

Sul Ross State University
Department of Fine Arts and Communication

Introduction to Theatre 1310 Section 003
Fall 2015
TR 12:30-1:45
BAB 304

Liz Coronado Castillo

Office: Ferguson Hall 107

Telephone: 837-8843

Office Hours M,W, F 2:00-3:00 or by arrangement

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Requirements: No textbook is required however, you may need to purchase supplies for your design project.

Program Learning Outcomes

The graduating student will demonstrate:

1. Knowledge of eras and contributions made throughout Theatre History.
2. Describe the theatre process and compose a functional definition for the event.
3. Name the basic roles and responsibilities of the playwright, director, actor, and designers in the theatre production.
4. Have a basic understanding of the difference between tragedy, comedy, melodrama, farce, epic, and absurdist theatre.
5. Identify a variety of theatre spaces.
6. Know the names and works associated with key figures in the theatre.

Additionally the graduating student with a concentration in Acting/Directing will demonstrate:

7. The ability to express themselves creatively with actors and technicians in mounting a laboratory theatrical production.
8. The ability to work creatively with actors and technicians in mounting a laboratory theatrical production.
9. The ability to apply standard requirements to all aspects of technician production.

Additionally the graduating students with a concentration in technical/design will demonstrate:

10. The ability to apply all approaches to theatrical design and rendering of the design.
11. The ability to address all technical aspects of a theatrical production.

What will I be doing in this class?

- You will discover and discuss aspects of reading a play.

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- You will discover and discuss aspects of seeing a play.
- You will identify and define the practitioners in a theatrical production.
- You will identify and define the various genres of plays.
- You will define theatre terms and apply them in discussion.
- You will read and view a variety of plays, and discuss and critique them applying concepts presented in class. **Attendance at a Sul Ross Theatre production followed by a written analysis is mandatory!**

The play analysis must be 2 to 3 pages in length, double spaced, 12 point font, MLA style.

Analyze: To examine critically, so as to bring out the essential elements or give the essence of: to analyze a poem. Proper theatre vocabulary, as well as proper grammar is required in order to achieve a good grade.

- You will research different aspects of theatre and discuss in class.
- You will participate in a minimum of one scene and one monologue.
- You will use your creative skills to work on design projects and write theatrical pieces.

What happens if I am absent or late?

This is a participation class, so it is very important to be at every class and arrive on time. Because there is not a textbook required quiz and test material will come from class lectures and student presentations. **It is highly unlikely that you will do well in this class if you do not attend.**

Attendance: Students will be dropped with an “F” if they reach a total of 9 absences. Please refer to the online catalog for further information.

<http://www.sulross.edu/docs/admissions/catalog-2010-2012-07.pdf>

Availability of Instructor: I enjoy speaking with students and am available most of the day. You may drop by my office or make an appointment to go over any ideas or ask any questions you may have.

Plagiarism: Plagiarism is the act of claiming another’s words or ideas as your own. Any instance of plagiarism will be dealt with according to the policies outlined in the SRSU Student Handbook.

Special Needs: It is Sul Ross State University policy to provide reasonable accommodations to students with disabilities. If you would like to request such accommodations because of a physical, mental, or learning disability visit Counseling and Accessibilities, FH 112, 432-837-8203. Please bring written notification to instructor.

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This course will observe the university's guidelines for avoiding sexual harassment. However, because theatre imitates life and because sexuality is a part of life, some material in this course may deal with sexual behaviors, situations, or language. People offended by such subject matter may not want to take this course.

Grading Breakdown: 1,500

Design Project	150
Monologue (Acting)	200
Monologue (Playwriting)	100
Play Analysis	350
Scene	250
Quizzes:	25
Mid-Term	125
Final Project:	300

Late work will NOT be accepted. Presentations must be given on the day they are assigned.
Turn off your cell phone; you cannot possibly be that popular!

***I reserve the right to make changes
to the syllabus as needed.***

Tentative Schedule

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January 20

Discuss syllabus; Introduction Activity

Jan. 22, 27, 29, Feb. 3

Genres of Plays

Styles of Plays

Theatre throughout History

Feb. 5, 10, 12, 17

How to Read a Play

Read *Antigone*

Read *A Doll's House*

Feb. 19, 24, 26, March 3, 5, KACTF

Dramatic Structure

Watch *Moises: A Modern-Day Tragedy*

Playwriting/Playwrights

March 10, 12

Production Staff

Design

March 12

Mid-Term

March 16-20

Spring Break (Have fun and be safe.)

March 24, 26,

Pick A Partner for Scene Work

How to Watch a Play

How to Write a Critique

March 31, April 2, 7, 9, 14, 16

Directing

Acting

Improvisation

Characterization

Monologue Work

April 21, 23, 28, 30, May 5

Scene Work

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2014 ☆ 2015

THEATRE SEASON

MOISES: A Modern-Day Tragedy
 World Premiere

Written by Liz Coronado Castillo
 Directed by Dona Roman

World premiere of Liz Coronado Castillo's new play. Moises is silently fighting against what he fears is happening to him. Appearances are important, and by all appearances, he lives the perfect life: a border patrol agent with the perfect house, great friends, and Esperanza, his loving wife. However, all is not what it seems. Moises: A Modern-Day Tragedy faces the hard-hitting issues surrounding culture, and the stigma of mental illness amongst Latinos.

October 10-19, 2014 Studio Theatre

MICRO-CINEMA

OUR NATIVE AMERICAN EXPERIENCE

Three evenings of screenings and talk-back sessions featuring a collection of Independent Films from Native American Filmmakers.

February 5-7, 2015 Studio Theatre

Sweeney Todd THE DEMON BARBER of FLEET STREET

Music by Stephen Sondheim

The Tony award-winning musical thriller tells the story of Benjamin Barker (Sweeney Todd) who returns to London after 15 years' penal transportation on trumped-up charges. When he returns, he vows revenge on those responsible and teams up with a pie maker, Mrs. Lovett, to do so. The musical is often referred to as Sondheim's masterpiece, "There is more artistic energy, creative personality and plain excitement in "Sweeney Todd," than in a dozen average musicals." -New York Times

Book by Hugh Wheeler

March 28 - April 3
 2015

Marshall Auditorium

Directed by Bret Scott

EAST 2ND STREET

SRSU THEATRE LAB PRODUCTION

A New Play by Luke Miller Directed by Ashley Jane Page

An original adaptation of an old tale where a girl named Tink, daughter of Police Captain Hook, and her pal, Peter, an undercover cop, take on more than they bargained for. Confused? Join Lily, the owner of the Neverland Club, and Wendy, the Leader of Sirens and the Lost Boys, in this modern-day re-telling of J.M. Barrie's classic childhood story.

November 20-22, 2014 Studio Theatre

An Evening of One-Act Plays

SRSU THEATRE LAB PRODUCTION

Student Directed One-Act Plays

Three evenings of student directed plays.

Talk-back sessions will follow each evening.

April 24-26, 2015
 Studio Theatre

Dark Night Readings

SRSU THEATRE LAB PRODUCTION

Two evenings featuring the works of student playwrights from around the region.

Talk-back sessions will follow each evening.

July 14 - 15, 2015
 Kokernot Outdoor Theatre

50th anniversary
 THEATRE OF THE BIG BEND

ANNIE GET YOUR GUN

Music and Lyrics by
 Irving Berlin

Book by
 Dorothy and
 Herbert Fields

Directed by Dona Roman
 Musical Direction by Lana Potts

SUMMER 2015



SUL
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JUNE 26 - JULY 19

A Rodeo Production: S.A.L.E. ARENA