for an alternate assignment.

We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class: in preparation, attitude, work ethic, and willingness to collaborate. These qualities are the key to a future as a working theatre professional, and will help you succeed in this class. Recognize that the instructor doesn't have all the answers, and looks forward to learning from you. The energy in the class is created by the whole ensemble, and you contribute mightily to everyone's experience.

COURSE REQUIREMENTS: Satisfactory completion of all written and performance assignments. Failure to complete any major assignment may result in failure of the course regardless of point value.

Class Projects: The class will sign up to present on each of the three plays we are focusing on this semester. For *Hamlet/Hamletmachine*, an overview of the context and process of the play's development and production history, and a dramaturgical compare /contrast of the source and adaptation. The same small groups for *SFB* and *The Seagull,* and discussion of the development process for *Concord Floral*. Everyone will alternate between presented material and performed materials, participating in at least one presentation and two performed selections, with everyone performing in *Concord Floral*.

Readings: All readings should be done by assigned date.

Performance Assignments: when not presenting in a given module, you will perform selections from the play in the module. Everyone will perform in *Concord Floral*.

Reflections: You will be assigned THREE (3) reflections, These assigned journals require two 12 point font, 2.5 -3 typed pages. These will be attached to your projects in each module.

KCACTF: The CSU Theatre Department will be hosting the Region 7 - Kennedy Canter American College Theatre Festival the week of February 17-21st. All theatre classes will not be offered that week. En lieu of meeting for classes, students are asked to volunteer their class time (3 1/2 Hours) for the festival. Professors will be providing a link for an online signup so students can get involved and log their time. All CSU students will receive a 50% discount for the festival admission. Students who choose not to volunteer will be given an alternative assignment or makeup classes by their professor (encompassing of 3 1/2 hours of coursework). All students are encouraged to attend the

festival. Each professor will share a list of workshops and sessions they feel are relevant to the class and pertinent student training.

Assignments: and point value:

Preparation and preparedness (-2 for each absence)	**80**
MODULE 1 (either present or perform)	**80**
MODULE 2 (either present or perform)	**80**
MODULE 3 (either present or perform)	**80**
Reflections	**90**
Final Showing	**45**
Self evaluation	**45**
TOTAL	**500**

GRADE SCALE:
TOTAL 500 pts.
451-500 = A
401-450 = B
351-400 = C
301-350 = D
0- 300 = F
Pluses and minuses will be used at the discretion of the instructor

POLICIES:
Academic Integrity: "The course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the student conduct code." More information can be found here;
https://resolutioncenter.colostate.edu/academic-integrity/

Title IX, Sexual Harassment and Discrimination Code:
COURSE CONTENT NOTE: CSU's Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy designates faculty and employees of the University as "Responsible Employees." This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments. As "Responsible Employees," faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

- Any student who may be the victim of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation is encouraged to report to CSU through one or more of the following resources:

- Emergency Response 911
- Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350
- Colorado State University Police Department (non-emergency) (970) 491-6425

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With the understanding that each student responds differently to physical contact, it is the responsibility of each faculty member to communicate verbally prior to initiating physical contact of any kind, and receive permission from the student before proceeding. The faculty member must be very clear in the communication as to the specific pedagogical concept being addressed. If a student has a concern or question about physical contact between him/her/their and the teacher, the student should voice the concern to the teacher, or request another approach to the pedagogical concept.

Should the student feel uncomfortable speaking with the instructor, the concern or question could be put in writing via a note or email to that instructor. Another suggestion might be to have a third party (collaborative pianist, coach, or other student) present during lessons. At no time should a student feel threatened or uncomfortable in an applied lesson regarding the issue of physical contact. If the student is apprehensive about approaching the instructor regarding any uncomfortable physical contact in an applied lesson, that student should speak with the Director of Dance, the Director of Theatre, or the Director of SMTD.

Students and faculty members are reminded that questions or voicing any concern of this manner cannot affect a student's grade.

Artistic Integrity: As artists, we are often inspired by the work of others. We adapt and integrate the ideas of colleagues into our own work, creating a personal vision that is informed by the world around us. It is vital that we acknowledge and credit others when we borrow their work and ideas as a foundation for our own creativity. To this end, I will expect that you provide information about resources that you use as research or inspiration for your work.

Attendance: Students are expected to attend ALL class meetings. However, with the exception of extraordinary circumstances, students are permitted two (2) absences for

personal reasons. These include illness, failure of technology (cars, computers, alarm clocks....) weddings, funerals, etc. Each ensuing absence after two will result in the lowering of the student's final grade by one half letter grade. These absences add up quickly – it is difficult to pass the class with absences in excess of 6. Remember that theater is a collaborative art form. If you have an absence, you are responsible for finding out what you have missed from a classmate and being prepared to work when you return to class. Assignments not turned in or on time because of an absence are subject to the penalties for late work. In class exercises missed because of absences generally cannot be made up. Walking in late disrupts the class…repeated late arrival will affect your grade. Two tardies will equal one absence. If you will be unable to consistently be to class on time, please consult with the instructor.

Communication:
• All students are expected to access Canvas regularly. Assignments and feedback will be delivered electronically whenever possible.
• All written assignments submitted through Canvas must be formatted in Microsoft Word.
If you are currently running another word processing program on your personal computer, please use a CSU computer or purchase the academic version of Microsoft Office. The CSU bookstore offers a special price for students.
• In addition to checking Canvas regularly, students must check their CSU email accounts (You may choose to forward email to another account.) Please respond to any email that is addressed to you as an individual – you do not have to respond to emails sent to the entire class. The best way to contact me is via email OR drop by an office hour. I will make every effort to respond to emails within 24 hours.
• Please DO NOT text or call a classmate to have them tell me that you will be late or not coming to class. Please send me an email instead.

Late Work: A written assignment turned in late will be penalized one complete letter grade (10%) for each class day it is late. Missed performance assignments may not be made up unless prior arrangements have been made with the instructor.

Participation: Participation is a very important part of your final grade. This includes: preparing class assignments, paying attention, taking part in discussions, dressing appropriately, actively involving yourself in class activities and exercises, responding thoughtfully to your colleagues' work, and treating yourself and your fellow students with respect both inside and outside of the classroom. Participation points reward the attempt, not the product. I believe that you should have room to experiment. Show up, prepare, take risks and you will keep all of your participation points. Miss more than 2 classes, come to class unprepared, don't contribute to discussions, let your scene partners down….and you will lose points.

The Space: Acting demands that we be more than our everyday selves....the studio classroom is a place for us to explore ourselves as artists. To that end, our classroom is to be treated with respect. No food or beverages other than water may be brought into the studio space. Please enter the room ready to focus on the work. Remove your shoes

before entering the classroom. All personal belongings should be placed in the storage closet during class.

Class Attire: Students are required to wear clothing that allows for freedom of movement such as sweats, leggings, gym shorts, etc. Jeans and tight clothing are not allowed. Please do not wear hats to class. Remove tongue jewelry and large earrings/necklaces.

Grading: A satisfactory completion of the class assignments will result in a "C" grade. "C" represents acceptable. I reserve "B" and "A" grades for that which is superior and excellent respectively. You do not start with an "A" and do something wrong to get a "C". An "A" or a "B" must be earned by learning and demonstrating the class principles, by showing initiative, by doing more, much more, than the minimum. Pluses and minuses on final grades will be awarded at the instructor's discretion.

SCHEDULE FOR 343 (subject to change with notice)

WEEK ONE

MODULE ONE – HAMLETMACHINE

T	1/21	Introduction and syllabus, sign up for groups
TH	1/23	Grotowski reading due, Grotowski in class

WEEK TWO

T	1/28	Suzuki reading due, Suzuki in class
		Hamlet and Hamletmachine should be read
TH	1/30	Grotowski/ Suzuki

WEEK THREE

T	2/4	Hamlet Machine Presentations (Group 1)
TH	2/6	Hamlet Machine Presentations (Group 2)

WEEK FOUR

T	2/11	Hamlet Machine Selections Rehearse
TH	2/13	Hamlet Machine Selections Rehearse

WEEK FIVE – KCACTF (sign up to help during class times)

WEEK SIX

T	2/25	Hamletmachine selections perform

MODULE TWO – SFB

TH	2/27	Group assignments, work day
		Reflection #1 due (Hamletmachine)

WEEK SEVEN

T	3/3	SFB Presentations (Group 1 and 2)
		SFB and Seagull should be read
TH	3/5	SFB rehearse/feedback

WEEK EIGHT

T	3/10	SFB rehearse/feedback
TH	3/12	SFB rehearse/feedback

WEEK NINE – SPRING BREAK – MAKE GOOD CHOICES!

WEEK TEN

T	3/24	SFB selections perform
TH	3/26	CONCORD work day if SH is gone
		Reflection #2 due (SFB)

MODULE THREE – CONCORD FLORAL

WEEK ELEVEN

M	3/31	Concord Floral Presentation (Process, Production History)
		CONCORD FLORAL READ
W	4/2	Concord Floral Rehearse

WEEK TWELVE

M	4/7	Concord Floral Rehearse
W	4/9	"

WEEK THIRTEEN

M	4/14	"
W	4/16	"

WEEK FOURTEEN

M	4/21	"
W	4/23	"

WEEK FIFTEEN

M	4/28	"
W	4/30	Concord Floral Rehearse
		Reflection #3 due (CF experience)

WEEK SIXTEEN

M	5/5	Concord Dress
W	5/7	Concord Final

Final exam, May 11 9:40 – 11:40 am **Final evaluation due**

TH 451: Advanced Topics in Acting
Course Outline

COURSE NUMBER: TH 250 **DATE:** Spring 2020
CREDIT: 3 Hours **ROOM**: UCA 242
INSTRUCTOR: Saffron Henke **TIME:** TTH 1 – 2:40 PM
OFFICE: UCA 214 **EMAIL:** sahenke@colostate.edu
OFFICE HOURS: M&W 1pm -2pm, or by appointment (Preferred)

COURSE DESCRIPTION: Author – specific actor challenges (e.g. Brecht, Beckett, Shakespeare, Chekhov, Moliere, and contemporary writers. This semester we will be focusing on creating devised performance in physical theatre, memoir and adaptation. (Description from the course catalog)

REQUIRED TEXTS and MATERIALS:
Will be posted on Canvas:

- Selections from *The Frantic Assembly Book of Devising Theatre*
- *Red Frogs and other play (Dreaming the Americas)* by Ruth Margraff
- We will be creating a video archive of Physical, Solo, and Adapted theatre, so begin to identify performers you want to present on
- Hannah Gadsby's *Nanette* on Netflix

COURSE OBJECTIVES:
Students will:

1. Learn major movements in devised work, and identify and present on specific artists and their context.
2. Apply a series of exercises and practical experiments to gain skills in devised theatre.
3. Gain an understanding of the historical, cultural and social context for theatrical movements through research, analysis, and practical experience.

STUDENT LEARNING OUTCOMES:
By the end of the semester, students will have:

- Applied a series of exercises to develop individual devised work.
- Experienced collaboration in both solo and ensemble formats.
- Identify source material for further development
- Demonstrated skills on a organized Liz Lerman style feedback format
- Been exposed to multiple styles of devised and collaborative work.
- Be able to observe and assess another performer's work and apply a process to your own

A NOTE ON CLASS CULTURE:
The instructor can only provide a portion of the classroom experience. Though we are in charge of the structure, curriculum and grading for the class, the actual experience is yours. We want you to succeed, and believe that studying these techniques can help you along your journey. We explore a variety of exercises and perspectives in this course, that

will help train you if your goal is to become an actor, and that may be useful in your growth as a person, as well.
Acting, by its nature, involves perspectives, experiences and feelings that may be different from yours. In that exploration, you may find the material or exercises challenging. It is never my intention to upset you or make you uncomfortable. It is your responsibility to take care of yourself in class, and you may excuse yourself or sit out as necessary. Please note that if you are not able to complete an assignment with point values for this reason, you are responsible for coming to the instructor for an alternate assignment.
We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class: in preparation, attitude, work ethic, and willingness to collaborate. These qualities are the key to a future as a working theatre professional, and will help you succeed in this class. Recognize that the instructor doesn't have all the answers, and looks forward to learning from you. The energy in the class is created by the whole ensemble, and you contribute mightily to everyone's experience.

COURSE REQUIREMENTS: Satisfactory completion of all written and performance assignments. Failure to complete any major assignment may result in failure of the course regardless of point value.
Class Projects: This class will be fast paced and it is important that you are prepared. We will do 6 different projects covering three major movements in devising/collaboration. There will not be a lot of written homework outside of class, but you must be prepared in class and will be working to develop each project outside of class.
Readings: All readings should be done by assigned date.
Presentations: You will identify a solo artist or devised theatre company and present on and present on their work and your connection it.
Reflections: You will be assigned THREE (3) reflections, These assigned journals require two 12 point font, 2.5 -3 typed pages. These will be attached to your projects in each module.
KCACTF: The CSU Theatre Department will be hosting the Region 7 - Kennedy Canter American College Theatre Festival the week of February 17-21st. All theatre classes will not be offered that week. En lieu of meeting for classes, students are asked to volunteer their class time (3 1/2 Hours) for the festival. Professors will be providing a link for an online signup so students can get involved and log their time. All CSU students will receive a 50% discount for the festival admission. Students who choose not to volunteer will be given an alternative assignment or makeup classes by their professor (encompassing of 3 1/2 hours of coursework). All students are encouraged to attend the festival. Each professor will share a list of workshops and sessions they feel are relevant to the class and pertinent student training.

Assignments: and point value:

Preparation and preparedness (-2 for each absence)	**70**
Presentation	**60**
MODULE 1	**70**

MODULE 2	**70**
MODULE 3	**70**
Reflections	**75**
Final Showing	**40**
Self evaluation	**45**
TOTAL	**500**

GRADE SCALE:
TOTAL 500 pts.
451-500 = A
401-450 = B
351-400 = C
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If you are currently running another word processing program on your personal computer, please use a CSU computer or purchase the academic version of Microsoft Office. The CSU bookstore offers a special price for students.
• In addition to checking Canvas regularly, students must check their CSU email accounts (You may choose to forward email to another account.) Please respond to any email that is addressed to you as an individual – you do not have to respond to emails sent to the entire class. The best way to contact me is via email OR drop by an office hour. I will make every effort to respond to emails within 24 hours.
• Please DO NOT text or call a classmate to have them tell me that you will be late or not coming to class. Please send me an email instead.

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SCHEDULE FOR 451 (subject to change with notice)

WEEK ONE

MODULE ONE – PHYSICAL THEATRE

T	1/21	Introduction and Syllabus, Discussion of Physical Theatre
TH	1/23	Suzuki

WEEK TWO

T	1/28	Suzuki
TH	1/30	Suzuki, Exercise 1

WEEK THREE

T	2/4	Physical Theatre presentations
TH	2/6	Group or individual, respond (exercise 2)

WEEK FOUR

T	2/11	Exercise 2, respond
TH	2/13	Exercise 2, perform

WEEK FIVE – KCACTF (sign up to help during class times)

MODULE TWO – MEMOIR/SOLO PERFORMANCE

WEEK SIX

T	2/25	Discussion and Sample of Memoir/Solo work (Hannah Gadsby)
TH	2/27	Secret/embarrassing moment/love story/ childhood memory **Reflection #1 due (Physical Theatre)**

WEEK SEVEN

T	3/3	Exercise 3
TH	3/5	Lisa Strum prompt

WEEK EIGHT

T	3/10	Exercise 4, round one
TH	3/12	Exercise 4, round one

WEEK NINE – SPRING BREAK – MAKE GOOD CHOICES!

WEEK TEN

T	3/24	Exercise 4, perform
TH	3/26	Material selection work day if SH is gone

MODULE THREE – ADAPTATION

WEEK ELEVEN

M	3/31	Harris Burdick, Phobias, Nightmares Project (exercise 5) **Reflection #2 due (Memoir)**
W	4/2	Harris Burdick, Phobias, Nightmare work (exercise 5)

WEEK TWELVE

M	4/7	Exercise 5, share and respond
W	4/9	Exercise 5, share and respond

WEEK THIRTEEN

M	4/14	Exercise 5 perform
W	4/16	Pick any previous project and further develop

WEEK FOURTEEN

M	4/21	Exercise 6 **Reflection #3 due**
W	4/23	Exercise 6

WEEK FIFTEEN

M	4/28	Exercise 6
W	4/30	Exercise 6

WEEK SIXTEEN

M	5/5	Exercise 6
W	5/7	Exercise 6

Final exam, May 12 6:20 – 8:20 pm **Final evaluation due? Final Performance?**

Colorado State University

TH 141: Introduction to Theatre Syllabus

Instructor Information

Instructor: Prof. Saffron Henke
Email: Saffron.Henke@colostate.edu
Email: Canvas Inbox or instructor-preferred email address (Responses to email will be provided within 36 hours during weekdays.)

Technical Support

Need technical assistance with your online course? Try the following:

- Visit the Canvas Student Resources for guides and videos.
- Visit Central I.T. Technical Support Helpdesk for technical support.
- Call 970-491-7276.
- Email Help Desk Support.

Course Description

The study of theatre as an *art form* and one of the *humanities*, its impact on society, and its relationship to other art forms.

Course Prerequisites and Co-requisites

None

Required Texts

The Art of Entertainment: An Introduction to Theatre by Debbie Swann
Included with publication is a 6-month subscription to Broadway HD
Publisher: Great River Learning (grtep.com)
Purchased at CSU bookstore or directly through Publisher (see Great River Learning support document)

Other Required or Supplemental Materials

Each student is required to attend/stream two theatrical productions and critique. Due dates will be posted within the Canvas course.

Course Goals

Upon completion of this course, the successful student will discover the potential for learning, enjoyment, and personal growth in the theatre experience through a knowledge and appreciation of:

- The importance of theatrical movements, practices, and forms as expressions of social concerns throughout the ages;
- The relationships of dramatic themes, characters, conflicts and their resolutions to the student's own life journey;
- The unique working relationships of theatre practitioners as collaborative artists and artisans; and
- The significance of the ongoing tradition of theatre as a synthesis of the arts.

Therefore, you will be able to approach a theatrical event both comfortably and knowledgeably and experience live performance as a responsive and responsible audience member.

COURSE PRESENTATION AND PROCEDURES

Organization of content: 15 modules are presented on a weekly basis comprised of readings, videos, learning activities, discussions, and graded assignments. Students should complete all tasks in each module before moving on (i.e., don't work ahead) with the exception of the critique submissions. Critiques can be submitted at any time throughout the semester, but one must be submitted by each upcoming due date (the first is due in Module 7).*

*Please note that the 15 modules are compressed in shortened, summer sections. Therefore, 3-4 modules/chapters must be covered in one week rather than the described breakdown above.

GRADING

As a student enrolled in this course, one of your responsibilities is to submit course work by the due dates listed in the Course Schedule. With that said, I take my role as your instructor very seriously, and, in fact, I care about how well you do in this course and that you have a satisfying, rewarding experience. To that end, it is my commitment to you to respond individually your work and to return your work in a timely manner. Smaller, weekly assignments and quizzes will be returned within one week and the critiques will be graded within two weeks of the due date. (If, due to unforeseeable circumstances, the grading takes longer than the times listed here, I will keep you informed.)

QUIZZES

Quizzes have been built into your textbook at the end of each of the 15 chapters. Quizzes can be taken multiple times. Only the highest score will be recorded. Quizzes close on the Sunday

the corresponding module closes. For example, Chapter 1 quiz is due the Sunday Module 1 closes. There is no opportunity to make up a missed quiz.

EXAMS

Exams have also been built into your digital textbook. Exams are open for 24 hours on the assigned day. You will only have two (2) hours to complete each exam once you begin. Exams are a mixed bag of multiple choice, True/False, matching, and fill-in-the-blank questions.

CRITIQUES

Students must see two (2) theatrical performances and critique them. Productions should be at the professional or collegiate level. The two productions may be streamed digitally from your BroadwayHD subscription that comes with your textbook. For each of the **two required attendances**, the student will write an opinion paper (a.k.a. critique or review). Specific criteria and rubrics for the **two opinion papers** will be covered in Module 4. All papers will be submitted via the assignment drop box provided on Canvas. Due dates are posted throughout the course, so plan accordingly.

General Critique Requirements: Minimum Length: Two 8½ " x 11" typewritten pages, double-spaced, 12-point font (preferably Times New Roman), standard one-inch margins. Maximum Length: Three pages. Specific rubrics will be published on Canvas for each submission.

Assignment Details

Details/explanation of each graded assignment (discussions, module assignments, quizzes and capstone project critique paper) will be indicated in the text of each module.

ASSIGNMENT*	GRADE POINTS	GRADE PERCENTAGE
Discussions	8/10 pts each	10%
Module Assignments	8/10 pts each	10%
Quizzes	15/5 pts each	9%
Exams (taken through GRL text)	4/100 pts each	48%
Critiques	2/100 pts each	24%
Total:	**835**	**100 %**

*Keep a copy of all work created for the course, including work submitted through Canvas course learning management system.

GRADE DESCRIPTION

98-100 % = A+	**93-97 % = A**	**90-92 % = A-**
88-89 % = B+	**83-87 % = B**	**80-82 % = B-**
78-79 % = C+	**73-77 % = C**	**70-72 % = C-**
68-69 % = D+	**63-67 % = D**	**60-62 % = D-**
	0-59 % = F	

Make Up Policy and Late Work

No make-up assignments, quizzes, or exams will be accepted without **prior** arrangement with the instructor. As this is an online class and you have the ability to work at your own pace, late work is unacceptable. For weekly assignments, discussions, and critiques, a penalty of 10% each subsequent day will be applied to a late assignment. After five days, late work will no longer be accepted. As coursework cannot be submitted after the close of the course, I cannot accept late submissions of Critique #2. You may, however, turn in any assignment or critique early.

Academic Integrity Policy

This course will adhere to the CSU Academic Integrity Policies and Guiding Principles as found in the General Catalog and the Student Conduct Code.

Academic integrity is conceptualized as doing and taking credit for one's own work. Violations of the university's academic integrity standards include, but are not limited to:

- Cheating—includes using unauthorized sources of information and providing or receiving unauthorized assistance on any form of academic work or engaging in any behavior specifically prohibited by the faculty member.
- Plagiarism—includes the copying of language, structure, ideas, or thoughts of another, and representing them as one's own without proper acknowledgment.
- Unauthorized Possession or Disposition of Academic Materials—includes the unauthorized selling or purchasing of examinations or other academic work; stealing another student's work; unauthorized entry to or use of material in a computer file; and using information from or possessing exams that an instructor did not authorize for release to students.
- Falsification—includes any untruth, either verbal or written, in one's academic work.
- Facilitation—includes knowingly assisting another to commit an act of academic misconduct.

At a minimum, violations will result in a grading penalty in this course and a report to the Office of Conflict Resolution and Student Conduct Services.

CSU Honor Pledge

Academic integrity lies at the core of our common goal: to create an intellectually honest and rigorous community. Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course. *While you will not be required to affirm the honor pledge*, you will be asked to affirm the following statement at the start of your capstone project/critique paper:

"I have not given, received, or used any unauthorized assistance."

Further information about Academic Integrity is available at CSU's **Practicing Academic Integrity**.

Universal Design for Learning

I am committed to the principle of universal learning. This means that our classroom, our virtual spaces, our practices, and our interactions be as inclusive as possible. Mutual respect, civility, and the ability to listen and observe others carefully are crucial to universal learning.

If you are a student who will need accommodations in this class, please contact me to discuss your individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A verifying memo from Resources for Disabled Students may be required before any accommodation is provided.

System, Multimedia, and Software Requirements

Having trouble with the multimedia in this course? See the solutions below. Also, it is highly recommended that you access your course via a **high-speed Internet connection**.

- Problems with opening PDFs?
  - Download Adobe Reader.
- Canvas acting funny?
  - Review Canvas guide for Supported Browsers.
- YouTube videos not playing?
  - Download Flash Player.
- Videos not opening or playing on your Mac?

    - Download Windows Media Components for QuickTime.

- Still having issues:
    - Call the **CSU Help Desk at 970-491-7276** or Email Help Desk Support

You must have speakers installed and working properly on your computer before beginning the course.

You may need access to Microsoft Word, PowerPoint, and/or Excel to complete assignments. If you do not have access to the Microsoft Office applications, you may use one of the following free resources that allow you to save your files with Microsoft Office file extensions (.doc, .docs, .ppt, .xls.):

- Google Apps for CSU—a free, outsourced communications suite endorsed by The University Technology Fee Advisory Board (UTFAB)
- Office 365—the full version of Microsoft Office free of charge for CSU students.

Copyrighted Course Materials

Please do not share material from this course in online, print, or other media. Course material is the property of the instructor who developed the course. Materials authored by third parties and used in the course are also subject to copyright protections. Posting course materials on external sites (commercial or not) violates both copyright law and the CSU Student Conduct Code. Students who share course content without the instructor's express permission, including with online sites that post materials to sell to other students, could face appropriate disciplinary or legal action.

Suggested Study Methods

Online education requires skills and habits that may be less essential in traditional courses. In order to be successful in your online course you will need:

- Space—Establish a comfortable and well-organized physical workplace.
- Time management skills—Set personal study and "classroom" time as you would do for a traditional course.
- Organization skills—Print out all class material (modules, PowerPoints, assignments, additional resources, and any work you generate) and keep everything in a single location. Maintain electronic backups of all class materials.
- Communication skills—Demonstrate a willingness to interact with your instructor and classmates through email, phone calls, discussion boards, and active participation in all class activities.
- Initiative—Seek help from your instructor and classmates, ask questions as they arise.
- Discipline—Pace yourself, complete all activities and assignments before the due date, follow through on all class requirements to completion.

The more closely you adhere to the recommendations above the greater your chances of having a successful semester and a rewarding online experience.

TH 351: Acting III
Course Outline

COURSE NUMBER: TH 351 | **DATE:** Fall 2019
CREDIT: 3 Hours | **ROOM**: UCA 212
INSTRUCTOR: Saffron Henke | **TIME:** MW 10 – 11:40AM
OFFICE: UCA 214 | **EMAIL:** sahenke@colostate.edu
OFFICE HOURS: M&W 12pm -2pm, or by appointment (Preferred)

COURSE DESCRIPTION: Acting Methods for challenges presented in plays by Brecht, Moliere, Chekov, Ibsen, Pirandello, O'Neill, and contemporary re-workings of the Greeks. (Description from the course catalog)

Face-to-Face delivery: Requires a minimum of 6 hours per week outside class time. Class exercises and scene work will enable students to become acquainted with many approaches to acting in these works. This translates to Zoom or other online platforms, due to health restrictions.

COURSE OBJECTIVE: By the end of the term, students will have the tools needed to address the unique challenges of acting in plays written by Anton Chekhov, comedy styles, and adaptations of the Greeks.

COURSE GOALS: Acting III will focus on the concept of acting through advanced scene work. They will explore concepts of connection, vulnerability and risk. Using a variety of exercises and projects we will explore levels of awareness and connection used in acting: relationship to self, others, the text and the audience. Students will review techniques for analyzing text, scoring a script, developing character, accessing creative impulse, and working as an ensemble.

STUDENT LEARNING OUTCOMES:
By the end of the semester, students should be able to:
• Analyze and mark a scene using the vocabulary of beat work, objective, obstacle, action, tactic.
• Read and select multiple plays and choosing appropriate material based on assigned topics.
• Analyze a text for given circumstances, dramatic structure and characterization
• Explore connection and vulnerability with a scene partner.
• Make imaginative, specific and appropriate choices for psycho-physical characterization using voice and movement.

REQUIRED TEXTS:

Five Chekhov Plays by Libby Appel (we will use Three Sisters)
https://www.amazon.com/gp/offer-listing/0615874304/ref=dp_olp_all_mbc?ie=UTF8&condition=all

These Seven Sicknesses by Sean Graney
https://www.amazon.com/These-Seven-Sicknesses-Sean-Graney/dp/0881455652

The Rover by Aphra Behn
https://olli.gmu.edu/docstore/400docs/1401-407-The%20Rover%20Script.pdf

COURSE REQUIREMENTS: Satisfactory completion of all written and performance assignments. Failure to complete any major assignment may result in failure of the course regardless of point value.

A NOTE ON CLASS CULTURE: The instructors can only provide a portion of the classroom experience. Though we are in charge of the structure, curriculum and grading for the class, the actual experience is yours. We want you to succeed, and believe that studying these techniques can help you along your journey. We explore a variety of exercises and perspectives in this course, that will help train you if your goal is to become an actor, and that may be useful in your growth as a person, as well.

Acting, by its nature, involves perspectives, experiences and feelings that may be different from yours. In that exploration, you may find the material or exercises challenging. It is never our intention to upset you or make you uncomfortable. It is your responsibility to take care of yourself in class, and you may excuse yourself or sit out as necessary. Please note that if you are not able to complete an assignment with point values for this reason, you are responsible for coming to the instructor for an alternate assignment.

We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class: in preparation, attitude, work ethic, and willingness to collaborate. These qualities are the key to a future as a working theatre professional, and will help you succeed in this class. Recognize that the instructor doesn't have all the answers, and looks forward to learning from you. The energy in the class is created by the whole ensemble, and you contribute mightily to everyone's experience.

HOW IT'S GOING TO WORK THIS SEMESTER:
Here's what I learned last semester and teaching online this summer – it is both more and less intense. Your success heavily depends on your ability to work in concentrated bursts, then let yourself relax and let go of screen time. A lot more can be done remotely than I would have believed, and it's also more draining and time consuming. You will hear that we are to be prepared to go online at any moment all semester, and with this in mind, we are going to try a HYFLEX MODEL. This means half of the class will meet Mondays in person, the other half on Wednesdays. The half that is not in class will still be present on line. The whole class will meet every period at the beginning. The online group will stay to watch the other half's in class work, while the in class pairs go rehearse, and vice versa. Your patience, clam, and healthy behaviors are gently requested in advance. Let's

take good care of each other this semester. So, to summarize, you will be meeting for class every period, and attendance and participation is expected. I will also likely be using mediation/focusing/relaxation techniques for every class. A reminder that guidelines require you to be masked at all times in class. 10 feet apart with mask only, 6 feet with mask and face shield.

Class Exercises/Projects: A variety of class exercises will be assigned. All class exercises, in-class exercises and out of class prepared projects
(it is **expecte**d that you will spend 6 per week outside class time for rehearsal) will be factored into your participation grade.

Reflections: You will write four (4) responses/reflections about the class. Topics/focus will be assigned for personal writings. The requirements are always 2 pages, 12point font. 1.5 spacing, Times New Roman or Cambria.

Presentations: Everyone will present on one of scene work plays at some point in the semester.

Scene work: you will work on three different scenes with different challenging elements.

Scene 1: The first scene you will choose from Chekhov's *Three Sisters*.

Scene 2: You will choose a scene from one of the plays in *These Seven Sicknesses*.

Scene 3: This scene will be from *The Rover* by Aphra Behn.

Clown workshop: Master clown and physical/applied theatre artist, John Bergman will join us online for a clown workshop, toward devising a physical theatre piece. *This may drop into the schedule at a different time than on the syllabus, and I will let you know ASAP.*

Final Showing: Will consist of an accumulation of rehearsal and performance of scripted scenes and accompanying analysis. You MUST read the entire play for your scenes. It is up to you to bring all appropriate props, materials and stage elements essential for your project. No one will be excused from the final showing.

THE SCHEDULE AND REQUIREMENTS ARE SUBJECT TO AMENDMENT WITH NOTICE.

Class Meeting times:

WEEK ONE

M	8/24	Introduction and syllabus, organization and planning
W	8/26	Presentation 1: Three Sisters & Chekhov, Reflection 1 assigned (awareness of classical text)

WEEK TWO

M	8/31	Scene 1 workshop, all, Scene 1 chosen,
W	9/2	Round One, 3 scenes, Scene Analysis due

WEEK THREE

M	9/7	NO CLASS
W	9/9	Scene 1/Round One, 3 scenes, Reflection 1 due

WEEK FOUR

M	9/14	Scene 1/Round One, 3 scenes
W	9/16	Scene 1/Round Two, half scenes

WEEK FIVE

M	9/21	Scene 1/Round Two, half scenes
W	9/23	Scene 1/Final Showing, Scene 1, Scene 2 chosen

WEEK SIX

M	9/28	Greeks Presentations, Reflection 2 due
W	9/30	Greeks Presentations

WEEK SEVEN

M	10/5	Scene 2 workshop and organization, Reflection 3 assigned
W	10/7	Scene 2/ Round 1, 3 scenes

WEEK EIGHT

M	10/12	Scene 2/ Round 1, 3 scenes
W	10/14	Scene 2/ Round 1, 3 scenes

WEEK NINE

M	10/19	Scene 2/Round 2, half scenes
W	10/21	Scene 2/Round 2, half scenes

WEEK TEN

M	10/26	Scene 2 final
W	10/28	Comedy Presentations

WEEK ELEVEN

M	11/2	Scene 3 workshop, Reflection 3 due
W	11/4	Scene 3/Round 1, 3 scenes, Reflection 4 assigned

WEEK TWELVE

M	11/9	Scene 3/Round 1, 3 scenes
W	11/11	Scene 3/Round 1, 3 scenes

WEEK THIRTEEN

M	11/16	Scene 3/Round 2, half scenes

W 11/18 Scene 3/Round 2, half scenes

WEEK FOURTEEN – NO CLASS, online for rest of semester

WEEK FIFTEEN
M 11/30 Scene 3 final showing
W 12/2 Clown/Physical workshop, Reflection 4 due

WEEK SIXTEEN
M 12/7 Clown/Physical Workshop
F 12/9 Clown/Physical workshop
Final exam, THURSDAY, 12/17 4:10 – 6:10 PM, This will be a ZOOM final, have family and friends tune in!
Final evaluation due

Assignments: and point value:

Participation and presence	**70 points**
Presentation	**50 points**
Clown/Physical workshop (process 30, reflection 20)	**50 points**
Reflections 1-4 (25 points each)	**100 points**
Scene 1 (beat score (10), GOAT (10), Workshop (20), Final (10)	**50 points**
Scene 2 (beat score, GOAT, Workshop, Final)	**50 points**
Scene 3 (beat score, GOAT, Workshop, Final)	**50 points**
Final piece performance	**40 points**
Final Self evaluation	**40 points**
TOTAL	**500 points**

GRADE SCALE:
TOTAL 500 pts.
451-500 = A
401-450 = B
351-400 = C
301-350 = D
0- 300 = F
Pluses and minuses will be used at the discretion of the instructor

POLICIES:
Important information for Students: All students should fill out a student-specific symptom checker each day before coming to class (https://covidrecovery.colostate.edu/daily-symptom-checker/). In addition, please utilize the symptom checker to report symptoms, if you have a positive test, or exposed to a known COVID contact. If you know or believe your have been exposed

or are symptomatic, it is important for the health of yourself and others that you report it through this checker. You will not be in trouble or penalized in any way for reporting. If you report symptoms or a positive test, you will receive immediate instructions on what to do and CSU's Public Health Office will be notified. Once notified, that office will contact you and most likely conduct contact tracing, initiate any necessary public health requirements and/or recommendations and notify you if you need to take any steps. For the latest information about the University's response, please visit the CSU COVID-19 site (https://covidrecovery.colostate.edu/).

Academic Integrity: "The course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the student conduct code." More information can be found here;
https://resolutioncenter.colostate.edu/academic-integrity/

Title IX, Sexual Harassment and Discrimination Code:

COURSE CONTENT NOTE: CSU's Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy designates faculty and employees of the University as "Responsible Employees." This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments. As "Responsible Employees," faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

- Any student who may be the victim of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation is encouraged to report to CSU through one or more of the following resources:
    - Emergency Response 911
    - Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350
    - Colorado State University Police Department (non-emergency) (970) 491-6425

School of Music, Theatre, and Dance (SMTD) Protocol regarding Physical Contact:

SMTD faculty, staff, and administration are committed to providing an outstanding performing arts education for every student enrolled. This includes the delivery of applied pedagogical concepts through a variety of delivery modes, including small studio classes, rehearsals, lecture courses, and one-on-one instruction. Some of these methods of instruction may require physical contact between teacher and student, or between students in order to properly present pedagogical topics such as body alignment, breathing, embouchure, hand position, bow position, posture, sound production, stage presence, etc.

With the understanding that each student responds differently to physical contact, it is the responsibility of each faculty member to communicate verbally prior to initiating physical contact of any kind, and receive permission from the student before proceeding. The faculty member must be very clear in the communication as to the specific pedagogical concept being addressed. If a student has a concern or question about physical contact between him/her/their and the teacher, the student should voice the concern to the teacher, or request another approach to the pedagogical concept.

Should the student feel uncomfortable speaking with the instructor, the concern or question could be put in writing via a note or email to that instructor. Another suggestion might be to have a third party (collaborative pianist, coach, or other student) present during lessons. At no time should a student feel threatened or uncomfortable in an applied lesson regarding the issue of physical contact. If the student is apprehensive about approaching the instructor regarding any uncomfortable physical contact in an applied lesson, that student should speak with the Director of Dance, the Director of Theatre, or the Director of SMTD.

Students and faculty members are reminded that questions or voicing any concern of this manner cannot affect a student's grade.

Artistic Integrity: As artists, we are often inspired by the work of others. We adapt and integrate the ideas of colleagues into our own work, creating a personal vision that is informed by the world around us. It is vital that we acknowledge and credit others when we borrow their work and ideas as a foundation for our own creativity. To this end, I will expect that you provide information about resources that you use as research or inspiration for your work.

Attendance: Students are expected to attend ALL class meetings. However, with the exception of extraordinary circumstances, students are permitted two (2) absences for personal reasons. These include illness, failure of technology (cars, computers, alarm clocks....) weddings, funerals, etc. Each ensuing absence after two will result in the lowering of the student's final grade by one half letter grade. These absences add up quickly – it is difficult to pass the class with absences in excess of 6. Remember that theater is a collaborative art form. If you have an absence, you are responsible for finding out what you have missed from a classmate and being prepared to work when you return to class. Assignments not turned in or on time because of an absence are subject to the

penalties for late work. In class exercises missed because of absences generally cannot be made up. Walking in late disrupts the class…repeated late arrival will affect your grade. Two tardies will equal one absence. If you will be unable to consistently be to class on time, please consult with the instructor.

Communication:
• All students are expected to access Canvas regularly. Assignments and feedback will be delivered electronically whenever possible.
• All written assignments submitted through Canvas must be formatted in Microsoft Word.
If you are currently running another word processing program on your personal computer, please use a CSU computer or purchase the academic version of Microsoft Office. The CSU bookstore offers a special price for students.
• In addition to checking Canvas regularly, students must check their CSU email accounts (You may choose to forward email to another account.) Please respond to any email that is addressed to you as an individual – you do not have to respond to emails sent to the entire class. The best way to contact me is via email OR drop by an office hour. I will make every effort to respond to emails within 24 hours.
• Please DO NOT text or call a classmate to have them tell me that you will be late or not coming to class. Please send me an email instead.

Late Work: A written assignment turned in late will be penalized one complete letter grade (10%) for each class day it is late. Missed performance assignments may not be made up unless prior arrangements have been made with the instructor.

Participation: Participation is a very important part of your final grade. This includes: preparing class assignments, paying attention, taking part in discussions, dressing appropriately, actively involving yourself in class activities and exercises, responding thoughtfully to your colleagues' work, and treating yourself and your fellow students with respect both inside and outside of the classroom. Participation points reward the attempt, not the product. I believe that you should have room to experiment. Show up, prepare, take risks and you will keep all of your participation points. Miss more than 2 classes, come to class unprepared, don't contribute to discussions, let your scene partners down….and you will lose points.

The Space: Acting demands that we be more than our everyday selves....the studio classroom is a place for us to explore ourselves as artists. To that end, our classroom is to be treated with respect. No food or beverages other than water may be brought into the studio space. Please enter the room ready to focus on the work. Remove your shoes before entering the classroom. All personal belongings should be placed in the storage closet during class.

Class Attire: Students are required to wear clothing that allows for freedom of movement such as sweats, leggings, gym shorts, etc. Jeans and tight clothing are not allowed. Please do not wear hats to class. Remove tongue jewelry and large earrings/necklaces.

Grading: A satisfactory completion of the class assignments will result in a "C" grade. "C" represents acceptable. I reserve "B" and "A" grades for that which is superior and excellent respectively. You do not start with an “A” and do something wrong to get a “C”. An “A” or a “B” must be earned by learning and demonstrating the class principles, by showing initiative, by doing more, much more, than the minimum. Pluses and minuses on final grades will be awarded at the instructor’s discretion.

2021SP-TH-250-001: Voice and Movement for the Stage

Course Outline

COURSE NUMBER: TH 250 **DATE:** Spring 2021
CREDIT: 3 Hours **ROOM**: UCA 242, 238
INSTRUCTOR: Saffron Henke **TIME:** MW 3 – 4:40 PM
OFFICE: UCA 214 **EMAIL:** sahenke@colostate.edu
OFFICE HOURS: M&W 1pm -2pm, or by appointment (Preferred)

COURSE DESCRIPTION: A broad survey of traditional and topical approaches to voice and movement for the theatre actor.
(Description from the course catalog)

COURSE OBJECTIVES:

1. Move the body to express personal elements of theatrical design
2. Analyze vocal expression and natural resonance of the voice
3. Describe approaches to onstage physicality
4. Vocalize without any regionalisms through overall clarity of speech and tools of speech, including the study of phonetics (IPA)
5. Demonstrate techniques for improving voice and movement skills, as well as vocal and physical warm-ups to be used before every rehearsal and performance

REQUIRED TEXTS and MATERIALS:
Handouts and readings will be posted on Canvas
You are highly encouraged to bring a yoga mat regularly to class

STUDENT LEARNING OUTCOMES:
By the end of the semester, students should be able to:

- Demonstrate an effective warm up and cool down for the voice and body
- Identify healthy vocal health and hygiene habits
- Articulate his or her own habitual patterns of movement and voice
- Analyze movement and vocal choices using appropriate vocabulary
- Integrate effective vocal, physical and acting choices in a variety of performance activities and exercises
- Build a piece and create a character using principles of movement and voice work.
- Develop greater connection and facility in ensemble work
- Be able to observe and assess another performer's work and apply a process to your own

A NOTE ON CLASS CULTURE:
The instructor can only provide a portion of the classroom experience. Though we are in charge of the structure, curriculum and grading for the class, the actual experience is yours. We want you to succeed, and believe that studying these techniques can help you along your journey. We explore a variety of exercises and perspectives in this course, that will help train you if your goal is to become an actor, and that may be useful in your growth as a person, as well.

Acting, by its nature, involves perspectives, experiences and feelings that may be different from yours. In that exploration, you may find the material or exercises challenging. It is never my intention to upset you or make you uncomfortable. It is your responsibility to take care of yourself in class, and you may excuse yourself or sit out as necessary. Please note that if you are not able to complete an assignment with point values for this reason, you are responsible for coming to the instructor for an alternate assignment.

We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class: in preparation, attitude, work ethic, and willingness to collaborate. These qualities are the key to a future as a working theatre professional, and will help you succeed in this class. Recognize that the instructor doesn't have all the answers, and looks forward to learning from you. The energy in the class is created by the whole ensemble, and you contribute mightily to everyone's experience.

Important information for students on COVID-19:

All students are required to follow public health guidelines in any university space, and are encouraged to continue these practices when off-campus(es). Students also are required to report any COVID-19 symptoms to the university immediately, as well as if they have potentially been exposed or have tested positive at a non-CSU testing location. If you suspect you have symptoms, please fill out the COVID

Reporter (https://covid.colostate.edu/reporter/ (Links to an external site.)). If you have COVID symptoms or know or believe you have been exposed, it is important for the health of yourself and others that you complete the online COVID Reporter. Do not ask your instructor to report for you; if you report to your instructor that you will not attend class due to symptoms or a potential exposure, you are required to also submit those concerns through the COVID Reporter. If you do not have access to the internet to fill out the online COVID-19 Reporter, please call (970)491-4600.

If you report symptoms or a positive test, your report is submitted to CSU's Public Health Office. You will receive immediate, initial instructions on what to do and then you will also be contacted by phone by a public health official. Based on your specific circumstances, the public health official may:

- choose to recommend that you be tested and help arrange for a test
- conduct contact tracing
- initiate any necessary public health requirements or recommendations and notify you if you need to take any steps

If you report a potential exposure, the public health official will help you determine if you are at risk of contracting COVID.

For the latest information about the University's COVID resources and information, please visit the **CSU COVID-19 site** (https://covidrecovery.colostate.edu/ (Links to an external site.)).

COURSE REQUIREMENTS: Satisfactory completion of all written and performance assignments. Failure to complete any major assignment may result in failure of the course regardless of point value.

Class Exercises/Projects: A variety of class exercises will be assigned. All class exercises, in-class exercises and out of class prepared projects will be factored into your participation grade.

Readings: All readings should be done by assigned date.

Final piece: A compilation of classroom work, chosen by the class.
Voice recipe/self-analysis: Using body mapping, self-analysis worksheet and the voice recipe you will initially assess your own vocal and physical habits, and build a character from this assessment.
Icon Portfolio: Using the previously applied skills, you will research and analyze a famous actor/icon. Through comparing their offstage or offscreen vocal and physical habits, you will analyze a famous role they've played, use text from that performance, adopt the physical and vocal vocabulary, and apply it to a different monologue. You will present the research and the applied monologues, as well as turn in a portfolio on the project.
Reflections: You will be assigned THREE (3) reflections, and one final self evaluation over the course of the semester. These assigned journals require two 12 point font, 1.5-2 typed pages. It will include your own understanding of topics covered in class, your personal observations about your own progress and that of others, as well as examples and observations outside of class.

Assignments: and point value:

Preparation and preparedness (-2 for each absence)	**80**
Vocal Health Quiz	**10**
Warmup Recipe - Teaching Session	**20**
Body map project	**30**
Self analysis project (analysis, GOAT, Monologue, presentation)	**80**
Voice recipe project (analysis, presentation)	**80**
Reflections	**45**
ICON performance	**30**
ICON research presentation	**30**
ICON reflection	**15**
Final Showing	**30**
Self evaluation	**50**
TOTAL	**500**

GRADE SCALE:
TOTAL 500 pts.
451-500 = A
401-450 = B
351-400 = C
301-350 = D
0- 300 = F
Pluses and minuses will be used at the discretion of the instructor

POLICIES:
Academic Integrity: "The course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the student conduct code." More information can be found here;
https://resolutioncenter.colostate.edu/academic-integrity/ (Links to an external site.)

Title IX, Sexual Harassment and Discrimination Code:
COURSE CONTENT NOTE: CSU's Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy designates faculty and employees of the University as "Responsible Employees." This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments. As "Responsible Employees," faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

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    - Emergency Response 911
    - Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350
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School of Music, Theatre, and Dance (SMTD) Protocol regarding Physical Contact:

SMTD faculty, staff, and administration are committed to providing an outstanding performing arts education for every student enrolled. This includes the delivery of applied pedagogical concepts through a variety of delivery modes, including small studio classes, rehearsals, lecture courses, and one-on-one instruction. Some of these methods of instruction may require physical contact between teacher and student, or between students in order to properly present pedagogical topics such as body alignment, breathing, embouchure, hand position, bow position, posture, sound production, stage presence, etc.

With the understanding that each student responds differently to physical contact, it is the responsibility of each faculty member to communicate verbally prior to initiating physical contact of any kind, and receive permission from the student before proceeding. The faculty member must be very clear in the communication as to the specific pedagogical concept being addressed. If a student has a concern or question about physical contact between him/her/their and the teacher, the student should voice the concern to the teacher, or request another approach to the pedagogical concept.

Should the student feel uncomfortable speaking with the instructor, the concern or question could be put in writing via a note or email to that instructor. Another suggestion might be to have a third party (collaborative pianist, coach, or other student) present during lessons. At no time should a student feel threatened or uncomfortable in an applied lesson regarding the

issue of physical contact. If the student is apprehensive about approaching the instructor regarding any uncomfortable physical contact in an applied lesson, that student should speak with the Director of Dance, the Director of Theatre, or the Director of SMTD.

Students and faculty members are reminded that questions or voicing any concern of this manner cannot affect a student's grade.

Artistic Integrity: As artists, we are often inspired by the work of others. We adapt and integrate the ideas of colleagues into our own work, creating a personal vision that is informed by the world around us. It is vital that we acknowledge and credit others when we borrow their work and ideas as a foundation for our own creativity. To this end, I will expect that you provide information about resources that you use as research or inspiration for your work.

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- All written assignments submitted through Canvas must be formatted in Microsoft Word.

If you are currently running another word processing program on your personal computer, please use a CSU computer or purchase the academic version of Microsoft Office. The CSU bookstore offers a special price for students.

- In addition to checking Canvas regularly, students must check their CSU email accounts (You may choose to forward email to another account.) Please respond to any email that is addressed to you as an individual – you do not have to respond to emails sent to the entire class. The best way to contact me is via email OR drop by an office hour. I will make every effort to respond to emails within 24 hours.
- Please DO NOT text or call a classmate to have them tell me that you will be late or not coming to class. Please send me an email instead.

Late Work: A written assignment turned in late will be penalized one complete letter grade (10%) for each class day it is late. Missed performance assignments may not be made up unless prior arrangements have been made with the instructor.

Participation: Participation is a very important part of your final grade. This includes: preparing class assignments, paying attention, taking part in discussions, dressing appropriately, actively involving yourself in class activities and exercises, responding thoughtfully to your colleagues' work, and treating yourself and your fellow students with respect both inside and outside of the classroom. Participation points reward the attempt, not the product. I believe that you should have room to experiment. Show up, prepare, take risks and you will keep all of your participation points. Miss more than 2 classes, come to class unprepared, don't contribute to discussions, let your scene partners down….and you will lose points.

The Space: Acting demands that we be more than our everyday selves....the studio classroom is a place for us to explore ourselves as artists. To that end, our classroom is to be treated with respect. No food or beverages other than water may be brought into the studio space. Please enter the room ready to focus on the work. Remove your shoes before entering the classroom. All personal belongings should be placed in the storage closet during class.

Class Attire: Students are required to wear clothing that allows for freedom of movement such as sweats, leggings, gym shorts, etc. Jeans and tight clothing are not allowed. Please do not wear hats to class. Remove tongue jewelry and large earrings/necklaces.

Grading: A satisfactory completion of the class assignments will result in a "C" grade. "C" represents acceptable. I reserve "B" and "A" grades for that which is superior and excellent respectively. You do not start with an "A" and do something wrong to get a "C". An "A" or a "B" must be earned by learning and demonstrating the class principles, by showing initiative, by doing more, much more, than the minimum. Pluses and minuses on final grades will be awarded at the instructor's discretion.

SCHEDULE FOR 250 (subject to change with notice)

Class Meeting times:

MODULE ONE – VOICE AND MOVEMENT HEALTH

WEEK ONE

w 1/20 Introduction and syllabus, meditation

WEEK TWO

M 1/25 Yoga, Breathing anatomy, Online vocal Health quiz

W 1/27 Yoga, Vocal anatomy, health and hygiene, Reflection #1 due (initial thoughts)

WEEK THREE

M 2/1 Fitzmaurice (destructuring)

W 2/3 Linklater warm up

WEEK FOUR

M 2/8 Vocal warm up

W 2/10 Vocal and physical warm up, demo practice

WEEK FIVE

M 2/15 Warm up demos

W. 2/17. Warm up demos

MODULE TWO – VOCAL AND PHYSICAL SELF ANALYSIS

WEEK SIX

M 2/22 Body Mapping

W 2/24 Body Mapping

WEEK SEVEN

M 3/1 Self Analysis workshop

W 3/3 Self Analysis workshop

WEEK EIGHT

M 3/8 Self Analysis Work Day

W 3/10 Self Analysis Presentations

WEEK NINE

M 3/15. Self Analysis Presentations

W 3/17 Voice Recipe Work Day

WEEK TEN

M 3/22 Voice Recipe Presentations

W 3/24 Voice Recipe Presentations

MODULE THREE – ICON ASSIGNMENT

WEEK ELEVEN

M 3/29 ICON Research Presentations work day
Reflection #2 due (reflection on self analysis)

W 3/31 ICON Research Presentations

WEEK TWELVE

M 4/5 ICON Research Presentations

W 4/7 ICON ASSIGNMENT feedback,

WEEK THIRTEEN - SPRING BREAK, MAKE GOOD CHOICES!

WEEK FOURTEEN

M 4/19 ICON ASSIGNMENT present (2 monologues)

W 4/21 ICON ASSIGNMENT present (2 monologues)

WEEK FIFTEEN

M 4/26 INDIVIDUAL MEETINGS
(ICON portfolio due, Includes Reflection 3)

W 4/28 FINAL COMPILATION

WEEK SIXTEEN

M 5/3 FINAL REHEARSE
Reflection #4 due (Pick a moment observing someone else, write a monologue and GOAT for them)

W 5/5 FINAL PIECE SHOWING

Final exam, May 10 4:10 – 6:10 pm Final evaluation due

COURSE NUMBER: TH 250 **DATE:** Spring 2020

CREDIT: 3 Hours **ROOM**: UCA 242, 238

INSTRUCTOR: Saffron Henke **TIME:** TTH 3 – 4:40 PM

OFFICE: UCA 214 **EMAIL:** sahenke@colostate.edu

OFFICE HOURS: M&W 1pm -2pm, or by appointment (Preferred)

COURSE DESCRIPTION: Author – specific actor challenges (e.g. Brecht, Beckett, Shakespeare, Chekhov, Moliere, and contemporary writers. This semester we will be focusing on creating devised performance in physical theatre, memoir and adaptation.

(Description from the course catalog)

REQUIRED TEXTS and MATERIALS:

Will be posted on Canvas:

- Selections from *The Frantic Assembly Book of Devising Theatre*
- We will be creating a video archive of Physical, Solo, and Adapted theatre, so begin to identify performers you want to present on
- Hannah Gadsby's *Nanette* on Netflix, *What the Constitution Means To Me* on Amazon

COURSE OBJECTIVES:

Students will:

1. Learn major movements in devised work, and identify and present on specific artists and their context.
2. Apply a series of exercises and practical experiments to gain skills in devised theatre.
3. Gain an understanding of the historical, cultural and social context for theatrical movements through research, analysis, and practical experience.

STUDENT LEARNING OUTCOMES:

By the end of the semester, students will have:

- Applied a series of exercises to develop individual devised work.
- Experienced collaboration in both solo and ensemble formats.
- Identify source material for further development
- Demonstrated skills on a organized Liz Lerman style feedback format
- Been exposed to multiple styles of devised and collaborative work.
- Be able to observe and assess another performer's work and apply a process to your own

A NOTE ON CLASS CULTURE:

The instructor can only provide a portion of the classroom experience. Though we are in charge of the structure, curriculum and grading for the class, the actual experience is yours. We want you to succeed, and believe that studying these techniques can help you along your journey. We explore a variety of exercises and perspectives in this course, that will help train you if your goal is to become an actor, and that may be useful in your growth as a person, as well.

Acting, by its nature, involves perspectives, experiences and feelings that may be different from yours. In that exploration, you may find the material or exercises challenging. It is never my intention to upset you or make you uncomfortable. It is your responsibility to take care of yourself in class, and you may excuse yourself or sit out as necessary. Please note that if you are not able to complete an assignment with point values for this reason, you are responsible for coming to the instructor for an alternate assignment.

We encourage you to be rigorous about your self-care and boundaries, but also in your self-evaluation. Only you know if have brought your best self to class: in preparation, attitude, work ethic, and willingness to collaborate. These qualities are the key to a future as a working theatre professional, and will help you succeed in this class. Recognize that the instructor doesn't have all the answers, and looks forward to learning from you. The energy in the class is created by the whole ensemble, and you contribute mightily to everyone's experience.

Important information for students on COVID-19:

All students are required to follow public health guidelines in any university space, and are encouraged to continue these practices when off-campus(es). Students also are required to report any COVID-19 symptoms to the university immediately, as well as if they have potentially been exposed or have tested positive at a non-CSU testing location. If you suspect you have symptoms, please fill out the COVID Reporter (https://covid.colostate.edu/reporter/). If you have COVID symptoms or know or believe you have been exposed, it is important for the health of yourself and others that you complete the online COVID Reporter. Do not ask your instructor to report for you; if you report to your instructor that you will not attend class due to symptoms or a potential exposure, you are required to also submit those concerns through the COVID Reporter. If you do not have access to the internet to fill out the online COVID-19 Reporter, please call (970)491-4600.

If you report symptoms or a positive test, your report is submitted to CSU's Public Health Office. You will receive immediate, initial instructions on what to do and then you will also be contacted by phone by a public health official. Based on your specific circumstances, the public health official may:

- choose to recommend that you be tested and help arrange for a test
- conduct contact tracing
- initiate any necessary public health requirements or recommendations and notify you if you need to take any steps

If you report a potential exposure, the public health official will help you determine if you are at risk of contracting COVID.

For the latest information about the University's COVID resources and information, please visit the **CSU COVID-19 site** (https://covidrecovery.colostate.edu/).

COURSE REQUIREMENTS: Satisfactory completion of all written and performance

assignments. Failure to complete any major assignment may result in failure of the course regardless of point value.

Class Projects: This class will be fast paced and it is important that you are prepared. We will do 6 different projects covering three major movements in devising/collaboration. There will not be a lot of written homework outside of class, but you must be prepared in class and will be working to develop each project outside of class.

Readings: All readings should be done by assigned date.

Presentations: You will identify a solo artist or devised theatre company and present on and present on their work and your connection it.

Reflections: You will be assigned THREE (3) reflections, These assigned journals require two 12 point font, 2.5 -3 typed pages. These will be attached to your projects in each module.

Assignments: and point value:

Preparation and preparedness (-2 for each absence)	**70**
Presentation	**60**
MODULE 1	**70**
MODULE 2	**70**

MODULE 3	**70**
Reflections	**75**
Final Showing	**40**
Self evaluation	**45**
TOTAL	**500**

GRADE SCALE:

TOTAL 500 pts.

451-500 = A

401-450 = B

351-400 = C

301-350 = D

0- 300 = F

Pluses and minuses will be used at the discretion of the instructor

POLICIES:

Academic Integrity: "The course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the student conduct code." More information can be found here;

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SCHEDULE FOR 343 (subject to change with notice)

WEEK ONE

MODULE ONE – PHYSICAL THEATRE

T 1/19 Introduction and Syllabus, Discussion of Physical Theatre

TH 1/21 Suzuki

WEEK TWO

T 1/26 Suzuki

TH 1/28 Suzuki, Exercise 1

WEEK THREE

T 2/2 Exercise 1

TH 2/4 Physical Theatre presentations

WEEK FOUR

T 2/9 Physical Theatre presentations

TH 2/11 Group or individual, work day (exercise 2)

WEEK FIVE

T 2/16 Exercise 2, perform and respond

TH 2/18 Exercise 2, perform and respond

MODULE TWO – MEMOIR/SOLO PERFORMANCE

WEEK SIX

T 2/23 Discussion and Sample of Memoir/Solo work (Hannah Gadsby)

TH 2/25 Secret/embarrassing moment/love story/ childhood memory

Reflection #1 due (Physical Theatre)

WEEK SEVEN

T 3/2 Exercise 3

TH 3/4 Lisa Strum prompt

WEEK EIGHT

T 3/9 Exercise 4, round one

TH 3/11 Exercise 4, round one

WEEK NINE

T 3/16 Exercise 4, perform

TH 3/18 Exercise 4, perform

WEEK TEN

T 3/23 Meetings and Material Selection

TH 3/25 Material selection and group plans

MODULE THREE – ADAPTATION

WEEK ELEVEN

M 3/30 Harris Burdick, Phobias, Nightmares Project (exercise 5)

Reflection #2 due (Memoir)

W 4/1 Harris Burdick, Phobias, Nightmare work (exercise 5)

WEEK TWELVE

M 4/6 Exercise 5, share and respond

W 4/8 Exercise 5, perform

WEEK THIRTEEN - SPRING BREAK< MAKE GOOD CHOICES

WEEK FOURTEEN

M 4/20 Pick any previous project and develop, or something new

W 4/22 Work day

WEEK FIFTEEN

M 4/27 Exercise 6, **Reflection #3 due**

W 4/29 Exercise 6

WEEK SIXTEEN

M 5/4 Exercise 6

W 5/6 Exercise 6

Final exam, May 10 6:20 – 8:20 pm **Final evaluation due? Final Performance?**