

(02/04/20)

THTR 239 – Total Theater
Experiential Status Pending
Spring 2020 MTWRF 9:30am – 12:00pm and 1:00 – 4:00pm
Lenfest Center – Johnson Theatre
Rob Mish
Lenfest Hall 306; 540-458-8006; rmish@wlu.edu

Scripts:

Play selection will be based on the number of students enrolled in the class and will most likely be one of following:

God of Carnage by Yasmine Reza

A playground altercation between two eleven-year-old boys brings together two sets of Brooklyn parents for a meeting to resolve the matter. At first, diplomatic niceties are observed, but as the meeting progresses, and the rum flows, tensions emerge and the gloves come off, leaving the couples with more than their liberal principles in tatters.

Good Boys and True by Roberto Aguirre-Sacasa

Prep Schools, Honor Systems, and Social Media Scandals. Prep-school senior Brandon Hardy is brilliant, athletic, popular and charming. However his privileged life threatens to collapse when a disturbing videotape is found on campus. As the resulting scandal takes unexpected turns, Brandon's mother must sort fact from fiction and confront unsettling truths about her son, herself, and their life.

Art by Yasmine Reza

Three friends with strong opinions and contradictory tastes on just about everything and in this case, a very expensive painting. The painting's buyer, of course, loves it. Another friend can't stand it and refuses to believe anyone in this clique would be stupid enough to make such an extravagant purchase. And the third, tries desperately to soothe the ever escalating tension.

Course Catalog Description:

A practical study of artistic, technical, and marketing situations associated with the theater, culminating in a public theatrical production.

Course Goal Outcomes:

- To form a company of students who share in everything that makes a theatrical production possible.
- To broaden the students' understanding, appreciation, critical perceptions and skills associated with producing a play.
- To expose students to the collaborative nature of theater arts by the successful execution of all aspects involved with a production.
- To draw students out of their comfort zones by having each student become involved with each aspect of live theater.
- To develop a greater appreciation for the work that others do to make a production successful.
- To have at least two performances open to the public.

Course Philosophy:

The theater is the most collaborative of all the arts. For something to be called a theatrical event the only required elements are a performer, a story and an audience. While this statement is theoretically true, it is simplistic and ignores the talents and contributions of so many others. Actors, directors, designers, technicians, marketers and others must come together to tell a story; and they all must share and contribute to a common vision. While the play(s) will be chosen before the course begins, students will contribute to the development of the vision(s) and will then be assigned to the artistic, technical and marketing responsibilities required for the production(s), with the idea that all students become involved with all aspects of the project. At the heart of Total Theater is active participation, and is greater in value than a student's talent or expertise in other areas. If the student strives to learn and achieve the objectives of the course, good grades will naturally follow. Students should feel free to engage in discussion, to take risks, and not fear failure. It is widely accepted that in the theater there are no right or wrong answers, just choices that prove better than others.

Attitude & Growth:

Attitude and growth are subjective evaluations, by the instructor, of the student’s participation during class discussions and projects. The attitude and growth grade is based on the following expectations:

That the student demonstrates growth in his/her understanding and execution of course material.

That the student contributes to the learning community of the class.

That the student has a healthy attitude throughout the process, and is eager to learn and get involved.

That the student be inquisitive about specific and related material. Students should be actively involved in discussions by asking questions and by formulating and discussing their own opinions about the subject at hand.

That the student demonstrates cooperation and congeniality when working with others on group projects or during class discussions. Theater and dance are collaborative art forms and congenial cooperation is essential for success.

That the student is present, on time and has the necessary and appropriate materials for class.

Syllabus (Tentative):

From Monday, April 27 to Friday, May 15, class time will be spent working on the play with daily schedules worked out as we move through the process. The play will be rehearsed, technical elements devised, and marketing strategies developed and executed. All students will participate in each of these areas of responsibility as a company.

Ending hours may be supplemented with work during the day if necessary.

Sun.	May 17	6 – 11pm	Dress Rehearsal	Curtain Time: 7:30pm
Mon.	May 18	6 – 11pm	Final Dress	Curtain Time: 7:30pm
Tue.	May 19	6 – 11pm	Performance	Curtain Time: 7:30pm
Wed.	May 20	6 – 11pm	Performance	Curtain Time: 7:30pm
Thu.	May 21	6 – 11pm	Performance	Curtain Time: 7:30pm
Fri.	May 22	10am – 4pm	Strike	

The Journal: A Journal will be required of each student and submitted on the final day of class, May 22, 2020. It should be the most useful tool for keeping track of one’s progress throughout this course. It should be subjective in nature charting the growth of exploration. The journal will be reviewed by the instructor periodically throughout the term.

Class Attendance: Attendance is required and expected. All conflicts are to be submitted on the first day of class, April 27, 2020, and must be approved by the instructor.

Participation: The nature of this course demands that students commit to throwing themselves into this exercise, allowing for the most rewarding of experiences.

“Lab” Fee: Students will pay a “Lab” Fee of \$100 – to be charged home. This fee helps defray the cost of scripts, a portion of the production costs, and traveling to a performance by a professional company. The Total Theater project will have a predetermined budget provided by the Department of Theater, Dance and Film Studies which will cover costs associated with royalties, set pieces, props, costumes, marketing, etc.

Grading:

Participation/Collaboration	50%
Attitude/Growth	30%
Journal	15%
<u>Performance Attendance</u>	<u>5%</u>
TOTAL	100%

100-90 =A 89-80 =B 79-70 = C 69-60=D 59-0=F

Washington and Lee University makes reasonable academic accommodations for qualified students with disabilities. All undergraduate accommodations must be approved through the Title IX Coordinator and Director of Disability Resources, Elrod Commons 212 (540) 458-4055. Students requesting accommodations for this course should present an official accommodation letter *within the first two class days of the term* and schedule a meeting outside of class time to discuss accommodations. It is the student’s responsibility to present this paperwork in a timely fashion and to follow up about accommodation arrangements. Accommodations for test-taking must be arranged with the professor at least a week before the date of the test or exam, including finals.