

Colorado College  
Department of Theatre and Dance

**ACTING I: Introduction**

Fall 2023 - Block 1

Class Meets: 9 am-12 pm Monday - Fridays (Exact times TBD with student input)

NOTE: Afternoon Sessions: 1 - 3 pm Tuesdays (8.29, 9.5, 9.12) and 4-6 pm Tuesday, 9.19  
Norbert Studio Theater

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Zoom Hours: By appointment.

**ACTING I**

**A Lab for Developing Foundational Performance Techniques**

**SYLLABUS**

A syllabus serves as an initial agreement that provides the information that you need to be successful and outlines expectations for a course. Due to the flexible and organic nature of theatre as well as my hope to remain responsive to the needs of our learning community, this outline is subject (and even likely) to change. Changes will be announced promptly in class and/or posted on our learning platform. If you discover that there are important elements that should be included in future syllabi to enhance the learning experience of others, please know your suggestions are welcomed. I value your thinking as it feeds my reflexive practice as an educator and helps shape future and improved iterations of this course.

**LAND AND LABOR ACKNOWLEDGMENT**

Colorado College's mission of equity, diversity, inclusion, and antiracism requires that we acknowledge that we occupy the unceded territory of the Ute Peoples. The earliest documented peoples also include the Apache, Arapaho, Comanche, and Cheyenne. We also acknowledge that academic institutions like Colorado College were founded upon histories of dispossession and forced removal and continue to enact exclusions and erasures of Indigenous Peoples today. Learn more from the extended list of tribes with a legacy of occupation in Colorado in the [Colorado Tribal Acknowledgement List](#) and the [Crown Faculty Center resource for teaching and learning on indigenous lands](#).

The historical exploitation and enslavement of human beings played a significant role in establishing the economic prosperity and global dominance of the United States, including its higher education system. The legacy of slavery continues to persist today. Within the academy, it manifests as institutionalized anti-Black racism and the perpetuation of white supremacy culture.

Understanding and acknowledging our history is an essential step towards mitigating harm in the present and reconciling the mistakes of our past. However, this is only the first step. I am dedicated to an ongoing process of deepening my understanding and analysis, as part of my commitment to actively dismantling oppressive systems rooted in settler colonialism and white supremacy. I strongly encourage everyone within our community to reflect upon historical inequities and privilege, and to then commit, in their own capacities, to working towards creating a better world.

## **COURSE INFORMATION**

### **Course Description**

This course is intended for actors and students with an interest in theatrical and live performance. Students will be offered a range of physical and creative processes that can stand alone or serve as gateways to further training in theater-based acting techniques and movement praxes. We focus on body/mind awareness and the multiple ways the body interacts with forms and processes that lead to presence, inner discipline, integration, ease, joy, and a sense of play. Throughout the block, we will work to develop the practices necessary for individual presence, as well as ensemble awareness and performance. This course serves as a prerequisite to further theatre courses, but will also serve students interested in developing self-awareness, embodied creative process and research capabilities, and live and mediated performance skills.

### **My Intention**

As your course guide, I intend to:

- Promote an inclusive and equitable learning environment.
- Center your learning and decenter myself.
- Provide opportunities to engage with you outside of class meeting times.
- Be flexible so that we can pivot and change the intended agenda for a class meeting as necessary to meet learning needs.
- Facilitate engaging experiences and discussions.
- Effectively manage tensions that may arise.
- Provide you with tools that allow you to increase your resiliency and agency as a life-long learner.

### **Emergent Outcomes**

Through active engagement in this course, you will have the opportunity to:

- Become familiar with the terminology and methods used in textual interpretation and dramaturgical research.
- Gain an experiential understanding of a variety of embodied practices and performance skills that serve as the foundation for further training in acting.
- Begin to appreciate and handle text, blocking, and the given circumstances as containers for personal energy and artistic impulse.
- Develop greater body/mind awareness, presence, and sense of self in relation to space and others.
- Identify and interrogate some of your assumptions.
- Nurture and deepen your connection to your internal creative impulse.
- Deepen your ability to work creatively and consensually within an ensemble environment.

- Develop internal and group listening skills and an experiential understanding of the value of deep play.
- Begin to develop and articulate a personal artistic aesthetic.
- Deepen your compassion for yourself and others.
- Develop the capacity to tolerate ambiguity and paradoxes, and to embrace the discomfort of not knowing.
- Develop greater habits of persistence in the face of internal resistance and external challenges.
- Deepen self-confidence.
- Craft, manage, and assess your learning outcomes, developing the ability to articulate your personal goals, process, and progress.

Note that additional outcomes are possible and encouraged depending on your own personal goals and individual circumstances.

### Course Methodology

The lab is based on practices that view the mind/body as an interdependent whole – practices that stoke a unified whole into experiencing ignited imagery, bold precise action, and deep somatically-derived emotion. The class is experientially and mentally rigorous and requires a commitment to attendance and engagement, training, dramaturgical research, creation, and performance.

The approach incorporates exercises attributed to Stephen Wangh's *Acrobat of the Heart*, Lorna Marshall and Yoshi Oida's *The Body Speaks*, and Brigid Panet's *Essential Acting*. Other diverse influences will also be in play including: Patsy Rodenburg's *Circles of Energy*, Kevin Kuhlke's *Kata*, the Viewpoints as articulated by Anne Bogart and Tina Landau, as well as Keith Johnstone and Viola Spolin's improvisational acting games. Mindfulness exercises come from a variety of sources including Chogyam Trungpa's Shambhala Art Practices, Mindful Schools, Embody Lab's Reverend Angel Kyodo, and the HeartMath Institute.

You will be asked to experiment through individual, partnered, and group exercises and will then have the opportunity to apply skills gained from exercises to text and scenes. You will be invited to share your observations from class activities in dyads, small groups, and class-wide discussions. You will also be asked to keep and share (with me) a process journal of your experiences, learning goals, labor, peer assessments, evaluations of your progress, and reflections on a variety of readings/viewings to be explored outside of class time. Please plan to spend about 2-3 hours of additional time outside of class rehearsing, reading, researching, and responding - just as you would in any of your other classes.

I will occasionally offer short lectures in class. You will receive direct feedback on in-studio activities and written work that offers questions for reflection and encourages the refinement of your creative process. You are encouraged to incorporate my feedback as well as that of your peers (when appropriate). This is a grade-free zone (see below) and therefore we will collectively establish benchmarks to determine the amount of effort required to successfully complete the course. Toward the end of the term, you will have the opportunity to reflect on your progress and communicate the grade you believe should be recorded on your transcript. This grade should consider the intersection of the community benchmarks, feedback

from your peers, as well as your personal circumstances, goals, and individual growth throughout the course.

## Text & Materials

### Required Texts

- You will be working on a scene in class. You will be required to have a copy of the play from which the scene originates.
- All other required reading and viewing selections will be provided in class and online throughout the course.

### Required Materials

- Process Journal - You may use either our learning platform's ePortfolio feature or purchase an analog journal. Whatever you choose to use, plan to bring it with you to class as there will be opportunities for doodling and reflection while in the studio. Research shows that handwritten notes can [be more effective](#) for deep learning than taking notes electronically, but all modes of note-taking are welcome. You will be asked to do some drawing and mapping as well, so please take this into consideration when determining how you wish to record your process.
- Various simple props and costume elements as necessitated by exercises and scene work.
- Rehearsal Attire - Plan to dress appropriately for the studio – clothing that allows for fluid movement and that can be worn to work on the floor will allow you to participate fully. You will often be asked to work barefoot or in jazz/ballet shoes. (If this is a problem, please speak with me outside of the studio so that we can accommodate your needs while respecting those of the ensemble.) Because of the exploratory nature (both personal and physical) of the lab, as well as for safety reasons, students are discouraged from wearing jewelry and other personal adornments. Plan to wear hair secured in such a way that it allows for a full view of your face and does not require fixing during exercises.

**Recommended Texts** - These texts are not required for the course, but may be useful to you as you build your theoretical and praxis-based library as a theatremaker.

- *The Viewpoints Book* by Anne Bogart and Tina Landau
- *The Acrobat of the Heart* by Stephen Wangh
- *The Body Speaks* by Lorna Marshall and Yoshi Oida
- *Essential Acting: A Practical Handbook for Actors, Teachers, and Directors* by Brigid Panet
- *The Second Circle: How to Use Positive Energy for Success in Every Situation* by Patsy Rodenburg
- *Impro: Improvisation and Theatre* by Keith Johnstone
- *Mindset: the New Psychology of Success* by Carol Dweck, PhD
- *Daring Greatly* by Brené Brown
- *Black Acting Methods: Critical Approaches* by Sharrell D. Lockett with Tia M. Shaffer

## Major Assignments and Benchmark Activities

- Daily Praxis - Preparation for and engagement with classroom activities and discussions
- Process Journal - Reflections on readings, viewings, and personal experiences and growth
- Lineage Letter - An exploration of key moments and major influences impacting your artistic practice
- Scene Analysis - Beats and Units
- Character Biography - a detailed biography of your character from your chosen scene. The biographical information should be culled from information given in the play as well as the actor's imagination, and based on the exercises done in class and at home.
- Scene Presentation
- Final Reflection Paper - A reflection on your work, summarizing your learning, and assessing the progress you have made toward the learning outcomes and your own personal goals.

## COURSE AGREEMENTS

### Towards an Anti-racist Praxis: Cultivating an Inclusive and Equitable Container for Creativity and Learning

Theatre is a three-dimensional, holistic (whole body/mind/heart) experience and for this reason can be incredibly fun, uncomfortably awkward, deeply charged, emotionally messy, and transcendently joyous - in other words, all the things. This means it requires a great deal of mindfulness, care, and internal discipline. While I encourage us to enjoy the pursuit of this deep play, we will also need to build a container that builds trust and supports the rigor of our work. Together we create that container by agreeing to the following intentions:

- Best effort
- A supportive and honest atmosphere
- Heightened awareness
- Dedication to being fully present
- Full participation
- Accountability without excuses or denial
- Respect for self, others, and the learning environment
- Offering compassion and grace to yourself and others
- Speaking in draft and taking responsibility for revising (Nicole Brewer)

These intentions are not rules. They are aspirational agreements that are upheld by all members of the community in order to enhance the work of the community. They are also adaptable. We will discuss and edit this list of provisional intentions, coming to a consensual agreement about what you and your classmates need to allow you to enter the space and work with courage. Remember that courage doesn't mean not being afraid, but rather experiencing fear and moving forward anyway.

We each bring ourselves – our bodies, our movements, and our different ways of knowing - into the shared learning space of the creative studio. The way we move, think, and create has in large part been shaped by our experiences, our bodily proclivities (not innate but learned), our physical and intellectual training, and our personal, cultural, and familial histories. Dance scholar Jill Green affirms “that there is

no ideal body type, alignment or correct way to be in our bodies. We are taught how to live in our bodies; therefore, our bodies are not the same.” My fundamental goal is to create an inclusive space where all persons are respected and recognized for how they move, how they think, and what they bring to the class. A space where we can all have a voice, create and speak freely, respectfully disagree, acknowledge mistakes, and constructively learn from one another. No space is neutral, no bodies are neutral, no creative process or aesthetic is universal, and bodily experience is not value-free. (adapted from Shawn Womack, Colorado College)

Ideally, this class will be a unique experience – one that challenges you to move beyond your current understanding, not only of Theatre but also of who you are and of what you are capable. In order to learn in this lab, you will need to be open and willing to expand yourself intellectually, emotionally, and physically. Growth happens outside of our comfort zone but within our range of tolerance. Together we will aspire to the creation of a positive, trusting learning environment: one in which we are each emboldened to take manageable risks and embrace uncertainty, ambiguity, paradox, and meaningful failure.

### **Content Notice**

We will work to create a brave “human needs first” space. This means you are encouraged to take care of your human needs as well as those of your ensemble. We will work to develop and practice a consent-based culture where you can explore your personal boundaries, learn to communicate them regularly, and honor those of your ensemble.

This course includes rigorous physical activity, which by its very nature can include an element of physical risk. Students are encouraged to remain alert, listen deeply, and be aware of potential hazards when working individually or with others. If you ever feel any concern for your own or someone else’s safety and/or boundaries, you are encouraged to speak up immediately. We will be moving around quite a bit in this class; please keep your instructor and peers informed of any physical limitations and boundaries that may affect your participation. Have fun, but be careful and smart about safety.

Theatre is most often about conflict and often deals with material that includes controversial subjects (e.g. sexuality, racism, violence, etc.) Some texts use imagery, explore situations, and/or employ language that you may find offensive. If you have boundaries about engaging with such materials, you are welcome to speak with me about your concerns. Your boundaries will be respected and celebrated and there won’t be any punitive actions taken against you for articulating what you need.

### **Touch as a Pedagogical Tool and Bodily Agency** (adapted from Shawn Womack, Colorado College)

It is common in movement- and theatre-based pedagogies to use touch as a teaching tool and as a source of creative exploration. Touch can be a powerful means through which to learn and discover in a bodily-based practice such as theatre. That said, each of you has agency to make choices for your body. In fact, it’s your responsibility to do so. You have the option of whether or not to engage in physical contact in this course. I know that students have a vast array of experiences with touch and I honor the choices you make throughout the course to optimize your participation. I strive to be clear about how and why touch and physical contact are

used in each class. I am committed to creating a learning environment in which everyone can be engaged. Please know I am available to hear and respect your needs and concerns. In addition, the Wellness Resource Center is available for guidance and support in navigating personal boundaries.

### **Attendance**

This is an experiential course. Therefore, a commitment to in-studio participation is crucial to the accomplishment of your and the ensemble's learning outcomes. The work we will do is an interdependent endeavor and the absence and/or tardiness of one student affects us all. Furthermore, due to the ensemble nature of the course, it may not always be possible to make up missed in-class work. COMMUNICATION IS KEY. That said, I know that life happens. I will do my best to be flexible with you, acknowledging that you are an adult learner. If you are absent, please:

1. communicate your absence. If you know in advance that you will be unable to attend a class, please inform me as soon as possible.
2. watch the class recording so that you can stay up-to-date with the content covered and ensure that you don't miss any important discussions or demonstrations.
3. reflect and respond to the recorded material. Generate a brief written or video response, sharing your thoughts and questions. Or schedule a meeting with me to discuss your reflections in more detail.

### **Accessibility**

Colorado College is committed to creating a learning environment that meets the needs of its diverse student body. If you anticipate or experience any disability-related barriers to learning in this course, please discuss your concerns and/or approved accommodation with me. I would like us to discuss ways to ensure your full participation in the course. Additionally, if you have not already done so, please connect with Accessibility Resources, the office responsible for coordinating accommodations and services for students with disabilities: 719-227-8285, Armstrong 219, [accessibilityresources@coloradocollege.edu](mailto:accessibilityresources@coloradocollege.edu).

### **Office Hours and E-mail Policy**

Please feel free to email me with questions and/or concerns throughout the semester. You are also encouraged to come to Office Hours Monday through Friday from 1-2 p.m. or to make personal appointments with me at any point in time to discuss studio work, receive personalized attention and support, and/or discuss whatever is on your mind. The most effective way to contact me is via email at [gbauer2023@coloradocollege.edu](mailto:gbauer2023@coloradocollege.edu). If seeking a virtual Zoom appointment or time outside of Office Hours, please suggest a few options for possible meeting times. In general, I will respond to you within 24 hours or by the end of the next business day. Please note that if you email me over the weekend, I may not respond to you until the following Monday, unless it is an emergency.

### **GRADING PHILOSOPHY**

(adapted from Ashleigh Reade, Boston University, and Jeremy Sortore, University of Michigan)

This course is a grade-free learning environment. More information is available here: [\(Un\)Grading Philosophy & FAQ](#).

Together, we will establish benchmarks reflective of the amount of labor required for varying degrees of learning in this class. At the end of the semester, you will reflect on your progress and communicate the grade you believe is appropriate for transcript purposes. Your grade should be a reflection of your labor in comparison to the community benchmarks, peer feedback, as well as your individual circumstances, goals, and personal growth.

Please note that assignments still have expectations and deadlines. I and your ensemble expect you to “show up” by coming to class every day and regularly completing all assignments. However, I know that we are all juggling various priorities and making strategic decisions. Rather than enforcing compliance, my role is to help you navigate your chosen workload and provide constructive feedback. Your success in this course ultimately rests in your hands, and I am here to mentor and support you along the way.

### **Community Benchmark Starting Points**

#### **Benchmark "A": Proficient Fluency ("Excellent")**

You have completed all major assignments and actively engaged with all reflective work. Your preparation for and engagement in class activities and discussions has been exemplary, consistently supporting the ensemble learning environment as an outstanding partner and colleague. Outside of class, you have dedicated substantial labor to fully understanding and embodying the course content, resulting in a high level of confidence in all the learning outcomes, including your own goals. Even when you couldn't attend class, you diligently reviewed the recordings, reflected on the content, and prepared accordingly. Your understanding and embodiment of the material are strong enough that you can independently incorporate these processes into your own work as an artist and could effectively assist others in learning and practicing it.

#### **Benchmark "B": Solid Comprehension ("Good")**

You have completed all major assignments and actively engaged with most of the reflective work. Your preparation for and participation in class activities and discussions has been consistently active, contributing positively to the ensemble learning environment as a reliable partner and colleague. Outside of class, you have dedicated considerable labor to grasping the course content, resulting in a solid level of confidence in all the learning outcomes. You have no more than two un-reviewed absences. While you comprehend and embody the material well, you may not feel completely confident in independently incorporating these processes into your own work as an artist or in teaching it to others.

#### **Benchmark "C": Working Knowledge ("Fair")**

You completed all major assignments and engaged with at least 70% of the reflective work. You prepared for most classes and participated somewhat in class activities and discussions. You may not have contributed to the ensemble learning environment, but you did not undermine it through absence, inattention, or lack of preparation. You devoted some labor outside of class to mastering the content and feel somewhat confident with most (or confident with only some) of the course learning outcomes. You have no more than four un-reviewed absences. You understand and can embody at least 70% of the



material. You are likely not confident in independently using these processes in your own work as an artist or in teaching it to someone else.

#### **Benchmark "D": The Struggle is Real ("Poor")**

You may have missed one major assignment or neglected a significant portion of the reflective work. Your preparation for and engagement in class activities and discussions has been minimal, but you have not disrupted the ensemble learning environment. Outside of class, you have invested little labor in mastering the content. You may have more than four un-reviewed absences.

#### **Benchmark "E": This Just Wasn't the Semester ("Fail")**

You may have missed multiple major assignments and/or neglected the majority of the reflective work. Perhaps you undermined the ensemble through absence, lack of preparation, or inattention. You have invested little to no labor in mastering the content and therefore would need to retake the course in order to learn the material and/or succeed in more advanced work.

### **Thoughts on Benchmark Activities and Major Assignments**

#### **Daily Praxis – 45%**

- **Cleanliness of Space** – To respect the space, we must keep the studio and any other spaces we use clean. At the end of each class, it is your (and your ensemble's) responsibility to securely stow all items and return the space to a state of cleanliness. If you enter the studio and items are cluttering the space, it is your responsibility to clear them. Please do not enter the studio with anything other than water, your journal/computer (if needed), writing implements (if needed), and any assignments and/or materials due that day. Small bags, books, shoes, and additional clothing should be neatly stored outside of view.
- **Punctuality and Early Departures** - Class will begin and end on time. Punctuality and presence in a collaborative art form are essential as they demonstrate respect for your colleagues. Tardiness and early departures from class are disruptive to the learning environment and alter the group dynamic. Plan on arriving at the studio early enough that you are ready to work at the time when class is scheduled to begin. There is a saying in the theatre, "If you are 15 minutes early, you are on time. If you are on time, you are late." Please take a moment to consider why this statement is so prevalent in theatre-making.
- **Preparedness** - Being prepared to work is essential to achieving student learning outcomes. You will often be asked to bring items with you to class, to rehearse outside of studio hours, and to read in preparation for class discussions and activities. A lack of preparedness not only keeps you from benefiting from activities, but also negatively impacts your ensemble.
- **Participation** - In order to achieve the learning outcomes of this course, you will benefit from being open and willing to commit fully both within and outside of the studio. This includes participation in exercises and discussions, timely completion of reading and viewing assignments and journal responses, as well as incorporating critique and feedback from me, yourself, and sometimes your peers. It also includes being ready to work at all times. Observation is a key means of working and learning in the Performing Arts. If you are not speaking or performing, you are still working by cultivating your ability to notice. Your attention supports the ensemble of performers. You are expected to be actively

supportive and cultivate a state of readiness. Everything that you do is part of the Work. This perhaps, above all else, requires the most inner and outer discipline. Be ever mindful and alert.

- **General Decorum** - The studio is an extra-ordinary space, please aspire to treat it as such. This means refraining from the use of cell phones and laptops unless they are required for an assignment or reflection activity. If you must take a call during a class, please let us know in advance and then step outside to speak. Limit consumption of food, gum, and beverages to our breaks or step outside if you have an immediate need. Try to avoid chatter, interruptions, and coming and going so as not to distract from our work. There is value in transitioning in silence from your daily experiences prior to class to the attentive presence requested in class. Allowing social customs to fall away while in the space allows us all to be more observant, more reflective, and more intentional in our work together.

### **Process Journal - 20%**

Writing prompts in response to readings, viewings, and activities will be given regularly, but when they are not, you are still encouraged to make entries tracking your artistic process and experience within and outside of the studio. It may be particularly useful to keep track of your Daily Praxis - assigning some kind of value to your labor for the day. Analog journal entries can be photographed and uploaded to Canvas. Please be sure that your writing is legible. If it is not, I ask that you type your entries. These journals are a record of your artistic process and will be critical in the writing of your Final Reflection Paper and in your own self-assessment. While I will always read your work to see how you are engaging with the prompt, I may comment only sparingly. If you want feedback on a specific entry in your process journal, please let me know and I will happily respond.

### **Lineage Letter - 5%**

You will be asked to think deeply about key moments in your life that have led to taking this class as well as important influences in your life. These moments might include the first time you were on stage or the first show you saw. Or, they might include moments when you failed and picked yourself back up, knowing that you were more interested in learning than worried about appearing “dumb”. Only you know what moments in your life have led you here. Similarly, what and/or who has influenced you as an artist? Your grandmother? Beyonce? Hootenannies after a cookout? The memory of your ancestors? Write a letter to someone in your lineage about your artistic journey. **DUE Monday, September 4 at 8 PM**

### **Scene Analysis - 5%**

You will be given an opportunity to work on a scene with a partner. A selection of scenes will be provided for you to choose from. You will need to read the play at least twice. You will then break down your scene into French Scenes and Units with your scene partner/s. **DUE Thursday, September 14 at 8 PM**

### **Character Biography - 5%**

You will be asked to create a detailed biography of the character from your scene. The biography should be culled from information given in the play as well as your own imagination. The work will be a collection of information derived from in-studio exercises and independent practice assignments. **DUE Tuesday, September 19 at 8 PM**

### **Scene Presentation - 10%**

You will be given an opportunity to apply what you have been learning in class and in assigned readings to a presentation of your selected scene. You will receive feedback on your memorization, improvements from the first to the last performance, direct application of exercises to the scene, ability to communicate to an audience, and your commitment to your assigned acting partner. Scenes generally require 10 hours of rehearsal outside of class to be scheduled with your scene partner. You will be coached at least once in class before your final presentation. **DUE in the Afternoon Session: Tuesday, September 19.**

### **Final Reflection Paper - 10%**

The primary purpose of this paper is to benefit *you* by allowing you to reflect upon and articulate your experiences and learning during the semester. This will help you create the rationale for the grade you are assigning yourself. **DUE Wednesday, September 20 at 5 PM**

**Final Grade Conferences** - We will set a 20-minute meeting where we can discuss the final grade you are assigning yourself.

### **Assigned/Written Work Policies:**

Please plan to type the papers you turn in. Since the point of these papers is to clearly convey your thinking to your reader, take the time to proofread your work so that it is free of spelling, grammatical, and typographical errors. There is a wonderful writing center available for you on campus – use it. (See below for more information). For your own protection, keep copies of everything you turn in.

### **Late Assignments:**

Whenever possible, let me know in advance if you need to reschedule an in-class performance assignment. These can be very difficult to move without disrupting the entire course calendar, so in general, they must be completed on the assigned day and/or we may need to consider an alternate assignment.

If you need additional time to complete other types of assignments, please speak with me. I'm happy to help you by adjusting due dates slightly if this will help you manage your workload. That said, I don't want you to have to do any busy work, and putting off assignments for too long not only makes the work itself less useful to you, it also may impact your ability to keep up with the whole course.

### **ESSENTIAL QUESTIONS**

- What is Art? What is not Art? How do you know the difference?
- What is Theatre? What is not Theatre? How do you know the difference?
- What does what we are doing in class have to do with theatre and/or performance? How might I apply it?
- What are the elements of theatrical performance?
- What is the value of artistic discipline?
- What tools does a performer have?
- What is the work of a performer? And where else does it manifest?
- What does it mean to be a leader in the Arts?
- What am I noticing?

- Who am I and how am I changing?
- How can I apply what I am learning here to my life outside of the studio?
- What do I want to get out of this lab? And how is this changing as my learning deepens?

## COURSE SCHEDULE

*This course is being designed in response to you and your needs. Therefore EXPECT course schedule TO CHANGE as we meet the collective moment. All changes will be discussed in class and posted online.*

DUE - generally no later than 8 PM on Canvas

ASSIGNMENTS

**NOTE that there are afternoon sessions from 2-4 during Weeks 1, 2, and 3 and from 4-6 during Week 4.**

*Please note these in your calendar immediately. If you are not available during these times, please let me know as soon as possible so that we can see if there is another afternoon time that will work for all students.*

Class #1 Mon., Aug. 28	<p>Studio Practice: Hopes, Joys, and Fears</p> <p>Discussion: Introductions, course agreements, community aspirations, and grading policy.</p> <p>Discussion &amp; Studio Practice: Mindfulness and Resource-building</p> <p>Discussion &amp; Studio Practice: Consent and Boundaries</p> <p>Solo Practice: Read Syllabus, (Un)grading Policy, and reflect on benchmarks and community aspirations.</p> <p>Choose and Memorize One of the Assigned Texts</p> <p>Read: "The Creative Process" by James Baldwin</p> <p>OPTIONAL: Find a 2-3 minute video clip of a live, theatrical, or cinematic performance that inspires you; it should be something that makes you want to do theatre and is perhaps part of the reason why you are taking this course.</p> <p>If you plan to use an analog journal purchase one as soon as possible.</p> <p>DUE: Discussion Post (counts as Journal Assignment) - Syllabus, Community Aspirations, and Benchmarks response - 8 PM MONDAY, AUGUST 28</p> <p>DUE: <a href="#">Beliefs Survey</a> (counts as Journal Assignment: 5-10 minutes) - 8 PM MONDAY, AUGUST 28</p>
Class #2 Tues., Aug. 29:	<p>Discussion &amp; Studio Practice: Mindfulness and Resource-building</p> <p>Discussion: Benchmarks (Labor Reports and Peer Assessments)</p> <p>Discussion: Consensual Community Aspirations</p> <p>Studio Practice: Ensemble Building</p>
<b>Afternoon Session 1-3:</b>	<p>Discussion: What is Theatre?</p> <p>Studio Practice: Showing vs. Doing</p>
Solo Practice:	<p>Read: "The Truth about Ability and Accomplishment" - pp 67-81 and "Changing Mindsets: A Workshop" - pp 226-238 in <i>Mindset: The New Psychology of Success</i> and "Developing Talent through a Growth Mindset" by Carol Dweck and "How to Develop an Artistic Growth Mindset" by Christine Nishiyama</p> <p>DUE: - Journal</p>

- Reading Response - “The Truth About Ability and Accomplishment” - pp 67-81 and “Changing Mindsets: A Workshop” - pp 226-238 in *Mindset: The New Psychology of Success* and “Developing Talent through a Growth Mindset” by Carol Dweck and “How to Develop an Artistic Growth Mindset” by Christine Nishiyama
- Personal Response: What is Theatre?
- Studio Practice Response

**Class #3**

**Wed., Aug. 30:**

Studio Practice: Resource and Ensemble Building  
 Discussion: Talent, Failure, Growth Mindset  
 Studio Practice: States of Awareness: Time Zones and Circles of Energy  
 Studio Practice: Viewpoints - Space

**Solo Practice:**

View: “Patsy Rodenburg: The Second Circle” on YouTube  
 Read: “Presence, How is Presence Lost, and The Three Circles of Energy” - pp 3-24 in *The Second Circle*  
 View: Brené Brown TED Talk: “The Power of Vulnerability”  
 Begin work on Lineage Paper - What are your influences? Who are your ancestors?

**DUE IN CLASS: Memorized Text**

**DUE: Journal -**

- Viewing Response: Brene Brown TED Talk: “The Power of Vulnerability”
- Reading Response: “The Creative Process” by James Baldwin
- Viewing/Reading/Studio Practice Response: Circles of Awareness

**Class #4**

**Thur., Aug. 31**

**Solo Practice:**

Studio Practice: Resource and Ensemble Building  
 Studio Practice: Viewpoints  
 Find and watch “Inside the Actors’ Studio” Clip  
 Read: “An Open Letter to Critics and Media Writers” by Molly Goforth  
 Work on Lineage Paper - What are your influences? Who are your ancestors?

**Space Research: Spatial Relationship, Floor Pattern/Topography, Architecture**

**DUE: Journal -**

- Reading Response: “An Open Letter to Critics and Media Writers” by Molly Goforth
- Personal Response to “Inside the Actor’s Studio” Clip

**Class #5**

**Fri., Sept. 1**

Studio Practice: Resource and Ensemble Building  
 Mini-lecture: Three Essential Questions  
 Studio Practice: Aim, Obstacles, and Given Circumstances  
 Studio Practice: Viewpoints

Scene Partners Assigned

**Solo Practice:**

Work on Lineage Paper - What are your influences? Who are your ancestors?

Select a Scene from a list of plays with your scene partner/s

**DUE: Journal -**

- Space Research
- Set Learning Goals
- Labor Report/Peer Assessment

<p>Class #6 Mon., Sept. 4:  Solo Practice:</p>	<p>Mini-Lecture: A Map of Me Studio Practice: Aim, Obstacles, and Given Circumstances Studio Practice: Viewpoints Time Research: Kinesthetic Response, Tempo, Duration, Repetition DUE: Journal -</p> <ul style="list-style-type: none"> <li>• Personal Response: Studio Practices</li> <li>• A Map of Me</li> <li>• Lineage Paper</li> </ul>
<p>Class #7 Tues., Sept. 5: Afternoon Session 1-3: Solo Practice:</p>	<p>Studio Practice: Non-verbal Communication Studio Practice: Viewpoints Studio Practice: Viewpoints Read through selected play with scene partner/s DUE:</p> <ul style="list-style-type: none"> <li>• Scene Selection</li> <li>• Time Research: Kinesthetic Response, Tempo, Duration, Repetition</li> <li>• Journal: Personal Response: Studio Practices</li> </ul>
<p>Class #8 Wed., Sept. 6: Solo Practice:</p>	<p>Studio Practice: Imagery and Given Circumstances Read through selected play again with scene partner/s DUE:</p> <ul style="list-style-type: none"> <li>• Journal: Personal Response: Studio Practices</li> <li>• Storyline of Play with Partner/s</li> </ul>
<p>Class #9 Thur., Sept. 7 Solo Practice:</p>	<p>Studio Practice: Partnering and Mirroring Studio Practice: Flocking Select a personal object to bring to class on Friday, Sept. 8 Find a Story Corps Interview and create a short scripted monologue from Story Corps Interview; include picture of speaker Work with partner to create a timeline of the Scene/Play with scene partner/s DUE:</p> <ul style="list-style-type: none"> <li>• Journal: Personal Response: Studio Practices</li> </ul>
<p>Class #10 Fri., Sept. 8 Solo Practice:</p>	<p>Studio Practice: Working with Objects Studio Practice: Subtext Rehearse Scene with Partner/s (2 hours) DUE:</p> <ul style="list-style-type: none"> <li>• IN-CLASS: Personal Object</li> <li>• Journal: Personal Response: Studio Practices</li> <li>• Timeline of the Scene/Play with Scene Partner/s</li> <li>• Labor Report/Peer Assessment</li> <li>• Learning Goals Check-in</li> </ul>
<p>Class #11 Mon., Sept. 11:  Solo Practice:</p>	<p>Studio Practice: Working with Sources - textual Studio Practice: Memorization Techniques Mini-Lecture: Meeting the Play - the 5 W's - Who, What, Where, When, Why Work with partner/s to establish What and Where - What is the play about?</p>

Where does the play/scene take place?  
Begin memorizing your text  
DUE IN CLASS: Bring Story Corp script and picture of speaker  
DUE:

- List of Prompting Questions
- Journal: Personal Response: Studio Practices
- Journal: Rehearsal Report #1

Class #12  
Tues., Sept. 12:  
Studio Practice: Text as Container for Impulse  
Studio Practice: Partnering with Text  
Studio Practice: The Audience Creates the Story  
TBD

Afternoon  
Session 1-3:

Solo Practice: Create Character Map and Storyline  
Rehearse Scene with Partner/s (2 hours)  
DUE:

- Journal: Personal Response: Studio Practices
- What and Where - What is the play about? Where does the play/scene take place?

Class #13  
Wed., Sept. 13:  
Solo Practice: Studio Practice: Status  
Mini-Lecture and Studio Practice: French Scenes, Events, and Units  
Mini-Lecture: Physical Action and Images

Create Scene Break-down with Scene Partner/s  
DUE:

- Journal: Personal Response: Studio Practices
- List of Physical Actions
- List of Images
- Rehearsal Report #2

Class #14  
Thur., Sept. 14:  
Solo Practice: Studio Practice: Scene through Physical Action  
Studio Practice: Improvised Scenes

Re-write the scene in your own words.  
Rehearse Scene with Partner/s (2 hours)  
Create Lists of Physical Action and Images  
DUE:

- Journal: Personal Response: Studio Practices
- Who - Character Map
- Character's Storyline and Backstory
- Scene Analysis at 8 PM

Class #15  
Fri., Sept. 15:  
Solo Practice: Mini-Lecture: Narrative, Thematic, and Personal Lines  
Open Rehearsals

Rehearse Scene with Partner/s (2 hours)  
DUE:

- Journal: Personal Response: Studio Practices
- Scene re-written in your own words
- Labor Report/Peer Assessment
- Rehearsal Report #3

Class #16 Studio Practice: Character Work  
Mon., Sept. 18: Mini-Lecture: Aspects of Self: Material, Social, and Spiritual/Character Analysis  
Solo Practice: Rehearse Scene with Partner/s (2 hours)  
DUE:  

- Line Analysis
- Character Needs and Obstacles
- Character Tactics
- Rehearsal Report #4

Class #17 Rehearse Scenes  
Tues., Sept. 19: **Present Scene Publically**  
Afternoon Session 4-6  
Solo Practice: Work on Final Reflection Paper  
DUE:  

- Character Biography at 8 PM
- Rehearsal and Scene Presentation Report #5
- Peer Assessment

Class #18 Studio Practice: Course Evaluation and Appreciations  
Wed., Sept. 20: Individual Meetings for Grade Discussion  
Solo Practice: DUE:  

- Final Reflection Paper at 5 PM

## STUDENT RESOURCES

<https://www.coloradocollege.edu/lifeatcc/support/>

ALL student resources can be found at the the link above, or by clicking on the individual links below:

- [Mental Health Resources](#)
- [Sexual Assault, Stalking, and Intimate Partner Violence Resources](#)
- [Health Resources](#)
- [Financial and Social Service Resources](#)
- [Academic and Career Development Resources](#)
- [CC Community and Student Organizations](#)
- [International Students](#)
- [Community Standards/Title IX/Anti-Discrimination](#)
- [Campus Safety](#)