

THEA 2100 Syllabus, Major Assignments and Schedule

Clemson University

Spring 2016

THEA 2100 Theatre Appreciation (Clemson Thinks – CT section)

Professor: Shannon Robert, office 209

Office Hours: T/W/T: 9:30 -12:00 or by appointment

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Class Schedule:

Class meets Tuesday and Thursday at 8 am. If you need to speak with me and I am not in my office, please try the theatre and scene shop.

Clemson University Policies and Academic Integrity Statement:

“As members of the Clemson University community, we have inherited Thomas Green Clemson’s vision of this institution as a ‘high seminary of learning.’ Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.”

“When, in the opinion of a faculty member, there is evidence that a student has committed an act of academic dishonesty, the faculty member shall make a formal written charge of academic dishonesty, including a description of the misconduct, to the Associate Dean for Curriculum in the Office of Undergraduate Studies. At the same time, the faculty member may, but is not required to, inform each involved student privately of the nature of the alleged charge.”

FERPA Rights for Students

Under the Family Educational Rights and Privacy Act, Undergraduate Studies is prohibited from disclosing the student's academic record to third parties, including parents. If the student wants access granted to a third party, then the student must contact the Office of Undergraduate Studies at 864-656-3022 to receive information on how to process a release form. NOTE: This waiver is for Undergraduate Studies' use and will not apply to other departments on campus. For more information on the FERPA law, please visit the [Office of the Registrar's website](#).

Title IX Sexual Harassment and Sexual Violence Policy

Title IX of the Education Amendments of 1972 (amending the Higher Education Act of 1965) is a federal gender equity law that prohibits discrimination based on sex in education programs and activities that receive federal funding. **Sexual harassment, which includes sexual violence and other forms of nonconsensual sexual misconduct, is a form of sex discrimination and is prohibited under this law.**

“No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving federal assistance. . . .” (20 U.S.C. section 1681)

Clemson University is committed to providing a higher education environment that is free from sexual discrimination. Therefore, if you believe you or someone else that is part of the Clemson University community has been discriminated against based on sex or if you have questions about Title IX, please contact the Clemson University Title IX Coordinator, Mr. Jerry Knighton, who is also the Director of the Office of Access and Equity, at 110 Hotzendorff Hall, 864-656-3181 (voice) or 864-656-0899 (TDD). The Title IX Coordinator is the person(s) designated by Clemson University to oversee its Title IX compliance efforts.

Students with Disabilities Act

Students with disabilities needing accommodations should contact the Office of Student Disability Services in G20 Redfern Health Center, 656-6848

There is not a required textbook purchase, but I will use and do recommend:

Wilson, E., *The Theatre Experience*, 10th ed, McGraw-Hill Inc.

Course Goals:

1. The purpose of this course is to increase students' appreciation, understanding, and critical perceptions of theatre and theatrical events by discussing theatre and theatrical styles, by attending productions, by thinking, talking and writing about plays and dramatic material, and by understanding how productions are developed.

This course will help students to:

- develop theater and arts literacy;
- appreciate the various components of the theatrical event;
- analyze and think about/discuss live productions critically;
- understand the significance and importance of theatre and art in society throughout history and today;
- make connections between stories and historical events;
- develop an understanding of the techniques of theater making; and
- understand how theatre artists collaborate.

As a course that satisfies a General Education elective requirement, this course addresses and should satisfy/provide students with artifacts that prove competencies as required by SACSCOC accreditation (ePortfolio is no longer a graduate requirement, but the competencies previously addressed by it are still a component of CU General Education). The following competencies will be addressed in this course and students MAY have successful artifacts demonstrating the competency (IF artifact papers follow the specific guidelines to address competency requirements and appropriately cited):

- **Arts and Humanities** —arts and humanities in historical and cultural contexts.
- **Cross-Cultural Awareness** —world cultures in historical and/or contemporary contexts (this is addressed, but artifact must critically compare and contrast world cultures through theatrical and dramatic forms).

- **Critical Thinking** —analyze the quality and utility of knowledge gained through this experience and apply this knowledge to a wide range of problems.
2. Readings, lectures and assignments will focus on the elements of theatrical practice; the significance of artists and innovators of theatre throughout history; on theatre's development as an art form; and on theatre's impact and influence on society (and society's impact on theatre). These topics will be developed in terms of their importance to the individual audience member's understanding of and appreciation for theatre and the theatrical experience.
 3. This course is participating in the Clemson Thinks Quality Enhancement Plan by incorporating critical thinking into the structure and content of the course. One of the most important benefits that a university education affords students is the ability to think critically. Clemson Thinks², Clemson University's Quality Enhancement Plan (QEP), is an ambitious experiment in critical thinking that aspires to transform student learning and faculty teaching across the curriculum and in the disciplines.

What does this mean for you? The assignments, tests and requirements have not changed or increased in number or length. The way you think and write about theatre, production and dramatic literature is addressed differently; the focus has shifted from historical fact and survey to relevance, applications and significance of practices. Your critical thinking ability will be assessed using the CAT or California Critical Thinking test at the beginning and end of the semester. This assessment model will provide the university with qualitative information about student development in critical thinking throughout their undergraduate college career. Our discussions and lectures are not focused on memorizing facts and dates, but on their application and impact.

Writing assignments will provide students with potential artifacts for the Critical Thinking and/or Arts and Humanities competency (formerly part of the ePortfolio graduation requirement) with an emphasis on the historical/cultural significance of a play or production. It is required that your artifacts include citation of sources. Details on these assignments are provided under the Major Assignments (3).

4. Upon completing this course, students should be able to:
 1. examine theatrical events as better informed critics;
 2. think and write critically about theatrical productions and literature;
 3. identify the various components and personnel of the theater world;
 4. discuss the "nuts and bolts" of the process of creating theater with an informed understanding;
 5. describe plays (both scripts and realized productions) using theatrical vocabulary;
 6. articulate opinions about live performances in scholarly writing drawn from relevant sources.

Student Learning Outcomes:

- Explore dramatic literature, theatre production and understand the connection between the art forms.

- Analyze dramatic text for historical and cultural context and develop conceptual approach to story-telling and analyze productions for their artistic value.
- Synthesize concepts, production ideas and values with your ideas, period research and other artistic projects to develop papers that make connections between theatre art, history and the world today.
- Apply themes and ideas developed in theatrical work into discussions about global events, politics, religion, culture and history.

MAJOR ASSIGNMENTS

Each of these writing assignments should demonstrate clear critical thinking with fresh ideas that reflect in-depth engagement with the topic - conclusions should be based on evidence and ideas should be integrated into a coherent argument and supported. Students should consider and weigh different points of view if using published criticism to help support a point. Value judgments related to theatre and art are not just a matter of taste or whim, but are based on an understanding of aesthetic, tradition and intention. Students must explain and support critique papers with specific reasons drawn from the production. Merely saying “I liked it” is not adequate. WHY a moment had dramatic impact based on practical production value is what your goal.

Each student **MUST** attend *two productions* by The Clemson Players. This semester, those two productions are *She Loves Me* and *God’s Country*.

Writing Assignment 1:

Clemson Players Production 1 (*She Loves Me*). Each student will write a 2 – 3 page double-spaced paper about the using a minimum of two additional sources (aside from the script and any reviews).

This is due on Feb 23.

She Loves Me is a musical with a book by Joe Masteroff, lyrics by Sheldon Harnick, and music by Jerry Bock.

The musical is an adaptation of the play *Parfumerie* by Miklos Laszlo. The film, *You’ve Got Mail* with Tom Hanks and Meg Ryan is adapted from this script. The plot revolves around shop employees Georg Nowack and Amalia Balash who, despite being consistently at odds with each other at work, are unaware that each is the other's secret pen pal met through lonely-hearts ads.

The musical premiered on Broadway in 1963, and subsequently had productions in London’s West End in 1964 and award-winning revivals on each side of the Atlantic in the 1990s.

Writing Prompts for Clemson Players Production Paper 1 (*She Loves Me*):

- Explore the dramatic structure of a traditional musical.
- I will add some prompts before you see the show.

These 2 – 3 page papers must cite a minimum of two sources using MLA or APA format. **You must refer to specifics from the performance in your paper.** This paper is NOT a performance critique, but a paper to make you think critically about how art and artists might impact other art forms or practitioners and how stories from earlier periods and or cultures might share ideas and universal themes. It is essential that you proof, spell and grammar check your papers. Please consider using the Writing Center on campus.

- Please make your reservations in advance. Do not wait until the last minute. I encourage you to call 656-7787 or walk to the box office (in the lobby of The Brooks Center) between 1 pm and 5 pm to make reservations right away. Tickets are on sale now.
- You **MUST** have your ticket scanned before and after the show.
- **You must have a typed, printed and stapled copy with you in class on Feb 3.**
- This paper is worth 100 points

Writing Assignment 2:

Clemson Players Production 2 (*God's Country*) Each student will write a 2 – 3 page double-spaced paper exploring themes in *God's Country*.

This theatrical docudrama is about the growing white supremacist movement in America, those dedicated to violent revolution and the expulsion from "God's Country" of non Aryans. The play covers all of the right wing lunatic fringe while focusing on three narrative spines: the trial in Seattle of a paramilitary group which calls itself The Order; the career and death of Denver's Alan Berg, the outspoken, controversial, Jewish talk radio personality "assassinated" by The Order; and, finally, the hate filled career and death of The Order's founder, Robert Matthews. These narratives are skillfully interwoven, sometimes non-chronologically, with statistics and facts into a kaleidoscopic and highly theatrical vision.

"Dietz intends his play to disturb playgoers, to prod them into thinking seriously about the radical right as a continuing phenomenon and not just as the occasional headline or TV sound bite." *Seattle Times*

Writing Prompts for Clemson Players Production Paper 2 (*God's Country*):

- Discuss docudrama as a theatrical form and theatricality as a style as related to the design and storytelling in this production.
- Discuss theatre or performance influencing attitudes and policies.

These papers must cite two sources using MLA or APA format and are **due on April 19**. You must refer to the performance in your paper. This paper is NOT a performance critique, but a paper to make you think critically about themes and ideas in the play.

- Please make your reservations in advance. Do not wait until the last minute. I encourage you to call 656-7787 or walk to the box office (in the lobby of The Brooks Center) between 1 pm and 5 pm to make reservations right away. Tickets are on sale now.
- **You must have a typed, printed and stapled copy with you in class.**
- This paper is worth 100 points

Writing Assignment 3:

Each student will write one performance critique for any production on the list that is playing this semester. For this critique, students may attend (either on or off campus) any regional, professional or touring production- please note that these must be approved in advance if they are not included on the approved list of plays provided in this syllabus. If asked, students must provide ticket and program from production with the written critiques. **This is due on March 31.**

You will write a 2 - 3 page critique (double spaced) of the production covering the following areas:

- ***Production design*** - include scenery, costumes, lights, sound, props – how did the overall design help to create environment and tell the story, what did the design tell you about the show, what do you think the concept was and why?
- ***Directing*** – how did the director shape the story...how did specific choices work? Make sure you understand the difference between what the director does and what the playwright does.
- ***Acting*** – was the storytelling believable? What worked and what didn't and why? Did the style work in the world? Could you understand/hear?
- ***Overall experience*** – what did you leave with...what do you think the play was trying to communicate...do you think the production captured the playwright's intent? Why? Please base your response on something from your reading, lecture or from an article. Cite your source.
- ***Critical thinking component*** - Why or why aren't the themes in this play relevant or important? What was the message? Did you take anything from it? Was the purpose to educate, to entertain, to ask questions about our society – how and why? Think critically – make connections.
- ***Research the play, the idea, the playwright, the event the play is centered around...anything that will give you some insight on what the play is communicating. Cite your two sources using MLA or APA.***

- This paper is due on March 31 at the beginning of class. It must be typed, printed and stapled.
- This assignment is worth 100 points.

The following theatres and shows are on the approved list for productions you may see for your written critique this semester. If you wish to stray from this list, you must get approval **PRIOR** to attending the production. Please note that contact information for reservations is provided. If you opt to see a show that is not approved in advance, **you may not receive credit for it.**

Clemson University Brooks Center and Bellamy Theatre
 864-656-7787 or www.clemson.edu/Brooks or M-F, 1 pm – 5 pm at Box Office

Feb 18 - 21.....*She Loves Me**
 March 29 only.....*Pilobolus (tour)*
 April 13 - 17.....*God’s Country**
 April 15.....*Cirque Mechanics: Pedal Punk*
 * required

The Warehouse Theatre (864-235-6948 or www.warehousetheatre.com)

Jan 29 – Feb 20.....*Uncle Vanya*
 March 18 – April 3.....*Vanya and Sonia and Masha and Spike*

The Peace Center for the Performing Arts (864-467-3000 or www.peacecenter.org) 300 South Main St, Greenville SC

Feb 2 -7*Matilda*
 March 15 - 20.....*Cabaret*

Centre Stage (864-233-6733 or www.centrestage.org)

March 17 – April 10.....*The Addams Family*

Students are responsible for making reservations for the selected performance. DO NOT wait until the last minute – plan ahead as many of these shows will sell out.

Theatre tickets may range from \$5 a performance to \$75 for some of the big touring shows (in good seats). You can determine what your budget is – at minimum, you will spend \$12 - \$18 on theatre tickets during the semester. There are a few student preview nights at The Warehouse Theatre with cheap tickets and some “pay what you can” Sunday performances in Greenville. Some of the shows at Clemson have free “student rush” tickets if there are unsold tickets remaining the night of a performance. You may also sign up early to usher. Ushers get free tickets.

Writing Assignment 4 (Final Examination)

The final writing assignment (which is also the final examination) is due by email (srobertwcc@yahoo.com or shanrob@clemson.edu) no later than noon on the **Wednesday of exam week**. It must be a word doc and have your name and email on it – please put your name and title in the subject line of the email. I will let you know that I have received your paper by email. This paper will be a 3 – 4 page paper on one of the following areas:

- the historical and cultural significance of an art movement (performance based) or theatrical movement, genre, playwright and the impact it(they) had on society
OR;
- the historical and cultural significance of one of the productions/plays from the list that you watched (and may have included in other writing assignments), or plays you have read or studied in or out of class (you should make connections to other works or to events that have happened/are happening). This paper requires demonstrated critical thinking (active and skillful conceptualization by applying, analyzing, synthesizing, and/or evaluating information gathered from your observation of, experience from or reflection on the production),
OR;
- the historical and cultural significance of arts groups like the **Belarus Free Theatre** (using theatre art to speak out in an oppressed society and risking the danger of imprisonment, assassination or abduction of family members) or Syrian puppeteers speaking out against the Assad regime through their YouTube show, *Top Goon*, or the significance and importance of activist artists like **Vaclav Havel**, the playwright and imprisoned activist who became president of The Czech Republic, or the reason for the timeless appeal for stories like **Victor Hugo’s *Les Miserables*** that continues to be recreated in various art forms (how is that society similar/dissimilar to our own?). I encourage you to create a topic like one of these and explore it, think about it, research it and develop it.

- *Papers will be graded on content, grammar/spelling, critical and creative thinking ability and overall ideas. You must cite a minimum of three scholarly sources (you may use MLA or APA to cite your sources).*

I encourage students requiring writing assistance to seek help from the Writing Center. Go to: <http://www.clemson.edu/caah/english/fyc/writingcenter.html> for more information.

Assignments and Projects:

I. Concept Development and Design Collaborative

Each group (up to 4 people) or individual (if working solo) will select one full-length play written by one of the playwrights on the list provided in the next assignment. Find a copy of the play. After reading the play, get together and develop a thorough list of ***Given Circumstances***. Research the time period carefully. **This is the written part of this assignment.** This typically takes several pages to do accurately. I am going to look at the quality and content of your work – not the quantity of words that take up space. Every play is different and will require a different approach to research. There is NOT one way to do this. I do not have a length requirement, but it should be thorough (whatever that means for the play you choose).

Given Circumstances are made of three parts: Environmental Facts, Previous Action and Polar Attitudes (to be discussed in lecture).

A. Environmental Facts

1. **Place:** Where does the play take place (in what room, in what state, country, world, etc – note the specifics)? What is the climate there like? Why is place relevant?
2. **Number of locations:** Does it shift from place to place? Think about how it might move location or if it needs to and how you can accomplish this without slowing the action. The show must be able to go from one scene to another – transitions must be thought through.
3. **Time:** When does it take place? Pay attention to period and seasons (they impact the clothes we wear). What time of year is it and do the seasons change – how does that impact clothes? What is available to these people in this time period and this place? Think about what they might have in their world before you create it.
4. What other **events** were happening in the world at this time? Was there a war? How did or did it impact these characters in this story? Was there oppression? Slavery directly related to the story?

5. What are the **socio-economic conditions** these characters live in? How do these conditions impact them?
 6. Are there any **religious or political conditions** in this world? If so, how do they impact the characters?
- B. **Polar Attitudes** - Are there characters (or is there a character) who does not fit into this world?
1. Is there a specific struggle that the story revolves around?
 2. Does this cause the character's demise or trouble?
 3. How does this character deal with the problems in his/her world?
 4. Does this cause the character's downfall or does the character overcome?
- C. **Previous Action** - What happened before the story began to create conflict in this world? What do you learn about the past through the dialogue? How did you find out about the previous action?
- D. What do you do with this research information to create your version of the play? What is YOUR concept for this story? How do you think it should be told? Why?

Now that you are learning where/when you are according to the playwright's world, research the specifics to start developing the environment. This is the image/drawn/model/collaged presentation side of the project:

1. You will develop the ideas for the "space" or set the play takes place in. You will show us what the world looks like...you can do this with photographic images that you find (not of other sets of the same show designed by other designers), paintings that you find, find specific details and figure out how they will fit together. You can also sketch or render what you see to the best of your ability. Be specific about the details of the elements of the design: color, texture, shapes, overall composition, how light plays a factor in telling the story.
 - a. Do you see the story as being addressed simply? Is it epic? How can you create these things?
2. You will design 3 costumes – discuss why you made the specific choices based on what you learned about the character in the script. Render the costumes or collage them or show us what they look like through paintings or photographs. Do not just go to photos from former productions and copy them.
3. I want to see your research – put a research "morgue" together (this is a collection of all the pieces you used to help you create this world). This morgue should include:
 - a. what the furniture looks like (find period images),
 - b. what clothes, shoes, purses, hair looked like in the period,

- c. what the landscape, cityscape or architecture looks like in that part of the world.
 - d. If the world is a contrived world, then how would you create it? You can still base it off of things you have seen.
4. Select or create sound for one moment of the show. It can be an environmental sound or preshow music that sets the tone. Is there music in the show? Is there an avalanche? Earthquake? Old automobile with horn, sound of water, city sounds, an old train? Why did you choose this moment?
 5. Cast your show. How do you see these characters? Who would you cast? They can be alive or dead- picturing a specific type will help you to create the story. Show pics of who you see as the cast. They don't have to be "known" personalities.
 6. Create a pitch for your concept. How would you get producers to invest, audience to buy tickets? Sell your idea for the show.

All of this will be presented in a professional package. You can determine how you want to package your work – there are no limitations, but your presentation must be quality – this is part of the challenge – every artist in our field works differently. I should be able to look over your research images and know how you came to those decisions based on your written work. Dig below the surface. Inquire. If you don't know what something means or is, you should look it up. You can't tell a story that you don't understand. You can present in power point, prezi, flip charts, models – there are no limitations other than you cannot go over 4 minutes and these need to be interesting, engaging and rehearsed.

II. Playwright Assignment

Each student will be assigned one of the following playwrights to introduce to the class by sharing background/historical information, the era in which they wrote and what was going on in the world, and a list of most important works (two source minimum). If the playwright has similar themes throughout the body of work, discuss that, Discuss influences. These will be presented to the class- maximum presentation time is 2 minutes (work on making this concise). You may present in any manner you like, but your presentation should be professional, articulate and factually correct. KNOW how to pronounce names and titles before your presentation.

Bertolt Brecht

Frederico Garcia Lorca

Henrik Ibsen

Arthur Miller

Sarah Ruhl

August Strindberg

David Mamet

Paula Vogel

August Wilson

Maxim Gorky

Anton Chekhov

Edward Albee

Sam Shepherd

Tom Stoppard

Neil LaBute

Craig Lucas

Suzan Lori Parks

Lillian Hellman

Eugene O'Neill

Tennessee Williams

George Bernard Shaw

Harold Pinter

Caryl Churchill

Mary Zimmerman

Tracy Letts
Samuel Beckett
Tony Kushner

Moises Kaufman
John Patrick Shanley
William Congreve

David Lindsay-Abaire
Edmond Rostand
Oscar Wilde

I have purposefully not included Shakespeare on this list – we will be covering some of his material by watching **Macbeth** (with Patrick Stewart) and/or doing a side by side compare/contrast of two versions of **Romeo and Juliet** (so that students can see by model how text comes to life and how concept can shape the way the story is told).

Please note that I have provided the list of playwrights so that you might familiarize yourselves with their significant works in advance. Most of these playwrights have works that you may consider for your concept projects and will provide you with material for your papers or other projects.

III. Dramaturgical Collaboration

Students will research stories, images, background and relevant information about characters and events in *God's Country*. This class is putting together a comprehensive file of research material on the events in this play.

Tests, Assessment and Additional assignments:

1. The mid-term examination is based on lectures, discussions and assigned readings and will consist of essay type questions and short answers – no matching, fill-in-the-blank, or multiple choice. There are two tests given in this course; a mid-term and a final (which is an outside writing assignment based on some of our discussions and research). We may have quizzes (based on students' participation in discussion). Reading assignments may be accompanied by a comprehension quiz (especially if there is no participation in discussion or it seems like students have not read the material). There will be a Critical Thinking assessment test at the beginning and end of the term. Students must take this test.
2. Students MAY complete 6 shop hours toward one of the Clemson Player's Theatre Productions during the term for extra credit (of up to 6 points) to make up for missed classes or to help with a low grade – details will be discussed during the first full week of class. This work must be completed before the closing of the final Clemson Players production or it will not count (strikes are included in these calls). Students must wear proper closed-toe shoes, shop attire and observe all shop safety rules during these work hours.

Students may opt to watch an additional theatre production and turn in a mini-critique (one – 1 ½ pages) focused on overall production for bonus credit (of up to 4 points). No student may get more than 10 bonus points for missed/late work or absences.

Method of Evaluation:

Breakdown:

a. Attendance/participation (all absences impact this grade)	200 points
b. Mid-term exam	100 points
c. <i>She Loves Me</i> paper	100 points
d. <i>God's Country</i> paper	100 points
e. Production critique paper (you choose show)	100 points
f. Playwright assignment	100 points
g. Concept project and presentations	100 points
h. Dramaturgical research for GC	100 points
i. Final exam paper	100 points

Total: 1000 points

Absence Policy: Each late counts as 1/3 of an absence. If you are more than 20 minutes late, that will count as half an absence. **You will not pass the class if you miss more than 8 class meetings (for ANY reason).** There are points for each class period we are scheduled to meet on the syllabus. Students will NOT receive credit for attendance/participation or assignments if they are not in class. In-class assignments will NOT be allowed to be made-up unless the absence is excused. **PLEASE NOTE THAT EVEN IF YOU ARE EXCUSED, YOU ARE STILL ABSENT IF NOT IN CLASS (and will not get your points).** AN EXCUSED ABSENCE MEANS YOU ARE ALLOWED TO MAKE UP ANY WORK MISSED.

Late Work Policy: If work is not turned in by the due date in class, ten points will be deducted for every day that work is late. I am not going to remind you when your work has not been turned in. You are responsible for knowing the dates. All major assignment due dates are listed on this syllabus. I will not accept work that is over 10 days late.

Grading Scale:	92 – 100	A (920- 1000 points)
	82 – 91	B (820 – 910 points)
	72 – 81	C (720 – 810 points)
	62 – 71	D (620 – 710 points)
	0 - 61	F (0- 610 points)

General Policies on Assignments and Decorum:

1. If you sleep through a class, I will count you as absent for that class period. Yup! I can pretty much see you when you snooze.
2. If you are texting, playing on your computer or doing work for another class, I will also deduct points from your daily grade. I see you!
3. Do not speak while other students are presenting – it is rude and annoying. You actually can learn something from watching others. Please pay attention.
4. Students are responsible for the details of each assignment we discuss in class. These are creative assignments and do not have step by step instructions. You must be in class to work with your group. **Attendance is assumed – you are penalized for missing class after the first absence.**

5. I will NOT post all of your assignments on BlackBoard – **the whole point of an arts class in a collaborative discipline is for you to interact with others and to become engaged with performances and discussions of them. *You can't do that if you are not in class.***
6. I will not hunt you down to “fill you in” or rehash discussions and “hit the high points” for you. Don't be surprised when this doesn't happen.
7. Don't ask “did we do anything in class today?” Take some initiative and get your notes from someone if you must miss.
8. Ask questions. Don't be passive – if something isn't clear, don't get frustrated, just ask.
9. You are responsible for what is on this syllabus- if I change anything, you will get it in writing with a date on it.

Rough calendar of important dates (this is subject to change):

Jan 7:	introduction to class and review of syllabus
Jan 12:	tour of facility – lecture on space (types of theatres) and materials
Jan 14:	lecture
Jan 19:	lecture
Jan 21:	Testing Day for CT2
Jan 26:	lecture
Jan 28:	lecture
Feb 2:	KCACTF in Charleston (Dramaturgical assignments)
Feb 4:	KCACTF in Charleston (Dramaturgical Assignments)
Feb 9:	lecture
Feb 11:	lecture
Feb 16:	lecture
Feb 18:	lecture
Feb 23:	<i>She Loves Me</i> papers due
Feb 25:	Shannon in Salt Lake City/Mid-term examination (proctored)
March 1:	Lecture – assign playwrights
March 3:	SETC in Greensboro – students prepare playwright presentations
March 8:	Playwright presentations
March 10:	Playwright presentations
March 22:	Lecture
March 24:	Lecture
March 29:	Lecture
March 31:	#3 assignment performance response paper due (you select the show)
April 5:	Concept presentations
April 7:	Concept presentations
April 12:	Concept presentations
April 14:	Concept presentations
April 19:	<i>God's Country</i> papers due
April 21:	CT testing final
Exams:	Final paper due by email