

**Coffeyville Community College**

**#THTR-162**

**COURSE SYLLABUS**

**FOR**

**WORKSHOP IN THEATRE DESIGN**

**Mark Frank**

**Instructor**

**COURSE NUMBER:** THTR-162 **COURSE TITLE:** Workshop in Theatre Design

**CREDIT HOURS:** 3

**INSTRUCTOR:** Mark Frank

**OFFICE LOCATION:** 170 Arts and Sciences Building

**OFFICE HOURS:** See posted schedule

**OFFICE PHONE:** (620) 251-7700 ext. 2145

**PREREQUISITE(S):** None

**REQUIRED TEXT  
AND MATERIALS:**

*Stages of Drama*, 4<sup>th</sup> edition.  
*Theatrical Design and Production*. 4<sup>th</sup> edition

**COURSE  
DESCRIPTION:**

This course offers practical experience in areas of play production other than directing, acting and construction. Areas are properties, publicity, makeup, costuming and house management.

**EXPECTED LEARNER  
OUTCOMES:**

1. Recognize the more important characteristics of good acting.
2. Understand theatre vocabulary.
3. Determine the physical life of a character.
4. Identify the use of action as the foundation of inner technique.
5. Understand relaxation techniques and purposes.
6. Understand concentration as a tool to control the attention of an audience.
7. Discuss the technique of observation.
8. Determine how to reveal the significance of a characters action.
9. Identify controlled emotional reactions.
10. Recognize and use total circumstances of a play.
11. Determine the creation of a complete, well-rounded character.
12. Understand a character's relation to the whole.
13. Identify elements for effective interpretation.
14. Understand dramatists means of effective dialogue.
15. Develop useful principles for auditioning.
16. Recognize the purposes and functions of rehearsal.

## **LEARNING TASKS & ACTIVITIES:**

### **SECTION I PRODUCTION CREW PERSONNEL**

#### **DESCRIBE THE DUTIES OF THE STAGE MANAGER**

1. Relate the details to be coordinated to weld a production together (application).
2. Explain the notices given to the cast and crew beginning one-half hour before curtain time (comprehension).
3. Identify duties during performance (knowledge).
4. Describe the curtain call responsibilities (knowledge).

#### **UNDERSTAND COSTUME/COSTUMER RESPONSIBILITIES**

5. Name the functions of good costume (knowledge).
6. Explain the three classifications of stage costumes (comprehension).
7. Describe methods of costume acquisition (knowledge).
8. Relate important factors to be considered when selecting costumes (application).
9. Identify elements that determine the size of a costume crew (analysis).

#### **UNDERSTAND THE USE OF MAKEUP AS A DEVICE TO ENHANCE PERFORMANCE**

10. Explain the purposes of makeup (evaluation).
11. Describe the dramatic functions of makeup (knowledge).
12. Relate basic principles that govern makeup use (application).
13. Point out responsibilities of a makeup crew (analysis).

#### **RECOGNIZE THE PURPOSES OF PLAY PROGRAMS**

14. Describe the three to five areas of program content (knowledge).
15. Explain preparation of program material (comprehension).
16. Identify purposes and types of program advertising (analysis).
17. State the responsibilities of a program crew (knowledge).

#### **EXPLAIN THE ROLE OF STAGE PROPERTIES**

18. Describe the four categories of props (knowledge).
19. Define a prop plot (knowledge).
20. Explain what is meant by spiked (comprehension).
21. Distinguish set props from hand props (analysis).
22. Identify four sources of set props (knowledge).

23. Justify the number of people needed for a prop crew (evaluation).

#### DEVELOP CRITERIA FOR EFFECTIVE PUBLICITY

24. Identify methods of increasing interest in a production (analysis).
25. Name publicity releases so that there is a steady build in interest (knowledge).
26. Explain the form and content of posters (comprehension).
27. Describe the function of flyers (knowledge).
28. Relate the responsibilities of a publicity chief/crew (application).

#### DESCRIBE THE PURPOSES AND TYPES OF SOUND EFFECTS

29. Distinguish between effects handled well and those badly handled (comprehension).
30. Relate how placement of loudspeakers can affect sound (application).
31. Compare canned sound to live sound (evaluation).
32. Describe several devices that may be constructed to simulate actual sounds (knowledge).
33. Explain situations in which a sound crew may or may not be required (synthesis).

#### UNDERSTAND THE POSITION OF A HOUSE MANAGER

34. Name the functions of the house manager (knowledge).
35. Describe the positions that report to a house manager (knowledge).

### SECTION II OTHER VARIOUS POSITIONS/CREW REQUIRED

#### UNDERSTAND ADDITIONAL PERSONNEL REQUIRED FOR THE AVERAGE PRODUCTION

36. Identify the duties of assistant stage manager (knowledge).
37. State the technical directors supervisory responsibilities (knowledge).
38. Name the crew responsible for the construction of all scenery and props (knowledge).
39. Describe the crew responsible for touching up scenery and props once they have been assembled (knowledge).
40. Relate how and by whom scenery is shifted (application).
41. Describe the duties of a lighting crew (knowledge).
42. Distinguish the characteristics of a good ticket crew (comprehension and analysis).

### SECTION III PLAY PRODUCTION

#### RECOGNIZE AND UTILIZE KNOWLEDGE IN PRODUCTION APPLICATION

43. Demonstrate a knowledge of the considerations that condition theatre production (application).

- 44. Show various parts of the stage and all conventional equipment required (application).
- 45. Diagram the various backstage departments necessary to mount a stage production (analysis).
- 46. Produce a typical printed program for a play to be presented (application).
- 47. Prepare a variety of plots: costume, property, sound, makeup, and lighting (application).

**ASSESSMENT OF  
OUTCOMES:**

The grading scale for this course will be A(100-94%), B(93-84%), C(83-70%), D(69-60%), and F(59-0%). Incompletes may be given only if agreed upon by the student and the instructor (see college catalog).

The student's percentage (and subsequent grade) will be determined by the number of points earned divided by the total points possible. The later will be based on the following activities (approximate percentages used):

- 1. Quizzes ..... 25%
- 2. Mid-term exam ..... 15%
- 3. Attendance/participation/analysis ..... 50%
- 4. Final exam ..... 10%

Students are expected to report to class in the theatre and to remain for the scheduled time period; to wear appropriate clothing; and to complete all assigned tasks within the stated deadlines.

**ATTENDANCE  
POLICY:**

Students are expected to be on time and attend all classes. In the world of work, employees are expected to be at work every day on time—students should put forth the same effort.

Absences resulting from participation in college sponsored activities, serious illness or death in the family are excused **if** prior notification is given by the student. The result of an excused absence is the opportunity for the student to make-up missed work.

Class periods and assignments that are missed without prior arrangements with the instructor may not be made-up unless unusual circumstances prevail and at the instructor's prerogative. (10 points will be deducted for each absence.)

**COURSE  
SCHEDULE:**

**Week 1**  
Introduction/Syllabus  
Chapters 1, 2, 3, 4, 5, 6  
Quiz #1 100 points

**Week 2**

Scene Design

Chapters 7, 8, 9, 10, 20, 21, 22

Quiz #2 100 points

**Week 3**

Stage Properties

Chapter 11

Quiz #3 100 points

**Week 4**

Light Design

Chapters 12, 13, 14, 15

Quiz #4 100 points

**Week 5**

Costume Design

Chapters 16, 17

Quiz #5 100 points

**Week 6**

Make-Up

Chapter 18

Quiz #6 10 points

**Week 7**

Sound Design

Chapter 19

Quiz #7 100 points

**Week 8**

Musical *Bat Boy*

**Week 9**

Midterm Test 200 points

**Week 10**

Read *Oedipus Rex*

Designs Due 100 points

Quiz #8 100 points

**Week 11**

Read *Twelfth Night*

Designs Due 100 points

Quiz #9 100 points

**Week 12**

Read *Cat on a Hot Tin Roof*

Designs Due 100 points

Quiz #10 100 points

**Week 13**

Read *The Cherry Orchard*

Designs Due 100 points

Quiz #11 100 points

**Week 14**

Read *Close Encounter of the Third Grade*

Designs Due 100 points

Quiz #12 100 points

**Week 15**

Read: *Angels in America*

Designs Due 100 points

Quiz #13 100 points

**Week 16**

Free Week

Work on Final Design/Play

Set/Lights/Props/Make-Up/Costumes/Sound

800 points

**POINTS:**

13 Quizzes @ 100 points .....	1300
Midterm Test .....	200
6 Designs @ 100 points .....	600
Final Design .....	800
Attendance .....	100
<b>Total Possible .....</b>	<b>3000</b>

## COMPETENCIES:

### UNIT I PRELIMINARIES

#### RECOGNIZE THE MORE IMPORTANT CHARACTERISTICS OF GOOD ACTING

1. List five characteristics of good acting. (Knowledge)
2. State the two "t's" that are essential qualities of a successful actor. (Knowledge)
3. Identify six areas of actor training. (Analysis)
4. Explain acting's self-exploration. (Comprehension)

#### UNDERSTAND THEATRE VOCABULARY

5. Identify basic stage directions. (Knowledge)
6. Label stage areas. (Knowledge)
7. Demonstrate eight body positions for stage. (Application)
8. Identify actors' positions in relation to one another and four basic stage movements. (Application)
9. Describe several terms that relate to properties, lines and dialogue. (Knowledge)

### UNIT II THE ACTOR ALONE

#### DETERMINE THE PHYSICAL LIFE OF A CHARACTER

10. Identify and explain the four "w's" for which an actor must find specific answers. (Knowledge and Synthesis)
11. Explain the meaning of "believing your actions." (Comprehension)
12. Use improvisation to develop a character. (Application)

#### IDENTIFY THE USE OF ACTION AS THE FOUNDATION OF INNER TECHNIQUE

13. Explain how "why" provides a reason for physical action. (Comprehension)
14. Define "intention" as it relates to an actor's physical and mental being. (Knowledge)
15. Give the purpose of an "obstacle." (Comprehension)
16. Describe "transactions." (Knowledge)

#### UNDERSTAND RELAXATION TECHNIQUES AND PURPOSES

17. Describe the actor's need to learn elements of relaxation. (Knowledge)
18. Relate two objectives of body training. (Application)
19. Explain "social inhibitions." (Comprehension)
20. Demonstrate several exercises that reduce tension. (Application)

### UNDERSTAND CONCENTRATION AS A TOOL TO CONTROL THE ATTENTION OF AN AUDIENCE

21. Relate the carrying out of physical or psychological actions as they contribute to concentration. (Analysis)
22. Define "character connection." (Knowledge)
23. Describe "interinfluence." (Knowledge)

### DISCUSS THE TECHNIQUE OF OBSERVATION

24. Explain how observation is both intellectual and sensory. (Comprehension)
25. Explain how observation can help understanding. (Synthesis)
26. Use an exercise that develops a technique of observation. (Application)
27. Relate how observing people, plants, situations, animals, and inanimate objects help create a character. (Application)
28. Describe feeling as it is developed through association. (Knowledge)

### DETERMINE HOW TO REVEAL THE SIGNIFICANCE OF A CHARACTERS ACTION

29. Tell of the necessity of an actor to relate to his costume; scenery; properties. (Synthesis)
30. Prepare an exercise that relates to an object(s). (Application)
31. Demonstrate a sequence of actions that will make it necessary to relate to objects. (Application)
32. Explain "playing off of another actor." (Comprehension)
33. Define external stimuli. (Knowledge)

### IDENTIFY CONTROLLED EMOTIONAL REACTIONS

34. Define internal stimuli. (Knowledge)
35. List & explain the steps of physical action memory. (Knowledge & Comprehension)
36. Describe the image technique. (Knowledge)
37. Point out the three stages of inner technique. (Analysis)

## UNIT III THE ACTOR AND THE PLAY

### RECOGNIZE AND USE TOTAL CIRCUMSTANCES OF A PLAY

38. Identify methods of discovering the dramatist's concept of the character. (Analysis)
39. Explain a motivating force. (Comprehension)
40. Identify sources for discovering a character's motivating force. (Knowledge)
41. Use a role from a one-act or full-length play to predict that character's motivating desire. (Application)

#### DETERMINE THE CREATION OF A COMPLETE, WELL-ROUNDED CHARACTER

42. Relate the actor's basic responsibility in preparing a role. (Application)
43. Define "units of action." (Knowledge)
44. Explain the "through-line" that guides an actor's performance. (Comprehension)
45. Select externals that will help you believe the motivating desire. (Analysis)
46. Relate the steps in developing a character. (Application and Synthesis)

#### UNDERSTAND A CHARACTER'S RELATION TO THE WHOLE

47. Describe how one finds the dramatist's basic meaning. (Knowledge)
48. Explain the dual personality of the actor. (Comprehension)
49. Distinguish between representational and presentational theatre. (Analysis and Comprehension)
50. Prepare a list of a character's traits that are important to the total meaning. (Application)

#### IDENTIFY ELEMENTS FOR EFFECTIVE INTERPRETATION

51. Name five objectives of voice training. (Knowledge)
52. Identify three areas speech training should improve. (Knowledge)
53. Explain how an actor finds the undermeaning of the lines. (Comprehension)
54. Discover several subtexts for the same line. (Application)
55. Explain verbal action. (Comprehension)
56. Identify the difference between content and form of lines. (Analysis & Knowledge)

#### UNDERSTAND DRAMATISTS MEANS OF EFFECTIVE DIALOGUE

57. Describe reasons for an actor to know what the words he is speaking mean. (Knowledge)
58. Explain looking forward and looking backward as it relates to dialogue. (Comprehension)
59. Distinguish between literal and figurative images. (Analysis)
60. Discover examples of imagery in a role. (Application)

#### UNIT IV THE ACTOR AND THE PRODUCTION

##### DEVELOP USEFUL PRINCIPLES FOR AUDITIONING

61. Give the purpose of auditions. (Comprehension)
62. Identify three to five helpful suggestions to remember while preparing for an audition. (Knowledge)
63. Prepare a sample résumé. (Application)
64. Describe several types of auditions. (Knowledge)

RECOGNIZE THE PURPOSES AND FUNCTIONS OF REHEARSAL
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65. Identify and explain five principal phases that make up the rehearsal process. (Knowledge and Comprehension)
66. State the director's responsibilities of rehearsal. (Knowledge)
67. Explain the actor's duties during rehearsal. (Comprehension)
68. Explain why an actor must learn to handle criticism. (Evaluation)

**This syllabus is subject to revision with prior notification to the student by the instructor.**