

# Theatre

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Course Learning Outcomes are measurable statements that are used to identify the specific knowledge and skills that a student should have at the end of a course.

## THEA 1107

- L1- Develop increased interpersonal departmental connections with peers and faculty.
- L2- Recall important departmental events and dates.
- L3- Discover working professionals in the performing arts field.
- L4- Identify necessary on-campus resources.
- L5- Present classroom and studio material from outside coursework.

## THEA 1111

- L1- The stagecraft student will demonstrate working knowledge of the materials, procedures and terminology of modern stagecraft. The class will practice learned skills in the venue of a working theatre program.
- L2- (Meets Idaho Standards for Performing Arts: 2K1, 4K2, 4K5, 4K6, 4K7, 4K8, 4P1; Meets Idaho Standards for Theatre Arts: 4K3, 4P1, 5P2, 9P1, 11P1, 11P2, 11K3, 11K4: 11P1, 11P2, 11P3, 11P4) (Comm. Arts –4K1, 4K2, 4K3, 4K4, 4K5, 4K6, 4K7, 4K8, 4P1, 4P2, 4P3, 4P4, 4P5, 4P6).

## THEA 1121

- L1- Identify, define, and discuss components of dramatic plot structure.
- L2- Develop tools for understanding and analyzing scripts.
- L3- Recognize and utilize important analysis terms such as given circumstances, character, plot structure, language, and theme in their work.
- L4- Evaluate the historical and cultural contexts of dramatic literature.
- L5- Identify and apply theories of Aristotelian, Stanislavskian, and Formalist analysis.
- L6- Construct presentations to defend interpretations of the script.

## THEA 1131

- L1- Identify the various components of the vocal tract and how they relate to phonation.
- L2- Analyze their own voice and the individual ways it works or does not work.
- L3- Recognize a variety of different vocal pedagogues.
- L4- Evaluate their own vocal work, as well as that of their peers and industry professionals.
- L5- Demonstrate greater flexibility of vocal expression and communication.
- L6- Identify the common symbols used in Broad Transcription IPA for General American.
- L7- Apply knowledge of IPA to transcribe a monologue for performance.
- L8- Synthesize knowledge of vocal techniques into artistic performances of dramatic texts.

## THEA 2214

- L1- This course is designed to teach the basics of applying and creating makeup styles for the stage and to understand and appreciate the art of makeup both as an actor's tool and as a technician's skill. The student will learn to use his/her make-up materials in a skilled fashion as well as grasping a concept for the design.

## THEA 2221

- L1- Identify, comprehend and demonstrate practical knowledge of tools, machines and stitching techniques practiced in a costume shop.
- L2- Recognize a plethora of fabric types and when best suited for a type of garment.
- L3- Actively participate in lab hours apprenticing in the costume shop during this semester.

- L4- Build a garment to fit.

## THEA 2251

- L1- Analyze a dramatic text to identify character intentions.
- L2- Utilize given circumstances to enhance pursuit of intention and characterization.
- L3- Live truthfully within the imaginary circumstances of the play.
- L4- Play a simple action.
- L5- Develop a basic, repeatable acting process/technique applicable to many styles of theatre.
- L6- Evaluate effective acting choices of a performance in an ISU Theatre production.

## THEA 2252

- L1- Develop a character's Intention using a script.
- L2- Choose the most effective tactic to achieve a character's intention.
- L3- Develop a basic, repeatable acting process/technique applicable to many styles of theatre.
- L4- Create truthful moment to moment action within the given circumstances of the play.

## THEA 3304

- L1- Communicate properly as an active member of a production team.
- L2- Gain a working knowledge of the industry standard in promptbooks, ground plans, scripts, and paperwork needed for rehearsals and meetings.
- L3- Collaborate effectively with actors, directors, designers, and other production team members.
- L4- Gain a working knowledge of skills needed when managing a production team.

## THEA 3311

- L1- This is a course on the methods and practices used by the professional scenic designer. This course is meant to introduce the student to terminology, tools, software, and practices of the professional scenic designer. This class will also introduce thought processes in understanding how to analyze a script for design and elements that pertain to the scenic design of the production.

## THEA 3312

- L1- This is a course on the methods and practices used by the professional lighting designer. This course is meant to introduce the terminology, tools, software, and practices of the profession. This class will also introduce thought processes in understanding how to analyze a script for design and elements that pertain to the lighting design of the production.

## THEA 4400

- L1- To read and explore representative literature. Each course requires reading a substantial number (usually around 12-15) playscripts. These plays are understood to be historical artifacts of the period covered. Students taking four of the five courses in the dramatic history/lit series should have a fair acquaintance with dramatic literature throughout history. The class will also read excerpts from plays of given periods, or see video clips of representative productions during the class periods.
- L2- Gain insight into the historic relationship between aesthetic perception and the representation of 'life' on the stage – as evidenced in dramatic literature, theatre architecture, acting and staging styles of various periods. Theatrical conventions are both historic and anthropological artifacts, representing the aesthetic sensibilities of the cultures from which they are derived. Through the assigned text, playscripts and the instructor's presentations and supplemental materials, students should "get a feel" for the aesthetic sensibilities of each

period, and develop a general sense of how these sensibilities manifested themselves in all aspects of theatrical presentation.

L3- Understand the forces shaping Western and world theatre. If we learn to view the theatres and theatrical conventions of the past as aesthetic cultural artifacts we can, by extension, gain greater insights into the ways contemporary theatre practices reflect our own times.

L4- Explore specific areas of theatre history in some depth. Because TH 4400/5500 is a survey course, we cannot cover any given aspect of theatre history with the type of thorough-going detail that can be accomplished by the undergraduate dramaturgy project or the graduate research paper. Each student is expected to complete the appropriate paper or project for the course and to present these findings to the class.

L5- Improve writing and language skills. Students receive feedback on their writing throughout the dramaturgy or research paper process. Grades are determined upon the basis of the thoroughness of the research, the organization of the paper, and upon the student's writing, including both grammatical and stylistic considerations.

#### THEA 4401

L1- Read and explore representative dramatic literature. Each course requires reading a substantial number of playscripts. These plays are understood to be historical artifacts of the period covered. The class will also read excerpts from plays of given periods, or see video clips of representative productions during the class periods.

L2- Gain insight into the historic relationship between aesthetic perception and the representation of 'life' on stage—as evidenced in dramatic literature, theatre architecture, acting and staging styles of various periods. Theatrical conventions are both historic and anthropological artifacts, representing the aesthetic sensibilities of the cultures from which they are derived. Through the assigned text, playscripts and the instructor's presentations and supplemental materials, students should "get a feel" for the aesthetic sensibilities of each period, and develop a general sense of how these sensibilities manifested themselves in all aspects of theatrical presentation.

L3- Understand the forces shaping western and world theatre. If we learn to view the theatres and theatrical conventions of the past as aesthetic cultural artifacts we can, by extension, gain greater insights into the ways contemporary theatre practices reflect our own times.

L4-Explore specific areas of theatre history in some depth. Theatre artists are also researchers. Designers frequently research the structures and aesthetics of costume and scenic design elements, and actors need to research their characters, clearly understand the words they are uttering, etc. Each student is expected to complete a dramaturgy project for the course. The student is expected to become something of an expert on this aspect of theatre history, and to summarize her/his findings in a report to the class.

L5- Improve writing and language skills. Students will write comparatively brief "program notes" as part of their dramaturgy project. Students will also read a great deal in this course: indeed, the course is an exercise in language and historical perspective. Not surprisingly, reading engenders greater writing and reading skills.

#### THEA 4403

L1- To introduce and improve the practical and conceptualization skills for costume designers: sketching, researching, rendering, painting and presenting as well as encouraging individual problem solving when approached with the task of costume design for the theatre.

#### THEA 4455

L1- Analyze scripts in order to develop thorough directorial concepts.

L2- Develop a methodology for the realization of a staged production from initial concept to staged performance.

L3- Synthesize knowledge to create a comprehensive Director's Prompt Book.

L4- Apply thoughtful tenants of composition & picturization, movement, and use of space to more successfully tell stories on stage.

L5- Demonstrate effective ways to work and collaborate with actors and production team members • Critique directorial choices by attending live theatre productions and writing about them in production papers.