Repertory Theatre A and B

Summer I 2023
Dram 4325 and DRAM 4326

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Office Location: McKibben 404  Office Hours: by appointment

Class Meetings: Locations and times vary. Check Summer Stage handbook/policy and summer production calendar.

In lieu of the traditional lecture/lab, project/exam format, this course requires that each student play a role onstage or fulfill a responsibility behind-the-scenes in a theatrical production. This requires extraordinary scheduling flexibility. Students without ample time to devote to preparation, rehearsal and performance will not succeed in this course.

Course Description: Practicum in all phases of theatre production for public presentation. DRAM 4325 and 4326 may be taken concurrently.

Program Learning Outcomes (PLO’s) Supported in this Course: PLO’s for BA in Theatre supported in this course:

A4. The student will demonstrate an understanding of the component areas of theatrical creation, process, production, performance, and study, and their interrelationships.
A5. The student will demonstrate intermediate to advanced competence in one or more theatre specialization(s). A6. The student will demonstrate collaborative and/or leadership competencies appropriate to participate or take a leadership role in an effective theatrical production.

PLO’s for BA in Theatre Education supported in this course:


PLO’s for BFA in Theatre supported in this course:

F3. See A4 above.
F4. The student will be able to complete and document a major project as a stage manager, as a designer or technician, or as an actor or director, demonstrating advanced competence in the student’s specialty.
F5. See A6 above.
Student Learning Outcomes (SLO’s) for this course (and supported PLO’s):

When you successfully complete this course, you will be able...

1. To perform a specific entry-level function on a professional theatre production. (PLO’s A5, F4)
2. To interact knowledgably and efficiently with people performing other functions on the same production. (PLO’s A4/E4/F3, F4, A6/E6/F5)
3. To understand how a theatre company operates when mounting multiple productions. (PLO’s A4/E4/F3, A5, A6/E6/F5)
4. To work flexibly in teams and individually with leaders of varying characteristics. (PLO’s A5, F4)
5. To understand the levels of commitment, focus, skill and collaboration needed to create complex works of performing art at a level of excellence. (PLO’s A4/E4/F3, A5, F4, A6/E6/F5)

Text and Materials:

There is no textbook to buy. Scripts and production materials will be supplied.

Course Requirements:

Consistent, active, productive, collaborative participation. You will be given a primary production assignment, based on your aptitudes and experience, to maximize your opportunity to succeed (if you enroll concurrently in both DRAM 4325 and 4326 you may have a different primary assignment for each course). You will also be asked to work in other areas of production. To succeed in this course you must be alert and engaged, willing and able to participate in all phases of production preparation, rehearsal and performance, and supportive and respectful of all fellow students, faculty, staff, guest artists, audience and everyone else involved in the repertory theatre season.

The instructor’s assessment of your participation will form 100% of your final grade for the course. Any absenteeism (including absences that might be excused for other courses and including the first absence) or pattern of tardiness will have a negative effect on your participation grade (as few as two times tardy may be considered a pattern).

Course Calendar (subject to change):

Work and attendance for this course begins at least one week before the first class day of the Summer I term and extends at least one week beyond the final exam date. Auditions for on-stage roles are conducted during the previous Spring semester. This schedule is approximate:

Weeks 1-3: Initial meetings, build/gather/studio-rehearsal preparation period

Weeks 4-5: Load-in, hang/focus, technical/dress rehearsal and opening performance period

Weeks 6-7: Ongoing performance, change-over and brush-up period 2
Grading Policy:

A: Completion of course requirements at an excellent level
B: Completion of course requirements at a good level
C: Completion of course requirements at a fair level
D: Completion of course requirements at a marginal but passing level
F: Failure to complete course requirements

Attendance Policy:

The School of Theatre’s Student Handbook attendance policy reads, in part:
“A career in the fine arts demands dedication and discipline; preparation for this career requires conscientious development of effective work habits. To this end, regular and punctual attendance is expected for all classes, laboratories and other activities for which a student is registered or assigned.”

Because of the extraordinarily rigorous demands, specialization of tasks and interdependent nature of the production process, absences and tardiness cannot be tolerated in this course as they are in conventional lecture courses. In cases of extreme emergency, serious injury, grave illness or absolute necessity your grade may not be affected if your excuse is adequately documented, but even in these extremely rare cases you will be reassigned at the discretion of the instructor (for example, you should expect to lose any on-stage role). Any unexcused absence, any pattern of absenteeism (as few as two and including excused absences) and any significant pattern of substantial tardiness (as few as three times tardy and as little as three minutes) may result in a failing grade.

Academic Integrity:

The university administration has requested that the following policy be quoted on every course syllabus:

“Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit.

Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp”

In keeping with the School of Theatre policy (see pages 16-17 in the Handbook), the following applies:

“'It is the responsibility of the student to abstain from cheating. Dishonesty of any kind with respect to examinations, written assignments, in or out of class, alteration of records, or illegal possession of current examinations or keys to examinations shall be considered cheating….Courtesy and honesty require that any ideas or materials borrowed from another must be fully acknowledged [NB. “another” includes any Internet
resource]. Offering the work of another [including an anonymous or group Internet author] as one’s own is plagiarism. The subject matter of ideas thus taken from another may range from a few sentences or paragraphs to entire articles copied from books, periodicals, or the writing of other students [or web sites]. The offering of materials assembled or collected by others in the form of projects or collections without acknowledgement is also considered plagiarism. Any student who fails to give credit for ideas or materials taken from another is guilty of plagiarism.’

“The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone’s work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students. If you read this far, I’m proud of you and very surprised. So surprised that I’m offering a reward to the first person to email me with the subject line, “I found the reward.”

“Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.”

It is the student’s responsibility to know the definition of plagiarism and to avoid unintentional as well as intentional plagiarism. In this course, unintentional plagiarism will be treated no differently from intentional cheating. All of your work must be your own original work (unless appropriately cited). In recent years professional directors have successfully asserted legal ownership of staging. In other words, it is possible to plagiarize another director’s concept, blocking or other ideas. This too is a form of cheating and carries all of the consequences described above.

**Withheld Grades:**
The university administration has requested that the following policy be quoted on every course syllabus: “Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.”

**Acceptable Student Behavior:**
According to the General Bulletin, “A student enrolling in the university assumes an obligation to conduct himself/herself in a manner compatible with the university’s function as an educational institution.” In this course, you must uphold the highest standards of respect for the teaching and learning process. Any behavior that distracts from our educational or artistic work, or would cause a reasonable person working as instructor or student in this setting to feel uncomfortable or distracted, will not be tolerated. This includes whispering or talking out of turn or making other distracting sounds at any level of volume, no matter how low, or making irrelevant or inappropriate gestures or signs of any kind, no matter how small. If you engage in such behavior, you will receive one warning from the instructor. If the same behavior or any other disruptive behavior occurs after a warning, you will be required to leave the class immediately, counted absent (unexcused) from the class, and held responsible for assigned work and/or projects due or assigned in the class. You will have to satisfy the instructor that you intend to behave appropriately for the rest of the semester before returning for the next class meeting. Any disruptive behavior after one ejection will result in a failing grade for the course; you will not be permitted to return for the rest of the semester. Serious conduct violations will also be referred to university authorities for further action.

The university administration has suggested that the following statement be used in every course syllabus: “Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1).
Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.”

Policy on Late Work:
When an assignment’s scheduling affects other students (scenes with student actors and/or student audiences, for example) it is never accepted late if the change of schedule might inconvenience or affect the work of others. Written work that must be completed in sequence to build for success on a complex project is never accepted late. Individual written assignments such as critiques may be accepted late at the instructor’s discretion, but the grade on the assignment will always be affected negatively (the later it is, the larger the penalty), and the instructor will always make it his top priority to be fair to students that submitted their work in on time.

Guidelines for Written Work:
Except where otherwise instructed, whenever it is reasonable to expect it, written work such as critiques, play analyses and casting breakdowns should be word-processed using Microsoft Word or Apple Pages software and submitted in person to the professor. It should be printed in black ink on regular white copier/printer paper in a widely-used, highly readable font such as Times New Roman, no less than 10 nor more than 12-point size, with margins of approximately one inch. In other words, it should look much like this document except that it should be double-spaced. It should have your name word-processed on the front page (no title page is necessary). (For more details on standards for college papers in the arts and humanities, consult the MLA Handbook for Writers of Research Papers.) Unless otherwise specified, due dates refer to the scheduled class start time.

Students with Disabilities:
The university administration has requested that the following policy be quoted on every course syllabus:

“To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.”

Mental Health and Wellness
SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students' mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFA Counseling Service
www.sfasu.edu/counselingservices
Rusk Building, 3rd Floor 936.468.2401

SFA Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services, Room 202 936.468.1041
Crisis Resources:
Burke 24-hour crisis line: 1.800.392.8343S
Suicide Prevention Lifeline: 1.800.273.TALK (8255) Crisis Text Line: Text HELLO to 741-741