

## THE 2020 Intro to Theatre for Majors Fall 2015

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RECITATION 004 005

The ancient function of theatre must always be respected,  
but without the sort of respect that sends one to sleep.  
There is always a ladder to be climbed, leading from one  
level of quality to another. But where is this ladder to be  
found? Its rungs are details, the smallest of details,  
moment by moment. Details are the craft that leads to the  
heart of mystery.

—Peter Brook from *The Open Door*

### COURSE DESCRIPTION

THE 2020 Introduction to Theatre for Majors. A survey course of the field of theatre, its various divisions, their professional institutions and structures. Includes models of public speaking and preparation for independent research to support thinking, making, and performing professional theatre.

Additionally, THE 2020 fulfills the Florida State University Oral Communication Competency required of all undergraduate students. In order to fulfill FSU's Oral Communication Competency Requirement, the student must earn a C- or better in the course. In order to receive a C- or better in the course, the student must earn at least a C on the oral communication competency component of the course. If the student does not earn a C- or better on the oral communication competency component of the course, the student will not earn an overall grade of C- or better in the course regardless of how well the student performs in the remaining portion of the course.

### COURSE OBJECTIVES

This course aims to prepare prospective theatre majors of all degree programs to

begin their studies on the best footing. This course will introduce basic theatre vocabulary, professional divisions, research methods, critical writing as critical thinking, and techniques for communicating your knowledge effectively and persuasively.

Whatever theatre specialization(s) you may choose, gathering information and knowledge about every element of the theatrical process is of vital importance. Every venture in the theatre is unique; it is not possible to approach every play or production in the same way. Theatre artists must be learning new things all their lives, and the study of new techniques, ideas, and styles requires careful observation, an enthusiastic spirit, and sincere attention. The more skills an artist brings to production, the greater the flourishing of this collaborative art. Communication is equally as important as the gathering of knowledge due to the collaborative efforts of many people who must nonetheless produce a unified work of art.

By the end of the semester you should be able to: think about the theatre as an ever expanding art of dynamic collaboration and apply such thinking to the diversification of career growth and goals; display outstanding skills in creating and delivering oral presentations including the ability to organize researched information in a clear and cogent manner for a variety of audiences and situations; understand and apply basic information about the nature of studying and making theatre and various theatre specializations; understand the basic parameters of compiling and maintaining a professional level career portfolio for theatre; understand the principles and apply basic skills necessary for independent research in topics in theatre including correct form for scholarly essays; demonstrate foundational techniques of production and textual analysis that you will continue to build on during your course of study in the SOT.

## REQUIRED TEXTS

*MLA Handbook for Writers of Research Papers*. Seventh Edition.  
*Theatre & Ethics*. By Nicholas Ridout  
*The Open Door*. By Peter Brook  
*Mr. Burns: a post-electric play*. By Anne Washburn  
*Men of Steel*. By Qui Nguyen  
*queerSpawn*. By Mallery Avidon

## GRADING BREAKDOWN

Lecture Attendance 15%  
Section Participation 17%  
Reading and Viewing Responses 8%  
MLA Composition Assignments 7%  
Play Analysis Paper 10%  
Group Performance Pitch Project 15%  
Oral Presentations 25%  
Portfolio 3%

## LECTURE ATTENDANCE

Attendance is required and notes are not a sufficient way to catch up. Reading assignments are kept short in order to emphasize the importance of your presence in class, on time. You are responsible for initialing a sign in sheet by 12:40pm. Count will be taken after. Signing in others is against the FSU honor code and will jeopardize your standing at FSU. Documentation is needed for an excused absence. These include:

- Notes/receipts from medical professionals or clinics

- Official jury, state, or federal summons

- Documentation from auto repair specialists (receipts with date stamps)

- Documentation of emergencies relating to family

- An event the University deems acceptable for an excused absence (attendance at a conference, a show tour, etc.)

Hand in documentation no later than a week from your absence. Please e-mail your TA to declare an absence. Students have exactly 1 week to make up work from excused absences. Any extensions are at the discretion of your TA.

Each absence is a drop in a full letter grade for lecture attendance (A→B).

You are late once the sign in sheet has been collected. 3 tardy arrivals equal a letter grade drop in attendance and each late arrival thereafter results in another letter grade drop.

## RECITATION PARTICIPATION & ATTENDANCE

Your grade for recitation rests upon participation. Be on time. Your TA will give you further instructions on attendance and participation in section.

## CALENDAR

DATE	LECTURES AND ACTIVITIES	RECITATION ACTIVITIES / ASSIGNMENTS DUE
	<u>Week 1</u>	<u>Week 1</u>
T 8.25	Welcome Attendance Announcements Course Introduction Syllabus Review Introduction Cards Group Work SOT Culture	Introductions  Recitation Expectations  Giving Constructive Feedback

TH 8.27	Syllabus Quiz	Q&A about assignments
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	<u>Week 2</u>	<u>Week 2</u>
T 9.1	Principles of Public Speaking Explain Intro Speech Assignment	Group Assignments Preparing Speech Materials Practice Intros with Small Group
Th 9.3	Nature(s) and Labors of Theatre & Performance	
	<b>For today have read:</b> <i>Theatre &amp; Ethics</i> pgs 1- 24	Taking Notes
	Explanation Reading Response 1	
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	<u>Week 3</u>	<u>Week 3</u>
T 9.8	Intro Speeches (Take notes for your small group)	Reading Discussion
		Ethics & Communication
	<b>For today have read:</b> <i>Theatre &amp; Ethics</i> pgs 49 -70	<b>DUE:</b> Reading Response 1
Th 9.10	Intro Speeches Grammar: Sense Making Explanation of MLA Assignment(s) and MLA1	
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	<u>Week 4</u>	<u>Week 4</u>
T 9.15	Critical Thinking is Critical Writing Psychological Variables	<b>DUE:</b> MLA Assignment 1 Rhetoric Making it Matter to an audience Intro Speech Feedback
		Approaching Interviews
Th. 9.17	Theatrical Resources/Archive	
	Explanation of MLA Assignment 2	

	<u>Week 5</u>	<u>Week 5</u>
T 9.22	Bibliography as Research Collage	Library Trip
Th 9.24	Theatre as Lab	
	<u>Week 6</u>	<u>Week 6</u>
T 9.29	Lecture on 3 plays Peter Brook and <i>The Open Door</i> Explanation of Play Analysis Paper	Curriculum Vitae
Th 10.1	<i>Open Door</i> Peter Brooks <b>For today have read:</b> <i>The Open Door</i> pgs 3 - 92	<b>DUE:</b> MLA Assignment 2
	<u>Week 7</u>	<u>Week 7</u>
T 10.6	Theatre as Classroom	Reading Discussion <b>DUE:</b> Reading Response 2
Th 10.8	Roles in the Theatre Watch <i>Not I</i>	<b>DUE:</b> CV
	Explanation of Viewing Response 1	Explanation Speeches to Teach
	<u>Week 8</u>	<u>Week 8</u>
T 10.13	Intellectual Property Plagiarism Test Explanation of MLA 3	Speeches to Teach
Th 10.15	Reading Plays	<b>DUE:</b> MLA 3

	<u>Week 9</u>	<u>Week 9</u>
T 10.20	Audience	Speeches to Teach
Th 10.22	TBA	<b>DUE:</b> Play Analysis Paper
	<u>Week 10</u>	<u>Week 10</u>
T 10.27	TBA	Small Group Work Small Group Makes Play Choice
Th 10.29	TBA	
	<u>Week 11</u>	<u>Week 11</u>
T 11.3	Care for the Audience	Portfolios Small Group Work Explanation of Intro Redux Speeches
Th. 11.5	Viewing 2 Class led by Christy Rodríguez de Conte Explanation of Viewing Response 2	
	<u>Week 12</u>	<u>Week 12</u>
T 11.10	Performances	
Th 11.12	Performances	No Recitation Sections
	<u>Week 13</u>	<u>Week 13</u>
T 11.17	Performances	Intro Redux Speeches
Th 11.19	Performances	<b>DUE:</b> Viewing Response 2
	<u>Week 14</u>	<u>Week 14</u>

T 11.24	Performances	No Recitation
	<u>Week 15</u>	<u>Week 15</u>
T 12.1	Performances	DUE Portfolio online and/or off.
Th 12.3	Final Class	

## WRITTEN ASSIGNMENTS

All written assignments are to be double spaced, in Times New Roman font, set at 12pt, printed on 8 1/2 x 11" paper with one-inch margins on all sides. All written assignments to be turned in with proper doubled spaced MLA heading.

Keep all returned written work in a folder that, if requested, can be turned in during the semester and again on the last day of class for review. Also keep copies of your work until you have received your semester grade.

Look at spell check. Check problem words (their : there, your : you're, etc.) Check your use of punctuation. Then double check the spelling of names, essays, and other cited materials. Do not submit rough drafts.

## WRITTEN RESPONSE to READING 1

### Grading Rubric

Respond to prompt. 1 page. Proper MLA heading This assignment will be graded upon your following these instructions and proper deployment of grammar for the sake of clarity. Your response must include proper use of the following: (check them off)

- ☐ commas separating a list
- ☐ colon
- ☐ semi-colon
- ☐ parentheses
- ☐ exclamation point

See MLA pages 66 – 71, 77.

Please argue your opinion using one quote from the reading and against one quote

you disagree with. (Include a page number in parentheses after the quote.)

#### Topic Prompt

Your argument and content will receive an ungraded response from your TA. Therefore take imaginative liberties and or passionate language to respond to the following prompt for *Theatre & Ethics* pages 1-24, 49-70:

What do you think is the role of ethics in theatre?

Do you side with Plato that the form and content of theatre must prove itself useful to society?

Do you side with Aristotle that it can temper an audience's emotions?

Do you favor Phelan and Lehmann's thinking that performance opens a potential site for ethical witnessing and/or perceptual change?

Do you believe that the relation is always in flux or contradiction?

Feel free to argue any position.

#### MLA COMP 1

##### Grading Rubric

Respond to prompt. 2 pages. Turn in with proper MLA essay heading. This assignment will be graded upon following these instructions and including the following:

□ An introduction paragraph with thesis statement.

□ 3 paragraphs using 1 example in each paragraph to support your thesis.

□ A synthesis of your thesis with your examples into a concluding paragraph.

□ Proper MLA Essay format.

See MLA pages 42 – 43, and 115 - 122 .

##### Prompt

Find something, anything that you are passionate about within theatre and performance. Perhaps an opinion you hold strongly that is unpopular or all too popular. Turn that into your thesis and argue for it.

#### MLA COMP 2

##### Grading Rubric

Respond to prompt. 1 page. Turn in with last name only in upper right hand corner.

This assignment will be graded upon following these instructions, using correct format for MLA bibliography construction, and it must have the following:

□ 4 books

□ 2 journals or magazines

□ 2 media sources

See MLA pages 123 - 211

##### Prompt



Each of you will draw a unique (and frustrating) word out of a hat and are charged to find 4 dramatic and 4 non-dramatic research materials for whatever object, idea, or person you blindly select. Combine them into proper MLA bibliographic format.

## WRITTEN RESPONSE to READING 2

### Rubric

Respond to prompt. 1 page. Turn in with proper MLA essay heading—that makes this response much shorter! This assignment will be graded upon your following these instructions and proper construction of a thesis statement with one supporting example. Your response must include proper use of the following: (check them off)

- Introduction to the element(s) at stake in your argument (not necessarily found before thesis statement).
- A clearly stated thesis with direction toward your line of argumentation.
- An example that fully supports the specific language of your thesis.

See MLA pages 41 - 49.

### Prompt

You may make any argument in response to the following prompt for your response to *The Open Door* pages 1 – 92:

Brook writes that the “theatrical” comes not from a space, scenery, costumes, not even from the presence of an actor, but from “a compression of time that it is inseparable from an intensification of energy.” (35) Reflecting on your reading of Brook, argue for your own definition of what brings about the theatrical—those distinctions that draw the line between everyday life and the theatre. What is the line of theatricality for you? If you agree with Brook, argue for why his definition is precise for you. In arguing for a definition, keep in mind what theatricality means across the many roles and labor within theatre practice.

## MLA COMP 3

### Rubric

Respond to prompt. 2 pages. Turn in with proper MLA essay heading. This assignment will be graded upon following these instructions, proper deployment of MLA in page citation, and must include the following:

- 1 quote from a book on performance studies. Properly cited.
- 1 quote from a journal on theatre. Properly cited.
- 1 quote from an electronic resource database via the library. Properly cited.
- 1 quote from the internet. Properly cited.
- 1 quote transcribed from a film or video (not an internet video). Properly cited.
- Quotes should be introduced with original writing.
- Quotes should be followed by original writing that synthesizes the ideas for your writing and leads into the next idea or quote.

See MLA pages 213 - 231 .

### Prompt

Define “theatre” and “performance” as either the same, distinct, inextricable, or identical from each other using your own writing and the above quotations that you locate in your research for supporting statements and ideas about theatre and performance. Look to and beyond dictionaries toward textbook definitions, definitions from theatre and performance studies scholars and practitioners, and from different fields and practices (for example: what does “theatre” mean in military action? What does “performance” mean within the corporate world?). Be sure to question how definitions from other fields may impact perceptions within the world of art making.

### WRITTEN RESPONSE to *Not* / VIEWING

#### Rubric

Respond to prompt. 1.5 pages. Turn in with proper MLA essay heading.

### Prompt

Place yourself in the shoes of a theatre maker outside of your specialization (ex. if you consider yourself primarily an actor, write from the point of view of a costume designer, director, lighting designer, sound designer, stage manager, or backstage technician). Describe what you see and what you could use and what you would need to require the same effects and affects.

### PLAY ANALYSIS PAPER

#### Rubric

3.5 pages. You will be graded on your deployment of MLA format in writing an essay as well as your content, construction, and the support of your thesis. Select one of the 3 plays to analyze. Submit essays by the deadline BOTH in digital format (.doc, .docx, or .rtf only) through the Blackboard Turnitin Link and also in hard copy at the beginning of class.

Your paper must include:

- An argumentative thesis or a defense and analysis of your “take” on the play.
- An analysis directed toward three theatre production jobs that fall outside of your specializations.
- A bibliography with 4 sources. These sources support your ideas and expand them.
- One example of a cited summary or paraphrase –your re-writing of a quote.
- At least 3 quotes from the play being analyzed.

### Prompt

You have the option to write on 1 of 3 plays. Prompts will be offered. Original ideas and “takes” on the play are encouraged.

### FINAL GROUP PERFORMANCE PRODUCTION PITCH

Use individual play analysis papers within your small group to select one play for your group to present a production pitch. The goal of this project is to give you the opportunity to make theatre and practice your oral communication skills while defending design and stylistic choices. Your assigned group will choose a play from the list of options provided. Read the entire play carefully. Select a scene from that play and develop a production concept. Small groups will put together a 10-12 minute memorized performance in front of the class. In the first two minutes all members will introduce their contributions, participate in presenting the groups point of view on the play, and argue for the relevance of the components selected for representation (why you selected which scene(s) you did? Why you selected particular costumes, or set pieces, or props –or lack thereof or only components of?) The following 5 minutes should be a full production with a production concept, blocking, a memorized script, fully developed characters, and representative set and/or costume and/or prop and/or non-grid light designs (be resourceful - I do not expect this to cost a lot of money).

## ORAL PRESENTATIONS

**ANNOUNCEMENTS** You are responsible for making at least one public announcement at the start of lecture. Speak loudly. Address the entire room. Give relevant information: date, time, and location of event. If you have no announcements of events you may make a personal statement or announcement that includes information regarding what your statement means for you and for the audience.

**INTRODUCTION** A 60 second speech that introduces yourself to the entire class. The goal of the speech is have the audience remember your name. Include your interests in theatre and goals within the School of Theatre at FSU.

**SPEECH TO TEACH** 6 minute speech delivered in recitation that utilizes one of your written assignments to teach something you learned in your writing, thinking, and research. Make it applicable to the interests and work of your in-section peers in order to maintain their interest and guide learning that works for them.

**INTRODUCTION REDUX** A 2 minute speech that uses feedback to rework your original introduction while adding a segment about your contributions as a collaborative artist.

## PORTFOLIO

Maintain and Build a Portfolio. Components will be worked on in recitation. At the end of the course you will turn in a completed portfolio including but not limited to:

□ your completed CV, *curriculum vitae*.

□ At least 4 pictures or other media from your production work in class and out of class. 2 items may be before your time at FSU.

□ A list of professional contacts.

Take pictures of your work. Keep your sketches. Maintain documentation (playbills etc).

## EVALUATION

Teaching Assistants are responsible for evaluating student assignments in recitation and maintaining all records of grades and attendance. Dr. Vermey aids in assigning grades for lecture participation, lecture activities, and overall course grade. Dr. Vermey will also read your work and final evaluations will be made in conjunction with TAs. All questions about grades should be directed first to your recitation TA.

## POLICY FOR LATE WORK

Never choose to complete work rather than attend class. This is not an acceptable professional or academic choice. Email your TA the work as it stands-in order to verify, its state of completion. Then, come to class on time. Moving forward will be figured out upon your arrival.

Unexcused, undocumented absences may not make up work.

Do not turn assignments in after an "emergency" absence if you have an unexpected event. The event is unexpected, so it is assumed that you have been working on your assignment in a responsible manner, i.e. you would have turned it in on time if the event did not arise. Instead: turn in what you have via e-mail. By the due date and on time, and the TAs and I will consult with you.

If you experience printer failure: e-mail your assignment to your TA to turn it in on time. Printer failure will not be considered an acceptable excuse for turning work in late. always email if you can't print.

Do not arrive to class late because of computer/printing problems. Arrive on time: we will consult with you to figure out next steps.

## COPYRIGHT STATEMENT

Some of the materials in this course are possibly copyrighted but they most certainly are defined as intellectual property. They are intended for use only by students registered and enrolled in this course and only for instructional activities associated with and for the duration of the course. They may not be retained in another medium or disseminated further. They are provided in compliance with the provisions of the Teach Act.

## SYLLABUS CHANGE POLICY

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with

advance notice.

## ACADEMIC HONOR POLICY

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "...be honest and truthful and... [to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>.)

## ELECTRONIC DEVICES

All cell phones and other audio electronic devices must be turned off in Lecture and Recitation.

You may not take a cell phone call nor make a cell phone call during course meetings.

You may not text during class-this is extremely disrespectful behavior in college courses. Repeat offenders will face consequences that affect your grade or successful completion of the course.

You may not wear headphones or earphones during class-even if you are not listening to music or hooked up to a device.

You may not use computers during any course meetings-lecture or recitation except in those devoted solely to small group work.

A second infraction against these rules results in a participation letter grade drop.

## COURSE CONTENT WARNING!

The material in this course includes language and topics that some people might find objectionable or overly disturbing. If the material is triggering distressing psychological and/or physiological responses, stop reading, look away, plug ears, and see me immediately after class to discuss possibilities in aid. If some of this material is so offensive to you that it negatively affects your ability to learn please see me as soon as possible to discuss possibilities in aid.

## AMERICANS WITH DISABILITIES ACT

Students with disabilities needing academic accommodation should:  
(I) register with and provide documentation to the Student Disability Resource Center;

and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities. contact the:

Student Disability Resource Center

874 Traditions Way

108 Student Services Building

Florida State University

Tallahassee, FL 32306-4167

(850) 644-9566 (voice)

(850) 644-8504 (TDD)

[sdrc@admin.fsu.edu](mailto:sdrc@admin.fsu.edu)

<http://www.disabilitycenter.fsu.edu/>

## **Instructional Recording Technology and Distribution Policy - School of Theatre Florida State University**

A long history of faculty use of recording technology exists within the School. Faculty have relied upon these methods to further the students' educational experience and by extension to enhance their classroom effectiveness. This policy is not intended to interfere with that practice. The purpose of this policy is to protect both student and faculty privacy.

### **Use of Recording Technology**

The use of recording devices including those brought by students in any School of Theatre classroom or performances space/location is at the discretion of the classroom instructor. Items in this category include, but are not limited to, camcorders, cameras, cellular phones, and audio recorders. Any device which stores video, audio, or still images is subject to this policy. Beyond permission of the instructor to utilize recording technology, written permission must be obtained from all individuals to be recorded.

### **Distribution**

The School of Theatre at Florida State University policy mandates that no recorded image including still and moving or audio may be distributed without express written permission of all individuals presented on an image or sound to be distributed. This applies to all formats of distribution including, but not limited to, print, digital, and analog.

### **Course Policy**

Students may take and are encouraged to take in-process shots of their work during class for use in their portfolio, webpage for obtaining work and internship placement. This may include others at work but you must get their permission to use the image you snapped. They do not need to see the final product if they are aware of the moment you record or photograph.

### **Permission**

Any individual wishing to record course content or activities must obtain written permission from all individuals being recorded by filling out SOT Record/Tech forms.

**Violations**

All violation will be reported to the Associate Dean who will retain records of all violations. Students found to be in violation of the policy a second time will be subject to sanctions beyond those associated with the class up to and including dismissal from the School of Theatre. In addition, students violating the policy a second time will be referred to the Office of Student Rights and Responsibilities and subject to further University sanctions.

**Limitations**

This policy does not supersede any Federal, State, Local, or Institutional policy regarding recording or distribution of materials. It applies solely to instructors and students in School of Theatre courses. Furthermore, it should not be implied that permission to record and/or distribute material from classes extends to the content presented.