Acting III & Stagecraft II 2023-2024 Syllabus & Course Information

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Course & Expectations:

Designed for the serious actor and student of technical theatre, Acting III & Stagecraft II is a combined course that offers opportunities for theatrical production analysis, development, and performance. Production of dramatic works (i.e. sound, lighting, costuming, makeup, properties, publicity, and set design) is combined with an exploration of plawrighting, acting, and directing. Over the course of the semester, students will work to create, perform, and produce their own works.

The vision for theatre education is to develop the capacity for creative emotional expression; to expand physical, improvisational, and artistic skills; and to enrich the quality of student lives. To aid us in our study and growth, we will be guided by the following questions:

Unit I: How do collaboration and artistic choices affect an audience's response?

Unit II: How do we interpret the difference between the artist's intention and the audience's perception, and how do artists create opportunities for their work to be seen and understood?

The skills of artistic creativity, innovation, and critical thinking developed in this course will strengthen your ability to be an *independent*, *self-directed learner*. An *independent learner* is able to assess the intentions of an artist by critiquing both their mode of expression, choices, and ideas. A *self-directed learner* utilizes tools for decoding, responding, and creating that allows them to pursue their own deeper understanding of the world we share. Every *independent*, *self-directed learner* is an **EMPOWERED PERSON**. The hope is that you leave this classroom a more **EMPOWERED PERSON**.

To achieve the goal of the course, we will consistently practice and perform the following:

- > Collaborative exploration and production of culturally sustainable dramatic works
- > Analysis of literary works, performance, and principles of design via effective tools for insight and understanding
- > Preparation and active participation in academic discussion
- > Composition of short-form, reflective writings
- > Authentic representation of individual and collaborative growth and understanding via performance and design implementation
- > Expansion of our academic, theatre-centric vocabulary

Curriculum Outline with Dramatic Titles & Major Assignments/Projects/Performances:

Unit I: How do collaboration and artistic choices affect audience response?

Repertory Company & Production Team

LOGB Survey & Written Reflection

FSHS Theatre Production Phases & Production Team Overview

Anatomy of a Scene

AWriting, Production, & Performance: Black Box Theatre & Film Festival [September 21-22]

Observation & Creation—Picture This: Collaborative Writing & Performance

Scenic Design—Drawing to Scale

Design & Implementation: Costuming

Principles of Design & The Design Process

Principles of Design Analysis & Process Critique: Black Box Theatre & Film Festival

Principles of Design Analysis & Process Implementation: Bright Star

Unit II: How do we interpret the difference between the artist's intention and the audience's perception, and how do artists create opportunities for their work to be seen and understood?

Repertory Company & Production Team Capstone

Production: Fall Improv Performance [October 27]

Principles of Design Analysis & Process Implementation: Bright Star [November 9-11]

AWriting, Production, & Performance: Free State Live [December 7-8] (Final Part I)

Anatomy of a Scene: Sketch Comedy Comedy Methods & Commedia Dell'Arte

Principles of Design Analysis & Process Critique: Free State Live (Final Part II)

Production: Fall Improv Performance [October 27]

^Required participation outside of class the week of the production:

BBTF Dress Rehearsal: September 20 (3:30-6:00 PM)

BBTF Performances: September 21-22 (5:30 PM Call / 7:00 PM Performance)

FS Live Rehearsal: December 4-6 (3:30-5:30 PM)

FS Live Performances: December 7-8 (5:30 PM Call / 7:00 PM Performance)

Consistent Student Expectations:

Please be advised that you will be driving your own learning and understanding. It is incumbent upon me to tailor instruction to you and your peers based on your educational needs; however, we have the agency to control the consistency of our own academic growth—whether it be as students or the instructor—by actively engaging with the coursework.

Google Classroom will be the primary conduit for the sharing, assigning, and turning-in of materials, so it is an academic expectation that you stay active and up-to-date with resources and assignments provided via Classroom. Flexibility is key. Please be aware that assignment parameters or dramatic titles of study may change to facilitate pace or accommodate instructional objectives.

Consistent Student Expectations (continued):

Materials

A notebook, binder, or folder equipped with writing paper that is *dedicated* to this class and can house any provided course work and documents

iPad

Text(s) of current use—including any independent dramatic selections A writing utensil

For the Good of the Classroom

OPEN EYES: be present and ready to participate in the world around you **OPEN EARS**: be receptive of differing viewpoints; be open to forming and sharing your own ideas **OPEN MIND**: be aware of what you know, honest about what you don't know, and steadfast about what you want to learn

The result of these three components: a respectful learning environment.

Grading Policy:

A= 90-100% [Exceeding Mastery]

B= 80-89% [Mastery]

C=70-79% [Approaching Mastery]
D= 60-69% [Beginning Mastery]

F= 59% or below

All major assignments, projects, and performances will be evaluated on the basis of engagement of ideas, clarity, and applicable performance or design criteria—the goal being your demonstration of growth and content mastery. Mastery of the Theatre Fine Arts content is based upon the following course-level calibrated artistic processes, each centered around the skills of artistic creativity, innovation, and critical thinking: discovery and creation; development and performance; appreciation and response; connection and integration. Rubrics or specific outlines will be provided for all major assignments, projects, and performances. If you have any questions or concerns regarding an assignment's expectations, we will take the time to clarify.

Scoring of soft-deadlines or checkpoints will accompany the hard-deadline completion of student work scored for mastery. Therefore, major assignments and projects—that is to say those listed on this syllabus—will be accepted past their due date within each respective unit grading period; this ensures that students' academic work is a display of their mastery of the content. However, soft deadlines or checkpoints will not be altered in order to accept or accommodate late or missing work beyond the circumstances outlined in accordance with the classroom absence policies; similarly, daily-work assignment deadlines are not adjustable.

RESPECT RESPONSIBILITY EXCELLENCE