

COURSE SYLLABI

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COURSE SUMMARIES

FALL 2018

TH 150 – Intro to Performance

Imagination as the actor's primary resource: acting exercises, compositions, improvisations to acquire the basic approach to text through action. [View full syllabus](#)

TH 153 – Singing for Actors I

Fusion of acting technique and singing technique for credible performance in the musical genre. [View full syllabus](#)

TH 492 – Theatre Seminar, Topic: Broadway Dance Bootcamp

This course is designed to lay a ground work of theoretical, physical, technical, and artistic knowledge of popular dance styles used on Broadway for Musical Theatre. Written consent from the instructor is required for registration. [View full syllabus](#)

SPRING 2019

TH 151 – Acting I

Beginning acting class exploring the fundamental aspects of the actor's craft with particular emphasis on Concentration, physical actions, the art of memory, and character work. [View full syllabus](#)

TH 250 – Voice and Movement for the Stage

Develop the actors' connection to their breath and physical presence in order to clarify how their emotional impulses are expressed through text and movement. [View full syllabus](#)

TH 400 – Production Studio

Explore both the practical and dramaturgical essences of the production of a play or a devised piece. [View full syllabus](#)

SPRING 2020

TH 151 – Acting I

Beginning acting class exploring the fundamental aspects of the actor's craft with particular emphasis on Concentration, physical actions, the art of memory, and character work. [View full syllabus](#)

FALL 2020

TH 150 – Introduction to Performance

Imagination as the actor's primary resource: acting exercises, compositions, improvisations to acquire the basic approach to text through action. [View full syllabus](#)

FALL 2021

TH 392 – Theatre Seminar

Study the development of Musical Theatre & its influences from 1776-1966 in Europe & America: Vaudeville pastiche, George M. Cohan, the creation of Broadway, & the culmination of its disparate influences into the first modern concept musical CABARET. [View full syllabus](#)

TH 450 – Professional Actor Preparation

Portfolios, casting, breakdowns, reels, agents, managers, interviews, cold reading techniques, on-camera work, marketing. Self-Taping. [View full syllabus](#)

Spring 2022

D160 – Tap I

Study of introductory Tap dance styles and technique. [View full syllabus](#)

TH 192 – Freshman Seminar

Collaborative creative processes used to turn storytelling and self-scripting literature to theatrical performance with faculty artists/scholars, and interviews with students, faculty, and staff in the UCA (if possible), and/or with members of other sections of the course. [View full syllabus](#)

TH 400 – Theatre Practicum: Performance

Major performance production assignment in acting, assistant/directing, or dramaturgy in department season. [View full syllabus](#)

FALL 2022

TH 192 – First Year Seminar

Collaborative creative processes used to turn storytelling and self-scripting literature to theatrical performance. We will get to know one another, collaborate with one another, and find out more about who we are and what we think and feel about the world around us, and how theatre can play a part. [View full syllabus](#)

TH 371 – Musical Theatre History & Rep

First in 2-part sequence in Musical Theatre History. Musical Theatre & its influences from 1776-1966 in Europe & America. Performance students rehearse/perform a selection of 3 songs. Non-Performance students do written analyses of 5 songs in their contexts. [View full syllabus](#)

TH 400 – Theatre Practicum: Performance

Major performance production assignment in acting, assistant/directing, or dramaturgy in department season. [View full syllabus](#)

SPRING 2023

D 160 – Musical Tap Forms

Study of introductory Tap dance styles and technique. [View full syllabus](#)

TH 372 – Musical Theatre History & Repertory II

Second in 2-part sequence in Musical Theatre History. Musical Theatre & its influences from 1950s to the present. Performance students rehearse/perform a selection of 4 songs.

Non-Performance students do written analyses of 5 songs in their contexts. [View full syllabus](#)

TH 450 – Professional Actor Preparation

Portfolios, casting, breakdowns, reels, agents, managers, interviews, cold reading techniques, on-camera work, marketing. Self-Taping. [View full syllabus](#)

FALL 2018

TH 150 – Intro to Performance

[View Course Summary](#)

Fall 2018, 3 credits
MW 11:00am-12:40pm
UCA 238 (Small Acting Lab)

INSTRUCTORS

Noah Racey (Office Hours: by appointment)
(917)312-4944
Noah.Racey@colostate.edu

COURSE DESCRIPTION

Imagination as the actor's primary resource: acting exercises, compositions, improvisations to acquire the basic approach to text through action.

COURSE OBJECTIVES

1. Demonstrate a practical knowledge of the working vocabulary of the acting process.
2. Be comfortable being onstage playing a character, building basic skills in the building of character, scene and stage presence.

REQUIRED TEXTS & PLAYS

All texts will be either made available via Google Classroom or through personal.

METHODS OF EVALUATION

Action Solo	50
Contentless Scene	50
<i>Laramie Project</i> Acting Critique	50
Midterm Monologue Analysis	100
Midterm Monologue	150
<i>Big Love</i> Acting Critique	50
Final Scene Groundplan & Analysis	100
Final Scene	150
Total	700

Scale (%):

A	90-100
B	80-89
C	70-79
D	60-69

For CSU Policies and Guiding Principles, please go to:

<http://www.catalog.colostate.edu/Content/files/2012/FrontPDF/1.6POLICIES.pdf>

COURSE SCHEDULE (subject to change)

Week	Dates	Key Info	In-Class Activities
Week 1	8/20, 22	Intros, syllabi	Welcome, Syllabus/Class Policies, UCA Tour Morgan Library Tour, Play/Playwright research day
Week 2	8/27, 29	GOTE	Introduce GOTE concept, exercises, worksheet Homework: Prepare Action Solo
Week 3	9/3, 9/5	Action Solos	Group A & B Action Solo Showings Deadline: Monologue & Scene/Partner Selection
Week 4	9/10, 12		Acting with the “Other” (Lesson 4-Cohen), Contentless Scenes
Week 5	9/17, 19		In-Class Monologue Analysis, Actioning (Lesson 8-Cohen) Homework: Midterm Monologue Analysis
Week 6	9/24, 26	Due: Midterm Monologue Analysis 9/24	Group A & B Monologues-1st Pass
Week 7	10/1, 3		Group A & B Monologues-2nd Pass
Midterm Week 8	10/8, 10	<i>Laramie</i> Acting Critique due 10/8	Present Midterm Monologues, discuss <i>Laramie</i>
Week 9	10/15, 17		Begin 1st scenes, In-Class Analysis, Scene Analysis paperwork
Week 10	10/22, 24		Scenework-1st pass
Week 11	10/29, 31		Scenework-2nd pass
Week 12	11/5, 7		Scenework-3rd pass
Week 13	11/12, 14		Begin 2nd scenes, In-Class Analysis, Scene Analysis paperwork

Fall Recess	11/19-23	<i>Big Love</i> Acting Critique 11/19	NO CLASS
Week 14	11/26, 28	Final Analysis due 11/26	Scenework-1st Pass
Week 15	12/3, 5		Scenework-2nd Pass
Finals Week 16	12/11		Final Scenes will be presented in UCA 238 from 4:10pm-6:10pm on Tue 12/11

TH 153 – Singing for Actors

[View Course Summary](#)

TH 153 – Singing for Actors I Credits: 2 (0-0-2)
Monday / Wednesday: 1:00 am – 2:40 pm
UCA 238

Instructors:

Patricia Goble
917-842-2114

Patricia.Goble@colostate.edu

Noah Racey
917-312-4944

nracey@colostate.edu

Office Hours: Goble: Room 322A, by appointment.
Racey: Room 216, by appointment.

Pianist:

Madeline Greeb
970-420-5049

musicmom1941@comcast.net

Catalog Description:

Fusion of acting technique and singing technique for credible performance in the musical genre.

Course Type:

This is a course integrating academics, the inter-relationship of the voice and body and class participation. Each student will be asked to sing individually in a group setting.

Course Materials:

Each student is required to bring a 3 ring binder (notebook) to every class. Music selections will be provided by the instructor for practice and performance.

Learning Objectives:

By the end of the term, successful students will be able to:

- Demonstrate improvement in the fundamental skills pertaining to the voice which includes appropriate posture, release of tension, management of the breath and effective articulation.
- Demonstrate through practice and performance the symbiotic relationship between emotion, intellect, body and voice.
- Demonstrate a basic understanding of the physiology of the body and vocal mechanism.
- Demonstrate increased knowledge of musical terminology including the identification

of song structure.

- Demonstrate improvement of musical expression, including phrasing, dynamics and interpretation.
- Demonstrate the ability to communicate one's observations to the instructor and other members of the class.

Assessment Components

This is a participatory course. Your development and grade depend upon your presence and active engagement in each class period. You will be required to fully engage and participate in all assignments and discussions.

GRADE BREAKDOWN

ATTENDANCE and PARTICIPATION – 40%

Attendance and Participation: This is an *On Demand* and *Participatory* class. Attendance is crucial to your success. Your participation can only occur with attendance.

- Attendance is mandatory. Attendance is defined as being **present, prepared and engaged** (contributing to class discussion and observations).
- You will be allowed two (2) absences out of 30 class sessions without written documentation. Any absence after the two (2) allowed will be considered unexcused. If you miss class for an illness, please bring me dated documentation, and the absence will be excused.
- The following absences will reflect on your grade as shown.
 - Perfect attendance or two (2) allowed unexcused absences: **Attendance and Participation** Grade = 40% (A+)
 - Each additional unexcused absence will result in the lowering of the grade by 5 points.
- **More than 5 absences will require a meeting with the instructor.** Given that this class is *On Demand* and *Participatory* class, your grade will be in risk of failure if you are absent more than six times.
- **Lateness:** Be ready to go at the start of class so you don't disturb your fellow classmates. Habitual lateness will require a meeting with the instructor. Please let me know of potential problems that would prevent you from being on time.
 - Five (5) late entries into class without prior notification will result in the lowering of your participation grade by 5 points.
- If you will miss class due to participation in **university-sponsored activity**, it is CSU policy that a letter signed by a professor or sponsor, verifying your participation in the activity is given to the instructor of this class. Please alert us to any said activity as soon as possible.
- If you are absent, you are responsible for any material missed. Always assume you

have missed something.

- **Class is over at 2:40 pm.** Do not ask to leave early. Class time supersedes employment obligations.
- **Park your car accordingly.** You will not be excused to move your car during class.

40% - Assignments

- Homework assignments (10%)
- Quizzes (10%): Two at 5% each
- Midterm: This will be a memorized performance of an assigned musical piece accompanied by objective and thorough personal observations on your performance. Please note: This will include invited guests. (15%)
- Notebook (5%)

20% - Final: Memorized Performance

- The final will be a memorized performance of an assigned musical piece accompanied by objective and thorough personal observations on your performance. Please note: This will include invited guests.

Standard grading scale

A+ 97-100	B+ 87-89	C+ 77-79	D+ 67-69
A 93-96	B 83-86	C 73-76	D 63-66
A- 90-92	B- 80-82	C- 70-72	D- 60-62
F below 60			

REMINDER:

Monday, October 10 – Course Withdrawl period ends

Monday, October 10 – Repeat/Delete Deadline

Friday, December 7 – Last day of classes

Wednesday, December 12 – Final Exam from 4:10 – 6:10 pm

REQUEST FOR ACCOMODATION:

Students with disabilities are responsible for:

- Providing appropriate documentation of their disability
- Advocating for their learning needs
- Connecting with the DSO and other student services
- Seeking a reasonable accommodation (when necessary) in a timely manner¹

Water and Restroom

Fill your water bottles and use the restroom before class.

Cell Phones

Cell phones in class can only be used for recording and will require the device to be in Airplane Mode. The instructor reserves the right to confiscate any cellphone being used for texting, email, etc. until the end of class.

Guideline on Credit Hours and Minimum Student Preparation Hours

A credit hour is defined as 50 minutes of lecture or discussion/recitation per week for 16 weeks (800 minutes in a semester), 100 minutes of laboratory per week for 16 weeks (1600 minutes in a semester) when outside preparation is required, or 150 minutes of laboratory per week for 16 weeks (2400 minutes in a semester) when no outside preparation is required. For workload planning purposes (and to graduate with 120 credits in eight semesters), students should plan on an average of 15 credits per semester and should expect each credit hour will require approximately two to three hours (for some students, in some classes, more time and in a few classes, less time) of effort per week to attend classes and to accomplish readings and out-of-class assignments in preparation for successful completion of the course requirements.

Student Health Concerns

The Department of Music, Theatre and Dance is very concerned about the safety and health of our students. As you receive instruction on your instrument, your professor will teach you proper performing techniques to help optimize your vocal, pulmonary, and musculoskeletal health. Correct technique will help prevent injuries including minimizing repetitive stress disorder and vocal damage and fatigue. Students are requested and required to immediately report any physical discomfort or injury related to the performance of their instrument to their instructor or ensemble directors so that the student's learning plan may be adjusted to best overcome those challenges.

Wardrobe

Wear comfortable clothing that allows for freedom while stretching and/or lying on the floor. You may be asked to remove your shoes, so bring a pair of socks so you don't stick on the floor. I highly suggest to the women to wear a yoga pant or tights instead of shorts or skirts/dresses. Jeans are not recommended! Lying on the floor for extended periods of time with tight jeans with seams are very uncomfortable and will not allow for total relaxation.

NOTE: Please let me know in advance if you have any issues with ANY of the following:

- Close physical contact, with me and/or your fellow students
- Hand-to-body contact during demonstrations/exercises
- Physical injuries that may hinder movement that prevents full participation in class

HONOR PLEDGE

"The course will adhere to the Academic Integrity Policy of the Colorado State University General Catalog and the Student Conduct Code."

- **#1 RULE:** When writing a paper, if you are ever in question of naming the source – NAME THE SOURCE. If you are quoting someone or have pulled something from the internet – NAME THE SOURCE. NEVER try to pass someone else’s work as your own. NAME THE SOURCE!

TITLE IX - HARRASSMENT

COURSE CONTENT NOTE: CSU’s Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy designates faculty and employees of the University as “Responsible Employees.” This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments. As “Responsible Employees,” faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

- Any student who may be the victim of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation is encouraged to report to CSU through one or more of the following resources:
 - Emergency Response 911
 - Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350
 - Colorado State University Police Department (non-emergency) (970) 491-6425

For counseling support and assistance, please see the CSU Health Network, which includes a variety of counseling services that can be accessed at: <http://www.health.colostate.edu/>. And, the Sexual Assault Victim Assistance Team is a confidential student resource that does not have a reporting requirement and that can be of great help to students who have experienced sexual assault. The web address is <http://www.wgac.colostate.edu/need-help-support>.

Some Suggestions:

Here are some words of advice and wisdom that may help your semester go smoothly.

- Schedule rehearsal time into your regular weekly schedule. Trying to grab a little rehearsal time between classes or rehearsals will not be as effective as having a scheduled plan for one or two regular times a week. This will be true from now through the rest of your life as a performer.
 - Like training for a marathon – start with baby steps and slowly gain time strength and confidence. For example – start with 10 minute increments everyday in a practice room until you reach 30 – 45 minutes two (2) to three

(3) times a week. You will be amazed at the incredible progress you will gain by simply starting out at a simple pace and gradually adding more time.

- Schedule rehearsal time earlier in the day than later. We are more apt to practice earlier in the day when we are more alert and without the possibility of “blowing off” practice at the end of a long day.
- Practice the day of class and the day after class. If you take any day off, then don’t let it be one of these days. Momentum and retention are keys components to progress.
- You can’t cram for class or for a performance. You can’t run a marathon without proper conditioning and practice.
- Treat yourself like an athlete in training. Great artists are not intellectuals; they are performers. A daily, consistent and efficient practice routine is the secret to success.
- Do not utter these words: “I had a real busy week because ...” When you are a college student, every week is a busy week. It will remain so for the rest of your life.
- The instructor knows whether you have prepared or not. Preparation in any quantity will go along way; no preparation will be a detriment to your progress as an artist.
- The instructor wants to see you succeed. Focus your attention on developing into the best actor/singer you can become. Don’t limit yourself. Always think of progress instead of perfection.
- Keep a daily check on how much time you spend on your phone texting, using instagram or social media. Always be aware of how it affects and sometimes steals vital time away from you.

TH 492 – Theatre Seminar

[View Course Summary](#)



Colorado State University School of Music, Theatre, and Dance

TH492 Theatre Seminar

Topic: Broadway Dance Boot Camp ~ Fall 2018

T, Th 1:00-2:40 am

Studio 102, University Center for the Arts

Instructor ~ Noah Racey

Email ~ Noah.racey@colostate.edu

Office Hours – M-F 10:00 am – 12:30 pm, or by appointment.

Course Description: **CSU Catalog Course Description:** Various current theatre topics taught by visiting professionals, for example, “The League of Regional Theatres is our National Theatre.”

Seminar Topic: This course is designed to lay a ground work of theoretical, physical, technical, and artistic knowledge of popular dance styles used on Broadway for Musical Theatre. Written consent from the instructor is required for registration.

Student Experiences

A full dance class warm up, strengthening and elongating muscle tissue, strengthening the dancer’s core, movement explorations, hat and cane work, partner-work, one paper exploring the life and art of a prominent choreographer in the Musical Theatre cannon, one paper discussing the choreography and its role in a professional level show the students attend. TBD.

Course Learning Objectives:

1. To develop and maintain proper alignment and acquire needed strength, flexibility and coordination when performing basic Broadway dance styles.
2. To develop an awareness of the use of space, breath, weight, momentum and flow.
3. To grow in rhythmical awareness and the capacity to move with a wide range of dynamic qualities.
4. To nurture each students’ capacity to perform elements of theatre dance with confidence and expressiveness, in classwork, combinations which provide both artistic and technical challenges, as well as personal growth.
5. To investigate how our inner and outer worlds shape who we are as holistic beings, artists, and community members.
6. To guide students towards finding efficiency of movement; including, developing an awareness of current practices which may cause harm and learning best practices for safety in training.
7. To encourage each individual in the positive growth of body, mind, and spirit.
8. To nurture developing Musical Theatre artists in their personal areas of interest, developing a cohesive vision and a proactive approach for engaging with the field, or for applying knowledge to other related areas.

Class Expectations

Through our daily practice of warm up, technique building exercises and combinations, we will encourage each individual to push themselves past their own limitations to grow in their physical and mental stamina.

We will work towards the improvement of technical skills & expressive goals through regular and consistent attendance, high-quality participation, enthusiasm and attentiveness, intention and thoughtfulness in the execution of material and in our engagement with one another, and the completion of all assignments.

MIDTERM: 100 Points

Write a 2-page paper, typed, double-spaced, chronicling the life and career of one of the following:

Agnes DeMille
Michael Kidd
Bob Fosse
Michael Bennet
Debbie Allen
Steven Hogget
Andy Blankenbuehler
Susan Strohman

Explore their upbringing as it effected their artistry and creative life. Explore the trajectory of their career, the moments that shaped them, moments that catapulted them into new levels of recognition and work. What qualities of movement are they known for (give concrete examples). Relate their work to your own discoveries/challenges you have experienced in class.

FINAL: (2 Part)

1. Students will perform a combination they have learned in class as a solo. They will be graded on clarity of movement, use of proper technique, dynamic quality of movement, artistic expression, rhythmic accuracy and the student's overall willingness to learn, retention and general improvement in classwork.
2. We will be attending 1 production at Denver Center Of Performing Arts. TBD. You will be required to write a 2-page paper (typed, single spaced) on how the choreography and movement helped to tell the story. 200 points.

For each number in the show:

- a. Identify if it had full out dance choreography in them, aka, a "production number".
- b. Identify if it had simpler staging made of more pedestrian movement.
- c. Identify if it had little to no choreography.
- d. Identify why and how the choice for amount of choreography served the story the creative team was trying to tell.
- e. Can you identify types of movement that challenge you? Movement you confident in/adept at?

Weekly Journal Entries: (5 points/entry = 60 points)

- Each student is asked to keep an online or personal journal for the semester and have at least 15 journal entries on CANVAS (a minimum of 1/week of class). Grading will be based on the depth of reflection, connections made to class material and personal evaluation.

- Journals are due every Sunday by midnight on CANVAS. See online for specific weekly writing prompts. The first journal is due 8/26 by 11:59 pm. No journal is due the week of Fall Break.

Class Policies

Attendance:

Students are expected to attend all classes and are responsible for all class work. (Face to Face & preparation and classwork to be completed at home.)

Participation - These include: Contributions to class discussion, openness to criticism, improvement, and classroom etiquette, enthusiasm, preparedness, and willingness to work cooperatively with fellow students.

3 EXCUSED Absences are allotted. Each additional absence = deduction of 10 % pts.

Since *the majority of the work of the course takes place in class*, participation is crucial--if you are not here, you are not doing the work. Therefore, your level of attendance reflects your participation and determines the maximum grade you are eligible for in the course. To be considered for an A, you can have no more than three absences; four for a B, five absences for a C; six absences or more is unacceptable and students absent this much are advised to drop the course. Should you have as many as three absences before the end of September, or three consecutive absences at any time, you should consider dropping the course. If at any time excessive absenteeism is adversely affecting the work of others in the course, you will be asked to drop the course.

Chronic lateness will also be penalized. Two tardies will be counted as one absence. You will be counted late if you are not in the space warming up at the beginning of the class period. Notice that the absentee policy makes no distinction between excused and unexcused absences; they affect your work in this course equally. The three "free" absences should allow for the normal run of colds and other conflicts. If, however, you find yourself facing exceptional circumstances or some sort of emergency (an unanticipated medical or personal problem that requires immediate attention) during the semester, please see me about possible accommodations. Such situations might include prolonged illnesses or family crises such as a major illness, death or other unusual circumstances. In these cases, we will work together to see if you can preserve your participation in the course, but you should be aware that in some cases, dropping the course is the best alternative. Your job is to let me know as soon as possible what your situation is so that we can develop a good strategy for dealing with it.

Attire:

You must dress for athletic, physical exertion. Yoga pants, Sweats, jogging attire are acceptable. No additional layers, street clothes. Small earrings and wedding rings are permitted, but no necklaces, bracelets, or dangling jewelry allowed. Students who wear glasses must secure glasses around the back with an elastic strap or use contact lenses. The use of chewing gum or cell phones is strictly prohibited.

Written Work:

All papers must be turned in online (Canvas); double-spaced, 12-point font, Times New Roman. 20% will be taken off for each day your work is late.

Physical/Emotional Comfort:

You are going to be working with your body. It holds everything you have ever experienced in it, it holds every thought you have ever had about yourself in it. It is built to work perfectly if you

do so consciously. I will be addressing matters of alignment and energy as it pertains to our bodies and how we use them. I will always do my utmost to be respectful of the many different ways people are conditioned to hold apprehension in their bodies, but I will speak frankly and directly about what we are creating.

Performance Training Disclosure: Due to the kinesthetic nature of dance training, it is sometimes necessary for the instructor of this course to transfer information through light physical touch. Physical contact between instructor and student, and/or student and student shall be respectful and used only as a learning tool. If, at any time in this course, you are uncomfortable with the tactile demonstration occurring, please notify the instructor immediately.

Special Services – All students with disabilities who have qualified for services are entitled to “reasonable accommodations.” Students with a disability are encouraged to contact Disability Services to arrange for accommodations and support services. Please notify the instructor during the first week of class of any accommodations needed for the course.

Larimer County Campus - 970-204-8112 or 970-204-8609

Academic Dishonesty – Plagiarism is the attempt to substitute the writing of another person for your own. This includes ideas, phrases, definitions, and descriptions. All work in this course must be of your own individual effort. Academic dishonesty will result in a zero for that assignment. Repeated plagiarism and/or cheating will lead to a failing grade for the course and possibly further disciplinary action. Protect yourself. If you use a communal PC, be sure to save your work on a private disk. Do not let others read your work before it is graded.

Course Equity – The instructor and students will act with integrity and strive to engage in equitable verbal and nonverbal behavior with respect to differences arising from age, sex, race, disabilities, and religion.

COURSE SCHEDULE (subject to change)

	Dates	In-Class	Homework
Week 1	08/27, 08/29	Meet-n-Greet Class Expectations Syllabus Learn Warm Up	Research Mid Term Choreographer Study
Week 2	09/03, 09/05	WORK	Research Mid Term Choreographer Study Journal's due Sunday 11:59pm
Week 3	09/10, 09/12	WORK	Journal's due Sunday 11:59pm
Week 4	09/17, 09/19	WORK	Journal's due Sunday 11:59pm
Week 5	09/24, 09/26	WORK	Journal's due Sunday 11:59pm

Week 6	10/01, 10/03	WORK	Journal's due Sunday 11:59pm
Week 7	10/08, 10/10	WORK	Journal's due Sunday 11:59pm
Week 8	10/15, 10/17	10/17 Choreographer Study Due (11/21-11:59pm)	Journal's due Sunday 11:59pm
Week 9	10/22, 10/24	WORK	Journal's due Sunday 11:59pm
Week 10	11/05, 11/07	WORK	Journal's due Sunday 11:59pm
Week 11	11/19, 11/21	WORK	Journal's due Sunday 11:59pm
Spring Break	11/23-12/0 1	NO CLASS	NO CLASS
Week 12	12/03, 12/05	Field Trip to DCPA's How The Grinch Stole Christmas	Journal's due Sunday 11:59pm
Week 13	12/10, 12/12	WORK	Final Journal due 12/12 11:59pm
Week 14	12/17, 12/19	FINALS WEEK	Final TBD

Additional University policies may be found online at
<http://www.online.colostate.edu/faqs/policies/university-policy.dot>

Injury & Illness Policy:

If you are unable to dance due to injury or illness you will be asked to sit and notate the classwork with added personal observations and reflection. If this injury or illness will prevent you from performing classwork for an extended amount of time we will work together, along with other departmental faculty to devise a plan for either your completion or withdrawal from this course, as well as for your overall success and wellbeing in this program. Please keep in mind that if you need to sit down during class due to personal injury or illness using this time to study for another course or for a nap will result in the student's removal from the classroom and the student will accrue an absence for that day.

Makeup Work:

If an "excused absence" as defined above (university sanctioned events or excused documented illness) occurs on a day on which an assignment or in-class exercise is due, accommodation for making up assignments will be made *as possible*.

Grading Scale:

Please keep in mind the following -

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 59	F

Course Policies

- I encourage you to bring a water bottle to class each day.
- Please read specific guidelines regarding plagiarism at CSU. Plagiarism is a serious offense.
- Electronic Devices: All computers, phones, texting devices, iPods, mp3 players and all other electronic devices **are to be completely turned off and stowed away during class time.**
- Please store all personal belongings, including street clothes/shoes, in the dressing room lockers. Student must provide his/her own lock. Reusable bottles filled with water are the only drinks permitted in the studio.

Instructor Notification Requested:

Students with disabilities should schedule a meeting with the instructor as soon as possible to discuss accommodations. Documentation from Resources for Disabled Students will be requested prior to implementation <http://www.rds.colostate.edu>

NOTE:

CSU's Discrimination, Harassment, Sexual Harassment, Sexual Misconduct, Domestic Violence, Dating Violence, Stalking, and Retaliation policy designates faculty and employees of the University as "Responsible Employees." This designation is consistent with federal law and guidance, and requires faculty to report information regarding students who may have experienced any form of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation. This includes information shared with faculty in person, electronic communications or in class assignments.

As "Responsible Employees," faculty may refer students to campus resources (see below), together with informing the Office of Support and Safety Assessment to help ensure student safety and welfare. Information regarding sexual harassment, sexual misconduct, relationship violence, stalking and retaliation is treated with the greatest degree of confidentiality possible while also ensuring student and campus safety.

Any student who may be the victim of sexual harassment, sexual misconduct, relationship violence, stalking or retaliation is encouraged to report to CSU through one or more of the following resources:

- Emergency Response 911
- Deputy Title IX Coordinator/Office of Support and Safety Assessment (970) 491-1350 • Colorado State University Police Department (non-emergency) (970) 491-6425

Academic Integrity Policy

This course will adhere to the CSU Academic Integrity Policy as found in the General Catalog, the Graduate and Professional Bulletin, and the Student Conduct Code. Academic integrity is conceptualized as doing and taking credit for one's own work. Violations of the university's academic integrity standards include, but are not limited to:

- Cheating—includes using unauthorized sources of information and providing or receiving unauthorized assistance on any form of academic work or engaging in any behavior specifically prohibited by the faculty member.
- Plagiarism—includes the copying of language, structure, ideas, or thoughts of another, and representing them as one's own without proper acknowledgment.
- Unauthorized Possession or Disposition of Academic Materials—includes the unauthorized selling or purchasing of examinations or other academic work; stealing another student's work; unauthorized entry to or use of material in a computer file; and using information from or possessing exams that an instructor did not authorize for release to students.
- Falsification—includes any untruth, either verbal or written, in one's academic work.
- Facilitation—includes knowingly assisting another to commit an act of academic misconduct.

At a minimum, violations will result in a grading penalty in this course and a report to the Office of Conflict Resolution and Student Conduct Services.

CSU HONOR PLEDGE

Academic integrity lies at the core of our common goal: to create an intellectually honest and rigorous community. Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you consider the CSU Honor Pledge as part of completing your work in this course. While you will not be required to affirm the honor pledge, you will be asked to consider the following statement at the start of your assignments: "I have not given, received, or used any unauthorized assistance."

For CSU Policies and Guiding Principles please go to:

<http://www.online.colostate.edu/faqs/policies/university-policy.dot>

Your safety and well-being are important to me. Please come to me at any time if you need to talk with me. My office (212C) is always open.

Last Day to Drop; Add – Aug. 30, 2019

Last Day to Withdrawal – Oct. 21, 2019

Instructor reserves the right to alter this syllabus to suit the needs of student(s) and/or course.

Spring 2019

TH 151 – Acting I

[View Course Summary](#)

TH 151 Acting 1
Spring 2019, 3 credits
T/UR 1:00pm-2:40pm
SAL 238 (Small Acting Lab)

INSTRUCTOR

Noah Racey (Office Hours: by appointment)
917-312-4944
Noah.racey@colostate.edu

COURSE DESCRIPTION Beginning acting class exploring the fundamental aspects of the actor's craft with particular emphasis on Concentration, physical actions, the art of memory, and character work.

COURSE OBJECTIVES

1. Apply exercises in relaxation, concentration, imagination and specificity to the acting process.
2. Identify, explain and use key tools of actor's process.
3. Experiment with use of repetition and process of improvisation as a means of understanding the acting process.
4. Analyze dramatic texts and characters from the actor's perspective.
5. Imagine and create the world of the text through scene study with an acting partner.

TECHNICAL REQUIREMENTS

I. Exercises

- A. Relaxation
- B. Concentration
- C. Imagination
- D. Physical and vocal flexibility
- E. Repetition (observation and listening)

II. Improvisation

- A. Identifying Goal, Obstacle, Tactic, Expectation
- B. Compelling Objective & Action
- C. Exploring the Circumstances, Stakes and Character Relationship

III. Text and Character Analysis

- A. Selecting and analyzing dramatic text
- B. Break down and examine character aspects.
- C. Prepare monologue and scene for rehearsal

IV. Scene Study

- A. Discuss scene rehearsal process
- B. Apply class work to scene study process
- C. Rehearse with partner, exploring process
- D. Present scene in class, critique and rework
- E. Final scene presentation and critique

V. Self-evaluation and evaluation of others

- A. Assess success of individual's own work with process
- B. Using listening and observation skills, constructively critique work of other students' process.

CLASS POLICIES:

Attendance - Since *most of the work of the course takes place in class*, attendance is crucial--if you are not here, you are not doing the work. Therefore, your level of attendance determines the maximum grade you are eligible for in the course. To be considered for an A, you can have no more than three absences; four for a B, five absences for a C; six absences or more is unacceptable and students absent this much are advised to drop the course. Should you have as many as three absences before the end of September, or three consecutive absences at any time, you should consider dropping the course. If at any time excessive absenteeism is adversely affecting the work of others in the course, you will be asked to drop the course.

Chronic lateness will also be penalized. Being Tardy twice (2X) will be counted as one absence. You will be counted late if you are not in the space warming up at the beginning of the class period. Notice that the absentee policy makes no distinction between excused and unexcused absences; they affect your work in this course equally. The three "free" absences should allow for the normal run of colds and other conflicts. If, however, you find yourself facing exceptional circumstances or some sort of emergency (an unanticipated medical or personal problem that requires immediate attention) during the semester, please see me about possible accommodations. Such situations might include prolonged illnesses or family crises such as a major illness, death or other unusual circumstances. In these cases, we will work together to see if you can preserve your participation in the course, but you should be aware that in some cases, dropping the course is the best alternative. Your job is to let me know as soon as possible what your situation is so that we can develop a good strategy for dealing with it.

Attire:

Acting requires movement. Because of this, students should wear *clothing that will not restrict their movement*. Loose jeans, yoga pants, T-shirts and tennis shoes are appropriate for typical class days. On days of monologues and scene performances, I expect dress appropriate for the performance. For example, if you perform a monologue, you must dress as though you were at

an audition. Sweats and T-shirts in this case are inappropriate. When doing scenes with your partner, you must try your best to find clothing that fits the circumstances of the scene.

Written Work:

All paper work must be typed, double-spaced, 12-point font, Times New Roman. You will be asked to turn in your papers using the Dropbox on the D2L website by the assigned date. All paperwork should be submitted by that date, after which time 20% will be taken off for each day the work is late.

Our Material/Explicit Content:

Theatre reflects the time, culture, history and truth about people. People by nature can be sexual, offensive, controversial, taboo, violent and shocking. Our history, culture and media often display these facts; therefore, so do plays and theatrical texts. Scenes of controversial nature will be performed in this class! Throughout the course I may choose the scenes that you do in the class. Any scenes with violence or sexual conduct must be discussed, planned and rehearsed with your partner in a controlled environment, preferably with me present. If this makes you extremely uncomfortable or nervous, this might not be a good class for you. You can always come and talk to me if you feel that the scene is unfit for you or if you and/or your partner are unable to handle that material in a mature manner. Accommodations can be made for people with special circumstances.

Play Review:

The entire class will be required to attend the two Mainstage theatrical productions, ONE MAN, TWO GOV'NERS and A MAN OF NO IMPORTANCE. You will write a critique of each of these productions focusing on the acting in the show. More information will be given about this paper at a later date.

Memorization:

Dates for memorization are marked on your syllabus. If lines are not memorized for your scene/monologue by the scheduled date, 10 points will be deducted from the scene's total. (You are allowed to call for line TWO times.)

Rehearsal Policy:

Though there is designated rehearsal time in class, **you should not depend on that time alone to prepare a monologue or scene.** Because preparation time affects performance in class, it is essential that you treat your partners with courtesy. Please alert me if your partner is consistently late, unprepared, or unavailable for rehearsals. I will gladly speak to them on your behalf.

Attitude:

175 points (17%) of your total grade depends on your attitude and participation. Included in my evaluation are: contributions to class discussion, openness to criticism, improvement, and classroom etiquette, creativity in scene preparation, enthusiasm, preparedness, and willingness to work cooperatively with fellow students. I also notice things like consistent absences on performance days; sleeping or studying through other people's scenes, excuse-making as well as consistently poor preparation. Keep this in mind at all times!

Important note – I reserve the right to add, change, or delete from this course outline.

Special Services – All students with disabilities who have qualified for services are entitled to “reasonable accommodations.” Students with a disability are encouraged to contact Disability Services to arrange for accommodations and support services. Please notify the instructor during the first week of class of any accommodations needed for the course.

Larimer County Campus - 970-204-8112 or 970-204-8609

Academic Dishonesty – Plagiarism is the attempt to substitute the writing of another person for your own. This includes ideas, phrases, definitions, and descriptions. All work in this course must be of your own individual effort. Academic dishonesty will result in a zero for that assignment. Repeated plagiarism and/or cheating will lead to a failing grade for the course and possibly further disciplinary action. Protect yourself. If you use a communal PC, be sure to save your work on a private disk. Do not let others read your work before it is graded.

Course Equity – The instructor and students will act with integrity and strive to engage in equitable verbal and nonverbal behavior with respect to differences arising from age, sex, race, disabilities, and religion.

REQUIRED TEXTS & PLAYS

As assigned

METHODS OF EVALUATION

1 ST Monologue Off-Book	75
<i>One Man, Two Guv'nors</i> Acting Critique	100
2 ND Monologue Analysis (<i>Character/GOTE</i>)	75
Midterm Monologue	150
Quiz	75
<i>A Man Of No Importance</i> Acting Critique	100
Final Scene Analysis (<i>Character/GOTE</i>)	75
Final Scene	175
Participation/Attitude	175

Total **1000**

Scale (%):

A	90-100
B	80-89
C	70-79
D	60-69

For CSU Policies and Guiding Principles, please go to:

<http://www.catalog.colostate.edu/Content/files/2012/FrontPDF/1.6POLICIES.pdf>

COURSE SCHEDULE (subject to change)

	Dates	Key Info	In-Class Activities
Week 1	1/22, 1/24	<p>1/22 - Welcome, Syllabus/Class Policies, Meet & Greet,</p> <p>1/24 – Breath Exercises - Stillness Review: CHARACTER ANALYSIS</p>	<p>1/22 Homework: Find and begin memorizing Monologue for Week 2 - 1/29 Journal – Due 1/29 (Garrett memorization vid link)</p> <p>1/24 Homework: CHARACTER WKSHT <i>(Due 2/5)</i></p>
Week 2	1/29, 1/31	<p>1/29 – Breathing warm-up Physical warm-up (Vinyasa Flow) JOURNAL (Hereafter “Warm-Up”) Review GOTE Analysis</p> <p>1/31 – Warm-Up Work - Character/GOTE Analysis</p>	<p>1/29 Homework: Memorize Monologue <i>(Due 2/5)</i></p> <p>1/31 Homework: Memorize Monologue <i>(Due 2/5)</i></p>
Week 3		<p>2/5 – Warm-Up MONOLOGUES 2nd Monologue DUE 2/12</p> <p>2/7 – Warm-up MONOLOGUES – FINISH. Choose 2nd Monologue</p>	<p>2/5 MONOLOGUE OFF-BOOK DUE Choose 2nd Monologue <i>(Of Book 2/19)</i></p> <p>2/7 Homework – Memorize 2nd Monologue <i>Off Book 2/19</i></p>
Week 4	2/12, 2/14	<p>2/12 Warm-Up IPA – VOWEL VALUES Rehearse</p> <p>2/14 Warm-Up Rehearse</p>	<p>2/12 Homework – Memorize 2nd Monologue <i>Off Book 2/19</i></p> <p>2/14 Homework – Memorize 2nd Monologue <i>Off Book 2/19</i></p>
Week 5	2/19, 2/21	2/19 Warm-Up	2/19

		Rehearse 2/21 Warm-Up Rehearse	OFF BOOK 2ND MONO. LAST WEEK TO SEE !!!!OM,TG!!!! (CRITIQUE DUE 3/5)
Week 6	2/26, 2/28	2/26 Warm-Up Rehearse (Choose SCENE/Partners) 2/28 Warm-Up Rehearse (Choose SCENE/Partners)	2/26 - Rehearse 2/28 - Rehearse
Week 7	3/5, 3/7	3/5 Warm-Up REHEARSE 3/7 Warm-Up REHEARSE (Choose Scenes/Partners)	3/5 Dress Run or Trouble-Shooting OM,TG CRITIQUE DUE 3/7 Dress Run or Trouble-Shooting
Midterm Week 8	3/12,, 3/14	3/12 Warm-Up 3/14 Warm-Up Midterm Evaluation	Present Midterm Monologues CHARACTER/GOTE DUE Midterm Evaluation
Spring Break	3/18-3/22	NO CLASS Assignment: Read play for scene 2X	NO CLASS Assignment: Read play for scene 2X

Week 9	3/26, 3/28	<p>3/26 Warm-Up QUIZ</p> <p>3/28 Warm-Up (Cont. Score Scene)</p>	<p>3/26 - Homework: OM,TG CRITIQUE <i>(Due 3/28)</i> Character/GOTE Analysis <i>(Due 5/9)</i></p> <p>3/28 - OM,TG CRITIQUE DUE</p>
Week 10	4/2, 4/4	<p>4/2 Warm-Up Rehearse</p> <p>4/4 Warm-Up Rehearse</p>	<p>Homework: Rehearse Scene</p> <p>Character/GOTE Analysis <i>(Due 5/9)</i></p>
Week 11	4/9, 4/11	<p>4/9 Warm-Up Improvise Previous Beat</p> <p>4/11 Warm-Up Rehearse</p>	
Week 12	4/16, 4/18	<p>4/16 Warm-Up Rehearse</p> <p>4/18 Warm-Up Rehearse</p>	OFF BOOK FOR SCENE
Week 13	4/23, 4/25	<p>4/23 Warm-Up Rehearse</p> <p>4/25 Warm-Up Rehearse</p>	
Week 14	4/30, 5/2	<p>4/30 Warm-Up RUN SCENES -1st Pass</p> <p>5/2 Warm-Up RUN SCENES – 1st Pass</p>	<p>4/30 - CHARACTER/GOTE ANALYSIS DUE</p>
Week 15	5/7, 5/9	<p>5/7 Warm-Up RUN SCENES – 2nd Pass</p> <p>5/9 Warm-Up RUN SCENES – 2nd Pass</p>	<p>5/7 - AMONI CRITIQUE DUE</p>
Finals Week 16	Wed 5/15		FINAL

TH 250 – Voice and Movement for the Stage

[View Course Summary](#)

TH 250 - Voice and Movement for the Stage
Spring 2019, 3 credits
MW 3:00pm-4:40pm
SAL 238 (Small Acting Lab)

INSTRUCTOR

Noah Racey (Office Hours: by appointment)
917-312-4944
Noah.racey@colostate.edu

COURSE DESCRIPTION

Develop the actors' connection to their breath and physical presence in order to clarify how their emotional impulses are expressed through text and movement.

COURSE OBJECTIVES

1. Demonstrate a practical knowledge of the working vocabulary of Speech and the Voice as it pertains to their own.
2. Develop a relationship with their own body and its levels of strength and flexibility.
3. Create a Mental/Physical/Vocal practice for themselves to support their continuing development as performing artists.

REQUIRED TEXTS & PLAYS

As assigned

METHODS OF EVALUATION

Monologue	75
Vowel Values	50
Public Speaker	75
Critique – OMTG	50
Mid Term	150
Contentless Scene	100
Critique – AMONI	50
Final	175
Attendance	100
Participation/Attitude	175
<hr/>	
TOTAL	1000

Scale (%):

- A 90-100
B 80-89

- C 70-79
- D 60-69

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CLASS POLICIES:

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Attire:

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Written Work:

All paper work must be typed, double-spaced, 12-point font, Times New Roman. You will be asked to turn in your papers using the Dropbox on the D2L website by the assigned date. All paperwork should be submitted by that date, after which time 20% will be taken off for each day the work is late.

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Play Review:

The entire class will be required to attend the two MainStage theatrical productions, you will write a critique of these productions focusing on the acting in the show. More information will be given about this paper at a later date.

Memorization:

Dates for memorization are marked on your syllabus. If lines are not memorized for your scene/monologue by the scheduled date, 10 points will be deducted from the scene's total. (You are allowed to call for line TWO times.)

Rehearsal Policy:

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Attitude:

175 points (17%) of your total grade depends on your attitude and participation. Included in my evaluation are: contributions to class discussion, openness to criticism, improvement, and classroom etiquette, creativity in scene preparation, enthusiasm, preparedness, and willingness to work cooperatively with fellow students. I also notice things like consistent absences on performance days; sleeping or studying through other people's scenes, excuse-making as well as consistently poor preparation. Keep this in mind at all times!

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assignment. Repeated plagiarism and/or cheating will lead to a failing grade for the course and possibly further disciplinary action. Protect yourself. If you use a communal PC, be sure to save your work on a private disk. Do not let others read your work before it is graded.

Course Equity – The instructor and students will act with integrity and strive to engage in equitable verbal and nonverbal behavior with respect to differences arising from age, sex, race, disabilities, and religion.

COURSE SCHEDULE (subject to change)

	Dates	In-Class	Homework
Week 1	1/23	Intros, Syllabus/Class Policies. Why the Stage? Review: CHARACTER & GOTE ANALYSIS	Find (& MEMORIZE) Monologue <i>for week 3 (2/4)</i> Get Journal <i>by week 2 (1/28)</i>
Week 2	1/28, 1/30	1/28 – Breath Pranayama – Kapalbhata Exercises. <i>Journal entry</i> 1/30 – Pranayama, <i>Journal entry</i> Learn Sun Salutation-Vinyasa Flow	1/28 – Memorize Monologue (<i>Off Book 2/4</i>) 1/30 – Memorize Monologue (<i>Off Book 2/4</i>)
Week 3	2/4, 2/6	2/4 – Breath warm-up, Sun Salutation, <i>Journal entry</i> MONOLOGUES 2/6 – <i>Breath warm-up, Sun Salutation, Vocal warm-up. Journal entry</i> (hereafter “WARM-UP”) MONOLOGUES CONT. IPA-Basic Vowel Chart, identify Vowel Values. Learn Basic Voice warm-up	2/4 - MONOLOGUE DUE Choose Public Speaker (<i>Due 2/27</i>) 2/6 - Assignment: Score monologue for Vowels (<i>due 2/11</i>)
Week 4	2/11, 2/13	2/11 – WARM-UP Varying Pitch The Long & the Short of it. Physicalizing long and short vowels NO PITCH/JUST VOWEL	2/11 - MONO-SCORING, VOWEL-VALUES DUE 2/13

		<p>2/13 – WARM-UP Breath Idle – Correlative tension Body Tension, maintaining vocal relaxation and support</p>	<p>Homework - 2 CHARACTERS <i>(DUE 3/11, 3/13)</i></p>
Week 5	2/18, 2/20	<p>2/18 - WARM-UP Discuss 2 Characters 2 CHARACTERS REHEARSE 2/20 - WARM-UP 2 CHARACTERS REHEARSE</p>	<p>2/18 Homework - 2 CHARACTERS <i>(DUE 3/11, 3/13)</i> LAST WEEK TO SEE <i>!!!!OM,TG!!!!</i> (CRITIQUE DUE 3/6)</p>
Week 6	2/25, 2/27	<p>2/25 - WARM-UP REHEARSE 2 CHARACTERS 2/27 - WARM-UP REHEARSE 2 CHARACTERS</p>	<p>2/25 – Homework-2 CHARACTERS <i>(DUE 3/11, 3/13)</i> 2/27- PUBLIC SPEAKER DUE</p>
Week 7	3/4, 3/6	<p>3/4 - WARM-UP 2 CHARACTERS 1ST PASS 3/6 - WARM-UP 2 CHARACTERS 2ND PASS</p>	<p>3/4 – Homework-2 CHARACTERS <i>(DUE 3/11, 3/13)</i> 3/6 – - ONE MAN, TWO GOV'NERS - ACTING CRITIQUE DUE</p>
MIDTERM Week 8	3/11, 3/13	<p>3/11 - WARM-UP 2 CHARACTERS GROUP 1 3/13 - WARM-UP 2 CHARACTERS GROUP 2</p>	<p>3/11 – GROUP 1 2 CHARACTERS DUE 3/13 – GROUP 2 2 CHARACTERS DUE</p>

Spring Break	3/18-3/22	NO CLASS – READ PLAY FOR 2ND MONO. 2X	NO CLASS
Week 9	3/25, 3/27	3/25 – WARM UP Phys. Exercises 3/27 – WARM UP Phys. Exercises	3/25 – Rehearse Contentless Scene/2nd Mono. 3/27 – Rehearse Contentless Scene/2nd Mono.
Week 10	4/1, 4/3	4/1 - WARM-UP Discuss Contentless Scenes (Physicalize 2 nd monologue) 4/3 - WARM-UP Rehearse Contentless Scenes (Physicalize 2 nd monologue)	4/1 – Rehearse Contentless Scene/2nd Mono. 4/3 – Rehearse Contentless Scene/2nd Mono.
Week 11	4/8, 4/10	4/8 WARM-UP Contentless Scenes 4/10 WARM-UP Work Contentless Scenes	4/8 – DUE – GROUP 1 Contentless Scene/2nd Mono 4/10 – DUE – GROUP 2 Contentless Scene/2nd Mono
Week 12	4/15, 4/17	4/15 - WARM-UP	AMONI CRITIQUE (DUE 5/8)
Week 13	4/22, 4/24	Final Monologue Rehearse	
Week 14	4/29, 5/1	4/29 Final Character 1 st Pass 5/1 Final Character 1 st Pass	Last Week to see AMONI !!!
Week 15	5/6, 5/8	5/6 - Final Character 2nd Pass 5/8 - Final Character 2nd Pass	5/8 A Man Of No Importance ACTING CRITIQUE DUE
Finals Week 16	5/16 11:50-1:50		FINAL?

TH 400 – Production Studio

[View Course Summary](#)

Noah Racey
SP2019
TH400 CABARET

TH400, Production Studio
Variable: 1-3 credits
Face-to-Face delivery

Students in all theatre sub disciplines (acting, directing, design, tech, stage management) working with faculty who have been assigned roles or positions in mainstage productions (in 2019-20: A MIDSUMMER NIGHT'S DREAM, CABARET, SHE KILLS MONSTERS, HOW I LEARNED TO DRIVE).

Catalog Description: Explore both the practical and dramaturgical essences of the production of a play or a devised piece.

The course will augment the theatrical process by examining the dramatic structure, visual demands, characterization, the visual and dramatic narratives, in both lecture and practical exercises, of the play being produced.

Course Objectives: At the completion of this course, students will have a complete overview of the theatrical process, an in-depth understanding of each step of the creative process and each participant's role in it, and, in their discreet areas of participation, a more global appreciation of their specific role in the process of producing a theatrical event.

Week 1: who does what // dramatic narrative, thematic structure, from motive to themes of the play being produced

Week 2: lexical and syntactic analysis of dialogue, and the dramatic function of the characters of the play being produced

Week 3: physical analysis and interpretation of the play being produced

Week 4: the visual narrative (visual metaphor) of the play as produced

Week 5: presentation of design interpretations of text

Week 6: the relationship of myth to drama as evinced by the play in production

Week 7: the relationship of ritual to drama as evinced by the play in production

Week 8: storytelling applications // conceptual planning

Week 9: physical characterization //

Week 10: design: collaboration with director and other designers // stage combat

Week 11: design: collaboration with director and other designers // voice and speech

Week 12: the group dynamic: full ensemble and subsets within the full ensemble //
environmental design: sound, lighting, and media

Week 13: style // the group dynamic: full ensemble and subsets within the full ensemble

Week 14: rehearsals

Week 15: technical rehearsals

Week 16: final presentation

During labs following each lecture, rehearsals, practical workshops exploring the concepts discussed will be conducted on the set of the play in production.

Method of evaluation:

Faculty's assessment of final group project 100%

SPRING 2020

TH 151 – Acting I

[View Course Summary](#)

TH 151 Acting 1
Spring 2020, 3 credits
T, Th 8:00am-9:40am
UCA 242 (Larg Acting Lab)

INSTRUCTOR

Noah Racey
(Office Hours: T, Th 10am-12pm, 1pm-3pm)
(970) 491-5677
Nracey@colostate.edu

COURSE DESCRIPTION Beginning acting class exploring the fundamental aspects of the actor's craft with particular emphasis on Concentration, physical actions, the art of memory, and character work.

COURSE OBJECTIVES

1. Apply exercises in relaxation, concentration, imagination and specificity to the acting process.
2. Identify, explain and use key tools of actor's process.
3. Experiment with use of repetition and process of improvisation as a means of understanding the acting process.
4. Analyze dramatic texts and characters from the actor's perspective.
5. Imagine and create the world of the text through scene study with an acting partner.

TECHNICAL REQUIREMENTS

I. Exercises

- A. Relaxation
- B. Concentration
- C. Imagination
- D. Physical and vocal flexibility
- E. Repetition (observation and listening)

II. Improvisation

- A. Identifying Goal, Obstacle, Tactic, Expectation
- B. Compelling Objective & Action
- C. Exploring the Circumstances, Stakes and Character Relationship

III. Text and Character Analysis

- A. Selecting and analyzing dramatic text
- B. Break down and examine character aspects.
- C. Prepare monologue and scene for rehearsal

IV. Scene Study

- A. Discuss scene rehearsal process
- B. Apply class work to scene study process
- C. Rehearse with partner, exploring process
- D. Present scene in class, critique and rework
- E. Final scene presentation and critique

V. Self-evaluation and evaluation of others

- A. Assess success of individual's own work with process
- B. Using listening and observation skills, constructively critique work of other students' process.

CLASS POLICIES:

Attendance - Since *most of the work of the course takes place in class*, attendance is crucial--if you are not here, you are not doing the work. Therefore, your level of attendance determines the maximum grade you are eligible for in the course. To be considered for an A, you can have no more than two absences; four for a B, five absences for a C; six absences or more is unacceptable and students absent this much are advised to drop the course. Should you have as many as three absences before the end of September, or three consecutive absences at any time, you should consider dropping the course. If at any time excessive absenteeism is adversely affecting the work of others in the course, you will be asked to drop the course.

Chronic lateness will also be penalized. Being Tardy twice (2X) will be counted as one absence. You will be counted late if you are not in the space warming up at the beginning of the class period. Notice that the absentee policy makes no distinction between excused and unexcused absences; they affect your work in this course equally. The three "free" absences should allow for the normal run of colds and other conflicts. If, however, you find yourself facing exceptional circumstances or some sort of emergency (an unanticipated medical or personal problem that requires immediate attention) during the semester, please see me about possible accommodations. Such situations might include prolonged illnesses or family crises such as a major illness, death or other unusual circumstances. In these cases, we will work together to see if you can preserve your participation in the course, but you should be aware that in some cases, dropping the course is the best alternative. Your job is to let me know as soon as possible what your situation is so that we can develop a good strategy for dealing with it.

Attire:

Acting requires movement. Because of this, students should wear *clothing that will not restrict their movement*. Loose jeans, yoga pants, T-shirts and tennis shoes are appropriate for typical class days. On days of monologues and scene performances, I expect dress appropriate for the performance. For example, if you perform a monologue, you must dress as though you were at an audition. Sweats and T-shirts in this case are inappropriate. When doing scenes with your partner, you must try your best to find clothing that fits the circumstances of the scene.

Written Work:

All paper work must be typed, double-spaced, 12-point font, Times New Roman. You will be asked to turn in your papers using the Dropbox on the D2L website by the assigned date. All paperwork should be submitted by that date, after which time 20% will be taken off for each day the work is late.

Our Material/Explicit Content:

Theatre reflects the time, culture, history and truth about people. People by nature can be sexual, offensive, controversial, taboo, violent and shocking. Our history, culture and media often display these facts; therefore, so do plays and theatrical texts. Scenes of controversial nature will be performed in this class! Throughout the course I may choose the scenes that you do in the class. Any scenes with violence

or sexual conduct must be discussed, planned and rehearsed with your partner in a controlled environment, preferably with me present. If this makes you extremely uncomfortable or nervous, this might not be a good class for you. You can always come and talk to me if you feel that the scene is unfit for you or if you and/or your partner are unable to handle that material in a mature manner. Accommodations can be made for people with special circumstances.

Play Review:

The entire class will be required to attend the two Mainstage theatrical productions, HOW I LEARNED TO DRIVE and SHE KILLS MONSTERS. You will write a critique of each of these productions focusing on the acting in the show. More information will be given about this paper at a later date.

Memorization:

Dates for memorization are marked on your syllabus. If lines are not memorized for your scene/ monologue by the scheduled date, 10 points will be deducted from the scene's total. (You are allowed to call for line TWO times.)

Rehearsal Policy:

Though there is designated rehearsal time in class, **you should not depend on that time alone to prepare a monologue or scene.** Because preparation time affects performance in class, it is essential that you treat your partners with courtesy. Please alert me if your partner is consistently late, unprepared, or unavailable for rehearsals. I will gladly speak to them on your behalf.

Attitude:

175 points (17%) of your total grade depends on your attitude and participation. Included in my evaluation are: contributions to class discussion, openness to criticism, improvement, and classroom etiquette, creativity in scene preparation, enthusiasm, preparedness, and willingness to work cooperatively with fellow students. I also notice things like consistent absences on performance days; sleeping or studying through other people's scenes, excuse-making as well as consistently poor preparation. Keep this in mind at all times!

Important note – I reserve the right to add, change, or delete from this course outline.

Special Services – All students with disabilities who have qualified for services are entitled to “reasonable accommodations.” Students with a disability are encouraged to contact Disability Services to arrange for accommodations and support services. Please notify the instructor during the first week of class of any accommodations needed for the course.

Larimer County Campus - 970-204-8112 or 970-204-8609

Academic Dishonesty – Plagiarism is the attempt to substitute the writing of another person for your own. This includes ideas, phrases, definitions, and descriptions. All work in this course must be of your own individual effort. Academic dishonesty will result in a zero for that assignment. Repeated plagiarism and/or cheating will lead to a failing grade for the course and possibly further disciplinary action. Protect yourself. If you use a communal PC, be sure to save your work on a private disk. Do not let others read your work before it is graded.

Course Equity – The instructor and students will act with integrity and strive to engage in equitable verbal and nonverbal behavior with respect to differences arising from age, sex, race, disabilities, and religion.

REQUIRED TEXTS & PLAYS

As assigned

METHODS OF EVALUATION

1 ST Monologue Off-Book	75
<i>How I Learned to Drive</i> Acting Critique	100
2 ND Monologue Analysis (<i>Character/GOTE</i>)	75
Midterm Monologue	150
Quiz	75
<i>She Kills Monsters</i> Acting Critique	100
Final Scene Analysis (<i>Character/GOTE</i>)	75
Final Scene	175
Participation/Attitude	175
Total	1000

Scale (%):

A	90-100
B	80-89
C	70-79
D	60-69

For CSU Policies and Guiding Principles, please go to:

<http://www.catalog.colostate.edu/Content/files/2012/FrontPDF/1.6POLICIES.pdf>

COURSE SCHEDULE (subject to change)

	Dates	Key Info In-Class Activities	Homework
Week 1	1/21, 23	21- Welcome, Syllabus/Class Policies, Meet & Greet, Morgan Library Tour 23 Learn warm-up 1 ST DAY OF JOURNAL Character/GOTE Analysis	Find/Memorize 2 Monologues <i>(1ST Due 1/30, 2nd Due 3/5)</i> (Garrett memorization vid link) GOTE CHARACTER WKSHT Memorize 1ST Monologue
Week 2	1/28, 30	28 – MONOLOGUES 30 1 ST MONOLOGUE OFF BOOK.	Memorize 1ST Monologue
Week 3	2/4, 6	4 REHEARSE 6 REHEARSE	Memorize 2 nd Monologue Memorize 2 nd Monologue
Week 4	2/11, 13	SHOW 1 ST MONOLOGUE SHOW 1 ST MONOLOGUE	REHEARSE REHEARSE

Week 5	2/18, 20	<p style="text-align: center;">KCACTF</p> <p>The CSU Theatre Department will be hosting the Region 7 - Kennedy Canter American College Theatre Festival the week of February 17-21st. All theatre classes will not be offered that week. En lieu of meeting for classes, students are asked to volunteer their class time (3 1/2 Hours) for the festival. Professors will be providing a link for an online signup so students can get involved and log their time. All CSU students will receive a 50% discount for the festival admission. Students who choose not to volunteer will be given an alternative assignment or makeup classes by their professor (encompassing of 3 1/2 hours of coursework). All students are encouraged to attend the festival. Each professor will share a list of workshops and sessions they feel are relevant to the class and pertinent student training.</p>	NO CLASS
Week 6	2/25, 27	25 REHEARSE <i>(Choose SCENE/Partners)</i> 27 REHEARSE <i>(Choose SCENE/Partners)</i>	25 REHEARSE 27 OFF BOOK 2ND MONO.
Midterm Week 7	3/3, 5	3 REHEARSE 5 REHEARSE	2 ND Monologue 1 st Pass 2 ND Monologue 1 st Pass <i>(Choose Scenes/Partners)</i>
Week 8	3/10, 12	10 REHEARSE 12 MIDTERM	2 ND Monologue 2 nd Pass Midterm Present 2 ND Monologue CHARACTER/GOTE DUE Midterm Evaluation
SPRING BREAK	3/17, 19	NO CLASS ASSIGNMENT: READ ENTIRE PLAY 2X	NO CLASS ASSIGNMENT: READ ENTIREE PLAY 2X

Week 9	3/24, 26	24 QUIZ 26 (Cont. Score Scene)	REHEARSE <i>LAST WEEKEND TO SEE HOW I LEARNEFD TO DRIVE! CRITIQUE DUE 4/2</i>
Week 10	3/31, 4/2	3/31 Improvise Previous Beat 4/2 SCENEWORK	SCENEWORK HILTD CRITIQUE DUE
Week 11	4/7, 9	7 SCENEWORK 9 SCENEWORK	OFF BOOK FOR SCENE SCENEWORK
Week 12	4/14, 16	14 SCENEWORK 16 SCENEWORK	SCENEWORK
Week 13	4/21, 23	21 RUN SCENES -1 st Pass 23 RUN SCENES – 1 st Pass	SCENEWORK
Week 14	4/28, 30	28 RUN SCENES – 2 nd Pass w/ costumes, props 30 RUN SCENES – 2 nd 2nd pass w/ costumes, props	<i>LAST WEEKEND TO SEE SHE KILLS MONSTERS!! (due 5/7)</i>
Week 15	5/5, 7	5 RUN SCENES – 3 RD pass w/ costumes, props. NO LINE CALLING 6 RUN SCENES – 3 RD Pass w/ costumes, props.	5/7 MONSTERS CRITIQUE DUE 7 SCENEWORK
Week 16	5/12, 14	FINAL	CHARACTER/GOTE ANALYSIS DUE DAY OF FINAL

FALL 2020

TH 150 – Intro to Performance

[View Course Summary](#)

TH150 – Introduction to Performance Syllabus FALL 2020

Instructors: Amy Scholl and Noah Racey

Email: amy.scholl@gmail.com, noah.racey@colostate.edu

Office: Remote

Office Hours: Phone call or Zoom by appointment

Course Description: Imagination as the actor's primary resource: acting exercises, compositions, improvisations to acquire the basic approach to text through action.

Course Type: Mixed Face to Face/Remote

Meets for 1 hour 40 minutes of lecture and 1 hour 40 minutes of recitation.

COURSE OBJECTIVES:

At the end of the term successful students will...

- (1) demonstrate a practical knowledge and a working vocabulary of the acting process
- (2) be comfortable being onstage playing characters onstage, building basic skills in the building of character, scene, and stage presence
- (3) be prepared to enroll TH151, Beginning Acting

ASSESSMENT COMPONENTS:

All in class assignments are due on time with no exceptions. You will not be allowed to make up performance exercises. Written assignments will be marked down a full letter grade for each 24-hour period they are late.

Monologue Performance (10%)

Written Monologue Analysis (5%)

Contentless Scenes – (5%)

Action Duet – (5%)

Acting Scene from play – 2 showings (35%)

Written Scene Analysis (10%)

Mid-Term Exam (10%)

Written Acting Critique (10% - 2 @ 5% each)

In Class Exercises and participation (10%)---too nebulous in this format??

** You are **required** to see the following CSU Theatre Productions

“Boy Gets Girl” by Rebecca Gilman opens October 2

“Concord Floral” by Jordan Tannahill opens November 6

Both productions will be performed via Zoom. Further details TBA

Estimated Class Schedule (subject to adjustment)

8/25 Cover classroom Covid-19 protocol & hygiene and cover zoom features/etiquette, syllabus, introductions (on Zoom with Amy & Noah)

Assign: Social vs. internal mask

8/27 Name game/Mask presentations (on Zoom with Amy & Noah)

9/1 In class exercise on Zoom (with Amy while Noah at faculty mtg)

9/3 In class exercises **Breath/Meditation** (all Noah until 10/27 with the exception of 10/6 faculty mtg)

9/8 In class exercises (teach warm-ups, ensemble building, cover mid-term study guide and terminology, etc)

9/10 In class exercises

9/15 In class exercises (assign solo pieces?)

9/17 In class exercises (perform solo pieces-6 per day?)

9/22 In class exercises (perform solo pieces? 6 per day)

9/24 Contentless scenes demo and assign

9/29 Perform contentless scenes (half class?)

10/1 Perform contentless scenes (half class?)

Assign: written acting critique for "Boy Gets Girl"

10/6 Cover monologue search & written monologue analysis (Amy – while Noah at faculty mtg)

10/8 Mid-term exam (covers objective, actions, activity, beat, obstacle, subtext, set, strike, 4th wall, tech rehearsal, dress rehearsal, areas of the stage, other vocabulary contained in study guide) //assign Action duets

Due: Email text for 3 monologue choices to Noah

10/13 Work session on action duets//Noah finalize monologue choices

10/15 Perform action duets (everyone or spread out over 2 days?)

10/20 Perform action duets?

10/22 Noah final class/closure

10/27 Small group monologue run-throughs (all Amy for the rest of the term)
Cover audition protocol/etiquette/introductions

10/29 First monologue showings (4 people)

11/3 First monologue showings (4 people)

11/5 First monologue showings (4 people)
Assign: written acting critique for "Concord Floral"

11/10 Assign: written scene analysis

11/12 Final monologue performance

11/17 First scene showings (3 groups)

11/19 First scene showings (3 groups)

11/24-11/26 Thanksgiving Break

12/1 Group scene work sessions

12/3 Group scene work sessions

12/8 Final showings (3 groups)

Due: Written Scene Analysis-on the day of your scheduled final scene performance

12/10 Final scene performance (3 groups)

FINAL EXAM TIME: Wednesday, December 16 2-4pm

Important information for Students: All students should fill out a student-specific symptom checker each day before coming to class

(<https://covidrecovery.colostate.edu/daily-symptom-checker/>). In addition, please utilize the symptom checker to report symptoms, if you have a positive test, or exposed to a known COVID contact. If you know or believe you have been exposed or are symptomatic, it is important for the health of yourself and others that you report it through this checker. You will not be in trouble or penalized in any way for reporting. If you report symptoms or a positive test, you will receive immediate instructions on what to do and CSU's Public Health Office will be notified. Once notified, that office will contact you and most likely conduct contact tracing, initiate any necessary public health requirements and/or recommendations and notify you if you need to take any steps. For the latest information about the University's response, please visit the CSU COVID-19 site (<https://covidrecovery.colostate.edu/>).

FALL 2021

TH 392 – Theatre Seminar

[View Course Summary](#)



*Colorado State University
School of Music, Theatre, and Dance*

TH 392 Theatre Seminar

Fall 2021

M, Wed – 3:00-4:40 PM

University Center for the Arts

Instructor ~ Noah Racey

Email ~ Noah.racey@colostate.edu

917.312.4944

Office Hours – UCA 212C – By appointment.

Due to a scheduled performance, I will be teaching the first 4 classes via Zoom (08/23-09/01)

08/23, 08/25, 08/30, 09/01

Via Zoom MW 3-4:40 Meeting ID: 643 042 5586

Join Zoom Meeting

<https://zoom.us/j/6430425586>

- *All students are required to follow all CSU and SMTD COVID-19 Protocols. For CSU in general, please go to <https://covid.colostate.edu/pandemic-preparedness-team-broad-guidance-for-all-summer-and-fall-2021-activities/>*
- *For SMTD-specific protocols, please go to: <https://smtd.colostate.edu/covid-19-policies/>*

Important information for students: All students are expected and required to report any COVID-19 symptoms to the university immediately, as well as exposures or positive tests from a non-CSU testing location.

If you suspect you have symptoms, or if you know you have been exposed to a positive person or have tested positive for COVID, you are required to fill out the COVID Reporter (<https://covid.colostate.edu/reporter/>). If you know or believe you have been exposed, including living with someone known to be COVID positive, or are symptomatic, it is important for the health of yourself and others that you complete the online COVID Reporter. Do not ask your instructor to report for you. If you do not have internet access to fill out the online COVID-19 Reporter, please call (970) 491-4600. You may also report concerns in your academic or living spaces regarding COVID exposures through the COVID Reporter. You will not be penalized in any way for reporting. When you complete the COVID Reporter for any reason, the CSU Public Health office is notified. Once notified, that office will contact

you and, depending upon each situation, will conduct contact tracing, initiate any necessary public health requirements and notify you if you need to take any steps.

For the latest information about the University's COVID resources and information, please visit the **CSU COVID-19 site**: <https://covid.colostate.edu/>.

COURSE DESCRIPTION

CSU Catalog Course Description: Various current theatre topics taught by visiting professionals, for example, "The League of Regional Theatres is our National Theatre."

Seminar Topic: Study the development of Musical Theatre & its influences from 1776-1966 in Europe & America: Vaudeville pastiche, George M. Cohan, the creation of Broadway, & the culmination of its disparate influences into the first modern concept musical CABARET.

STUDENT EXPERIENCES

1. Experiential learning through modeling, student-centric pedagogy, recitation/discussion and lecture modes of teaching.
2. Lecture-based content delivery and discussion/recitation of key topics.
3. Research and Analysis of musical theatre history (textbook and other assigned readings).

TEXTBOOKS

Students to purchase texts independently or borrow from Morgan library:

Musical Theatre: A History – John Kenrick (required)

Reframing The Musical: Race, Culture and Identity (supplemental)

Black Music Theatre: From Coontown to Dreamgirls - by Alan Woll (supplemental)

ALL OTHER READINGS WILL BE ON CANVAS – SEE COURSE SCHEDULE BELOW.

COURSE LEARNING OBJECTIVES

Upon completion of this course, successful students will be able to:

1. Articulate how this uniquely American art form evolved from its disparate cultural influences into today's Broadway Musical.
2. Identify structural elements of the "Golden Age" Musicals, and how they relate to contemporary Musical construction, via investigating the form's major contributors.
3. Articulate how musicals and their lyrics are formed by, and inform, their cultural and sociopolitical contexts.
4. Identify analyze and perform (when applicable) 5 major hit songs from the Musical Theatre cannon ranging from 1776 to 1966.

GRADING

<u>Assessment Components</u>	<u>Percentage of Grade</u>
Participation	20
Weekly Quizzes and Written Analyses	35
Midterm Essay Exam	20
Final Exam	25
Total	100%

Grading Scale: (CSU does not use grades of C- D+ or D-)

Please keep in mind the following

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 59	F

CLASS POLICIES

Participation:

Students are expected to attend all classes and are responsible for all class work. (Face to Face & preparation and classwork to be completed at home.) Participation includes: Contributions to class discussion, openness to criticism, improvement, and classroom etiquette, enthusiasm, preparedness, and willingness to work cooperatively with fellow students.

2 EXCUSED Absences are allowed. Each additional absence = deduction of 10% pts.

Since *the majority of the work of the course takes place in class*, participation is crucial--if you are not here, you are not doing the work. Therefore, your level of attendance reflects your participation and determines the maximum grade you are eligible for in the course. To be considered for an A, you can have no more than two absences; three for a B, four absences for a C; five absences or more is unacceptable, and students absent this much are advised to drop the course. Should you have as many as three absences before the end of September, or three consecutive absences at any time, you should consider dropping the course. If at any time excessive absenteeism is adversely affecting the work of others in the course, you will be asked to drop the course.

Chronic lateness will also be penalized. Two tardies will be counted as one absence. Notice that the absentee policy makes no distinction between excused and unexcused absences; they affect your work in this course equally. The two "free" absences should allow for the normal run of colds and other conflicts. If, however, you find yourself facing exceptional circumstances or some sort of emergency (an

unanticipated medical or personal problem that requires immediate attention) during the semester, please see me about possible accommodations. Such situations might include prolonged illnesses or family crises such as a major illness, death or other unusual circumstances. In these cases, we will work together to see if you can preserve your participation in the course, but you should be aware that in some cases, dropping the course is the best alternative. Your job is to let me know as soon as possible what your situation is so that we can develop a good strategy for dealing with it.

Written Work:

All papers must be turned in online (Canvas); double-spaced, 12-point font, Times New Roman. 20% will be taken off for each day your work is late.

Physical/Emotional Comfort:

We live in extraordinary times. We are being asked to confront our national ills and misguidings in nearly every aspect of our art. Deeply entrenched stereotypes and biases are threaded into this history and the only way we can untie them is to meet them directly. Due to the nature of our historic research, we will be delving into how these stereotypes and biases have not only been glorified by the Musical Theatre art form, but actively perpetuated to such an extent as to be continuing in today's entertainment world. In order for us to grow, long overdue, frank discussions will be had involving the destructive nature of those stereotypes, archetypes, and prejudices. This class has a zero-tolerance policy toward intimidation and or vilification. We will be respectful of each other in this exploration, knowing that intellectual and communicative growth is just that, growth; it starts clumsy and gets better.

STUDENT SUPPORT SERVICES

As a student at Colorado State University, you have access to a variety of University services and resources provided to ensure your success. Please explore all your support options:

<https://www.online.colostate.edu/current-students/services/>

Writing Center: <https://writingcenter.colostate.edu/>

Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

Academic Integrity & CSU Honor Pledge

This course will adhere to the [CSU Academic Integrity/Misconduct](#) policy as found in the General Catalog and [the Student Conduct Code](#).

Academic integrity lies at the core of our common goal:
to create an intellectually honest and rigorous community.

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.

ACADEMIC DISHONESTY

Plagiarism is the attempt to substitute the writing of another person for your own. This includes ideas, phrases, definitions, and descriptions. All work in this course must be of your own individual effort. Academic dishonesty will result in a zero for that assignment. Repeated plagiarism and/or cheating will lead to a failing grade for the course and possibly further disciplinary action. Protect yourself. If you use a communal PC, be sure to save your work on a private disk. Do not let others read your work before it is graded.

COURSE EQUITY

The instructor and students will act with integrity and strive to engage in equitable verbal and nonverbal behavior with respect to differences arising from age, sex, race, disabilities, and religion.

COURSE SCHEDULE

	Dates	In-Class	Homework	CLOs
Week 1	08/23, 08/25	Via Zoom MW 3-4:40 Meeting ID: 643 042 5586 Join Zoom Meeting https://zoom.us/j/6430425586 Meet-n-Greet Class Expectations Syllabus Group #: “Tell Me Pretty Maiden”	Mon: Listen to <i>Floradora</i> https://www.youtube.com/watch?v=pvLcpa6wyqM Wed: Listen/watch <i>Pirates of Penzance</i> https://www.youtube.com/watch?v=d7mRCgemAkI Listen/watch <i>With Catlike Tread</i> https://www.youtube.com/watch?v=WdJg6Duzzf4 JK pg 43-63 “The Music of Something Beginning”	(1-4)
Week 2	08/30, 09/01	Via Zoom MW 3-4:40 Meeting ID: 643 042 5586 Join Zoom Meeting https://zoom.us/j/6430425586 Lecture/In Class discussion Group #: “With Catlike Tread” Discuss: JK pg 43-63	Mon: Watch <i>The Merry Widow @ The MET</i> https://www.youtube.com/watch?v=bSLxSp_jxNA Wed: Listen to NPR program on Will Marion Cook https://www.npr.org/artists/16299090/wil-l-marion-cook “Swing Along” https://www.youtube.com/watch?v=XB75aMSHq8k	(1-4)

		“The Music of Something Beginning”	JK pg 31-41 “Music Halls and Minstrel Shows: When Ribaldry and Racism Sang and Danced”	
Week 3	09/06, 09/08	Group # “Swing Along” Discuss: JK pg 31-41 “Music Halls and Minstrel Shows: When Ribaldry and Racism Sang and Danced” Wed: Week 3 Quiz	Mon: Labor Day – Day Off Wed: Listen to Yiddish Theatre songs <i>Thomashefskys – Yiddish Theatre - DVD</i> Naughty Marietta https://www.youtube.com/watch?v=UDi44v7-UMY JK pg 19 - 29 “Continental Operetta”	(1-4)
Week 4	09/13, 09/15	Lecture/In Class discussion Discuss: JK pg 19 - 29 “Continental Operetta”	Mon: Treemonisha – Houston Grand Opera https://www.youtube.com/watch?v=OLyh2jCvzG0 Wed: Ziegfeld Follies songs Bert Williams https://www.youtube.com/watch?v=rmLh9f7R31w https://www.youtube.com/watch?v=JFE3l6ospKc https://www.youtube.com/watch?v=9xbf-pfGMmQ https://www.youtube.com/watch?v=Ovy6rknFWnk Al Jolson recordings https://www.youtube.com/watch?v=PIaj7FNHnjQ&t=14s JK pg 117-126 “Florenz Ziegfeld: the Follies and beyond” Video - Broadway – American Musical https://www.youtube.com/watch?v=DEdw4oXr2uw	(1-4)

			Re Sophie Tucker: Mordden, pages 150-152	
Week 5	09/20, 09/22	Lecture/In Class discussion Discuss: JK pg 117-126 “Florenz Ziegfeld: the Follies and beyond” Re Sophie Tucker: Mordden, pages 150-152	Mon: Bessie Smith, Sophie Tucker songs, and Louis Armstrong and His Hot Five Wed: Leave It to Jane/No, No Nanette JK pg 127-137 “Jerome Kern and American Ascendance” JK pg 149-166 “ The 1920s Pt 1: Hot Times and Great Talents”	(1-4)
Week 6	09/27, 09/29	Lecture/In Class discussion Discuss: JK pg 127-137 “Jerome Kern and American Ascendance” JK pg 149-166 “The 1920s Pt 1: Hot Times and Great Talents” Wed: Week 6 Quiz	Mon: Girl Crazy, Shuffle Along https://www.youtube.com/watch?v=DEdw4oXr2uw Wed: Eddie Cantor, Ethel Waters	(1-4)
Week 7	10/04, 10/06	Mon: MIDTERM PREP Wed: MIDTERM	Mon: MIDTERM PREP Wed: MIDTERM JK pg 167-174 “1920s Pt 2 Showboat, premature revolution”	
Week 8	10/11, 10/13	Lecture/In Class discussion Discuss: JK pg167-174	Mon: Show Boat Wed: Student Prince, Fine & Dandy Kapilow_ Listening For America_ Ch 5 pg 102-115	(1-4)

		“1920s Pt 2 Showboat, premature revolution”		
Week 9	10/18, 10/20	Lecture/In Class discussion Wed: Week 9 Quiz	Mon: Fanny Brice Belle Baker Wed: Fields/McHugh songs, Arlen/Kohler songs, Porgy & Bess Sporting Life’s songs from Porgy & Bess Wed: Rose Marie, Desert Song	(1-4)
Week 10	10/25, 10/27	Lecture/In Class discussion	Mon: songs by Zelda Sears, Anne Caldwell, Dorothy Fields, and others Wed: Of Thee I Sing JK pg 175-180 "Depression Era Miracles (1930-1939)"	(1-4)
Week 11	11/01, 11/03	Lecture/In Class discussion Discuss: JK pg 175-180 "Depression Era Miracles (1930-1939)"	JK pg 180-190 "Depression Era Miracles (1930-1939)"	(1-4)
Week 12	11/08, 11/10	Lecture/In Class discussion Discuss: JK pg 180-190 "Depression Era Miracles (1930-1939)" Wed: Week 12 Quiz	JK pg 191-202 "Rodgers & Hammerstein, a new beginning"	(1-4)

Week 13	11/15, 11/17	Lecture/In Class discussion Discuss: JK pg 191-202 "Rodgers & Hammerstein, a new beginning"	JK pg 203-210 "After Oklahoma: Broadway's Golden Age" JK pg 241-247 "More Golden Age Musicals"	(1-4)
Fall Break	11/20-11/28	NO CLASS	NO CLASS	
Week 14	11/29, 12/01	Lecture/In Class discussion (Cont.) Discuss: JK pg 203-210 "After Oklahoma: Broadway's Golden Age" JK pg 241-247 "More Golden Age Musicals"	JK pg 233-240 "Abbott, Robbins and Fosse"	(1-4)
Week 15	12/06, 12/08	Lecture/In Class discussion Discuss: JK pg233-240 "Abbott, Robbins and Fosse" Wed: Week 15 Quiz	Prep for Final Exam	(1-4)
Week 16	12/13-12/17	FINALS WEEK	Final TBD	

Additional University policies may be found online at <http://www.online.colostate.edu/faqs/policies/university-policy.dot>

Makeup Work:

If an "excused absence" as defined above (university sanctioned events or excused documented illness) occurs on a day on which an assignment or in-class exercise is due, accommodation for making up assignments will be made *as possible*.

TH 450 – Professional Actor Preparation

[View Course Summary](#)



TH450 Professional Actor Preparation SYLLABUS

Fall 2021

Tues, Thurs – 3:00-4:40 PM

University Center for the Arts

Instructor ~ Noah Racey (917) 312-4944 (cell)

Email ~ Noah.racey@colostate.edu

Office Hours – By appointment. (Face to Face or Zoom)

Due to a scheduled performance, I will be teaching the first 4 classes via Zoom (08/24-09/02)

[08/24, 08/26, 08/31, 09/02]

Via Zoom T, Th 3-4:40 Meeting ID: 643 042 5586

Join Zoom Meeting

<https://zoom.us/j/6430425586>

- *All students are required to follow all CSU and SMTD COVID-19 Protocols. For CSU in general, please go to <https://covid.colostate.edu/pandemic-preparedness-team-broad-guidance-for-all-summer-and-fall-2021-activities/>*
- *For SMTD-specific protocols, please go to: <https://smtd.colostate.edu/covid-19-policies/>*

Important information for students: All students are expected and required to report any COVID-19 symptoms to the university immediately, as well as exposures or positive tests from a non-CSU testing location.

If you suspect you have symptoms, or if you know you have been exposed to a positive person or have tested positive for COVID, you are required to fill out the COVID Reporter (<https://covid.colostate.edu/reporter/>). If you know or believe you have been exposed, including living with someone known to be COVID positive, or are symptomatic, it is important for the health of yourself and others that you complete the online COVID Reporter. Do not ask your instructor to report for you. If you do not have internet access to fill out the online COVID-19 Reporter, please call (970) 491-4600. You may also report concerns in your academic or living spaces regarding COVID exposures through the COVID Reporter. You will not be penalized in any way for reporting. When you complete the COVID Reporter for any reason, the CSU Public Health office is notified. Once notified, that office will contact you and, depending upon each

situation, will conduct contact tracing, initiate any necessary public health requirements and notify you if you need to take any steps.

For the latest information about the University's COVID resources and information, please visit the CSU COVID-19 site: <https://covid.colostate.edu/>.

Catalog Course Description:

Portfolios, casting, breakdowns, reels, agents, managers, interviews, cold reading techniques, on-camera work, marketing. Self-Taping

Student Experiences:

1. Experiential learning through modeling, student-centric pedagogy, recitation/discussion and lecture modes of teaching.
2. Lecture-based content delivery and discussion/recitation of key topics.
3. Research and Analysis of current industry standards and practices.
4. Practical experience and application of on-camera skills and social media savvy.

CLICK THIS>>>> [YOU WILL NEED THIS EQUIPMENT OR SOMETHING LIKE IT!](#)

(Or, cut and paste URL below)

https://www.amazon.com/Movo-Smartphone-Extendable-Shotgun-Microphone/dp/B07DD4FKP6/ref=sr_1_2_sspa?dchild=1&keywords=iPhone+tripod+with+remote+and+microphone&qid=1606091770&sr=8-2-spons&psc=1&spLa=ZW5jcnlwdGVkUXVhbGlmaWVyPUFCN0tCTzVZNDIHR0ImZW5jcnlwdGVkSWO9QTA0NDk2NzgxOjJWOUQ0TjVDMThVJmVuY3J5cHRlZEFkSWO9QTA3NmZODIxSjY0RkpHNIRNWVJKJndpZGdlE5hbWU9c3BfYXRmJmFjdGlvbj1jbGlja1JlZGlyZWN0JmRvTm90TG9nQ2xpY2s9dHJlZQ==

These days, actors are largely auditioning from home, a process of submission known as "Self-Taping"

There will be Self-Taping assignments for which you will submit media to Google Docs

https://drive.google.com/drive/folders/1gV2L_zUP_JFjIPc91FfSG-H9kK4_REWc?usp=sharing

Course Content

- New cell phone accessories available now!
- Preparation techniques for stage and media auditions and casting interviews and performances
- Advocating the role that the arts should play in society
- Assembling the complete actor portfolio
- Successful application techniques for graduate school for advanced actor training
- Identifying entertainment industry standards
- Branding and marketing strategies for performers, personal business plans
- Using social media for promotion / Self-Filming (Self-Taping)
- Understanding "type"
- Using Breakdown Services, ShowFax (Actors Access), Backstage and IMDBPro (membership through course fee)
- Agents and managers, legal representation, SAG-AFTRA, AEA, "right to work states"
- Fully research the city you have selected to land in out of college. Learn the artistic landscape for actors in that city, from union and non-union theatres, to casting houses, agencies and available "day jobs".
- On-camera acting techniques, student films, extra work, reels, self-taping, "planned" interviews and mock interviews on-camera. Techniques for and guidance in creating solo performance piece, an exercise in branding.

Course Learning Objectives

By the end of the term, successful students will be able to:

1. Demonstrate a working knowledge in acting portfolio preparation, audition and interview techniques for theatre, commercials, and
2. Demonstrate a working knowledge of presentation and marketing techniques, physical and digital, and articulate their branding.
3. Demonstrate a working knowledge of an actor's opportunities for employment and sustainability in the entertainment industry.
4. Demonstrate professional on-camera techniques

Grading

- Impromptu exercises: 10%
- Midterm exam (written, on common vocabulary in the professional theatre, among artisans in the entertainment industry, casting directors, agents, managers, contracts and negotiation): 20%
- Marketing plan: 10%
- Self-Taping 10%
- Final Actor portfolio (includes headshot, resume, sheet music, video and film reel, landing-pad, personal marketing and branding plan): 30%

Grading Scale: (CSU does not use grades of C- D+ or D-)

Please keep in mind the following -

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 59	F

Online Resources:

ACTORS ACCESS

SHOWFAX / Breakdown Services Username: whittywhit

Password: WHITman@4&

<http://www.actorsaccess.com> TO HELP NARROW YOUR TYPE

IMDBPRO

Username: walt.jones@colostate.edu

Password: WHITman@4&

<http://pro.imdb.com/> LOG ON EVERY DAY

TEXT RESOURCES <https://dojo.bonniegillespie.com/smfa4.com>

BACKSTAGE

Username: jones.walton@gmail.com

Password: WHITman@4&

<http://www.backstage.com/bso/index.jsp>

READ THIS - EVERY ISSUE

GET A LARGE DATED PLANNER (January to January), and back it up to a personal online calendar

Additionally, you MUST start watching television shows & movies (including the iconic ones, on Netflix, Prime, Hulu, YouTube, etc.), read plays, screenplays, and surf around in imdbPRO to see what everyone has done—YOU MUST KNOW IT ALL—agents, casting directors, theatres, producers, managers, studios. Make lists of what you read. List favorite casting directors, directors, actors, writers

Textbooks: "Self-Management for Actors: Getting Down to (Show) Business," 4th Edition by Bonnie Gillespie;
"How to Audition on Camera", by Sharon Bialy

Course Policies

Each unexcused absence will result in the lowering of your final grade for the course by one level. (A to A-, A- to B+, etc.) Lateness is also not acceptable. Two lateness's will count as an unexcused absence. If you are absent more than five times (unexcused) you need to withdraw, or you will fail the class.

<http://catalog.colostate.edu/Content/files/2012/FrontPDF/1.6POLICIES.pdf>

University-sanctioned events, illness, family emergencies, etc. are considered excused absences but must have physical documentation.

o Makeup Work:

If an "excused absence" as defined above occurs on a day on which an assignment or in-class exercise is due, accommodation for making up assignments will be made up ONLY as possible

o Wardrobe:

This course will require you to have changes of clothes to prepare for media auditions; not so much as costumes but wardrobe that is "vaguely appropriate" for the character for whom you are auditioning.

Daily Journaling: You should be keeping a WEEKLY PLANNER.

Academic Dishonesty

Plagiarism is the attempt to substitute the writing of another person for your own. This includes ideas, phrases, definitions, and descriptions. All work in this course must be of your own individual effort. Academic dishonesty will result in a zero for that assignment. Repeated plagiarism and/or cheating will lead to a failing grade for the course and possibly further disciplinary action. Protect yourself. If you use a communal PC, be sure to save your work on a private disk. Do not let others read your work before it is graded.

Course Equity

The instructor and students will act with integrity and strive to engage in equitable verbal and nonverbal behavior with respect to differences arising from age, sex, race, disabilities, and religion.

Student Support Services

As a student at Colorado State University, you have access to a variety of University services and resources provided to ensure your success. Please explore all your support options:

<https://www.online.colostate.edu/current-students/services/>

Writing Center: <https://writingcenter.colostate.edu/>

Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

Academic Integrity & CSU Honor Pledge

This course will adhere to the [CSU Academic Integrity/Misconduct](#) policy as found in the General Catalog and [the Student Conduct Code](#).

Academic integrity lies at the core of our common goal:
to create an intellectually honest and rigorous community.

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.

Weekly Topics will include

Week	Dates	Content
1	8/31, 9/2	READING (Gillespie): Chapters 1-5: Mindset; Backstage and other on-line resources Intro to Marketing Fundamentals Understanding "Type"
2	9/7, 9/9	READING: Chapters 6-10: Bullseye The Casting Process / Breakdowns and Sides
3	9/14, 9/16	READING: Chapters 11-18: Materials and People Managers & Agents, Unions (AEA, AGVA, SAG/AFTRA, etc.) / When to join Unions (a moving target) / Extra work
4	9/21, 9/23	Expectations & Opportunities: LA vs. NYC vs. other SAG/AFTRA markets (Albuquerque, Atlanta, etc.) Cold Reading?
5	9/22, 9/23	Defining the Industry Jobs and Expectations / Personal marketing plans
6	9/28, 9/30	Graduate School, Career and Job Interview Preparation / Mock interviews

7	10/5, 10/7 Midterm	Using Online Resources (Showfax, ActorAccess, Backstage, IMDBPro, CastingAbout) MIDTERM EXAM READING: Chapters 19-21, Audition Preparation and Expectations/Workshops and Showcases
8	10/12, 10/14	READING: Chapter 22: Something to Market: One Person Shows (using Self-Scripting techniques)
9	10/19, 10/21	On-Camera / Self-taping
10	10/26, 10/28	On-Camera
11	11/2, 11/4	On-Camera
12	11/9, 11/11	READING: Chapters 23-28 Marketing Plans – Pending approval, workshop with Social Media Guru Tony Howell
13	11/16, 11/18	Branding
14		Spring Break
15	11/30, 12/2	Marketing
16	12/7, 12/9	Preparation of Portfolio
17	12/13-17	FINALS - Presentation of Portfolio

SPRING 2022

D 160 – TAP I

[View Course Summary](#)



*Colorado State University
School of Music, Theatre, and Dance
SYLLABUS*

D160

Tap I

Spring 2022

M, W – 1:00pm – 2:40pm

Rm 238

University Center for the Arts

Instructor ~ Noah Racey

Email ~ Noah.racey@colostate.edu

917.312.4944

Office Hours – UCA 212C: *(I am also available by email or phone at any time to make an appointment)*

Tuesday 1pm-3:30pm

Wednesday 9am-12pm

Important information for students:

Masks are required inside university buildings. You must also meet university vaccine or exemption requirements.

All students are expected and required to report to the COVID

Reporter(<https://covid.colostate.edu/reporter/>) when:

- You suspect you have symptoms of COVID, regardless of whether or not you are vaccinated and even if your symptoms are mild
- You have tested positive for COVID through a non-CSU testing site, such as home test or test at a pharmacy
- You believe you may have been exposed to COVID go to the COVID Reporter and follow the guidance under “I believe I have been in close contact with someone who has COVID-19.” This guidance will depend upon your individual circumstances

You will not be penalized in any way for reporting symptoms or concerns.

Do not ask me as your instructor to report for you. It is your responsibility to report through the COVID Reporter promptly.

As your instructor I may not ask you about vaccination status or if you have COVID but you may freely volunteer to send me information from a public health official - if you have been asked to isolate or quarantine.

When you complete the COVID Reporter, the CSU Public Health office is notified. Once notified, that office will contact you and, depending upon each situation, will conduct contact tracing, initiate any necessary public health requirements and notify you if you need to take any steps.

If you do not have internet access to fill out the online COVID-19 Reporter, please call [\(970\) 491-4600](tel:9704914600).

For the latest information about the University's COVID resources and information, including FAQs about the spring semester, please visit the **CSU COVID-19 site**<https://covid.colostate.edu/>.

COURSE DESCRIPTION

Study of introductory Tap dance styles and technique.

STUDENT EXPERIENCES

1. Experiential learning through modeling, student-centric pedagogy, recitation/discussion and Performance modes of teaching.
2. Hands-on dance practice
3. Lecture-based content delivery and discussion/recitation of key topic, important choreographers and dancers throughout history; evolution of the artform, it's beginnings in Southern US and it's development paralleling Jazz music.
4. Student-centric instructor feedback on performance progress and development.

TEXTBOOKS

NONE.

COURSE LEARNING OBJECTIVES

Upon completion of this course, successful students will be able to:

Delete unnecessary spaces

1. Perform beginning tap steps: Shuffle, Fa-laps, pick-ups, draw-backs, pull-backs, shim-sham.
2. Recognize and perform beginning level rhythmic phrases by ear.
3. Repeat sequences of steps in Tap Choreography in an audition setting.

GRADING

<u>Assessment Components</u>	<u>Percentage of Grade</u>
Participation	10
Weekly Rehearsal and Performances	60 (15X4)
Final Presentation	15
Final Paper	15
Total	100%

GRADING SCALE

Please keep in mind the following -

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 59	F

MAKE UP WORK

If an “excused absence” as defined above (university sanctioned events or excused documented illness) occurs on a day on which an assignment or in-class exercise is due, accommodation for making up assignments will be made *as possible*.

CLASS POLICIES

Participation:

Students are expected to attend all classes and are responsible for all class work. Participation includes: A healthy relationship with your own frustration and growth process, openness to criticism, enthusiasm, preparedness, and willingness to work respectfully and cooperatively with fellow students.

2 EXCUSED Absences are allowed. Each additional absence = deduction of 10% pts off final grade.

Since *the majority of the work of the course takes place in class*, participation is crucial--if you are not here, you are not doing the work. Therefore, your level of attendance reflects your participation and determines the maximum grade you are eligible for in the course. To be considered for an A, you can have no more than two absences; three for a B, four absences for a C; five absences or more is unacceptable, and students absent this much are advised to drop the course. Should you have as many as three absences before the end of September, or three consecutive absences at any time, you should consider dropping the course. If at any time

excessive absenteeism is adversely affecting the work of others in the course, you will be asked to drop the course.

Chronic lateness will also be penalized. Two tardies will be counted as one absence. Notice that the absentee policy makes no distinction between excused and unexcused absences; they affect your work in this course equally. The two "free" absences should allow for the normal run of colds and other conflicts. If, however, you find yourself facing exceptional circumstances or some sort of emergency (an unanticipated medical or personal problem that requires immediate attention) during the semester, please see me about possible accommodations. Such situations might include prolonged illnesses or family crises such as a major illness, death or other unusual circumstances. In these cases, we will work together to see if you can preserve your participation in the course, but you should be aware that in some cases, dropping the course is the best alternative. Your job is to let me know as soon as possible what your situation is so that we can develop a good strategy for dealing with it.

[Link to CSU excused absence policy](#)

WRITTEN WORK

The final paper must be turned in online (Canvas); double-spaced, 12-point font, Times New Roman. 20% will be taken off for each day your work is late.

PHYSICAL/EMOTIONAL COMFORT:

Dance work connects us to our physical body, as we push ourselves to grow, we may encounter any number of insecurities and frustrations. Growing in our performing (and dancing) means we reside on that front line where ability meets inability. That takes courage and patience. I will not tolerate any kind of criticism of anyone's work, except of a supportive, constructive nature. We will create a brave space, a space where we can all try our very best, encounter failure and grow from it. If you are having trouble, communicate that to me, advocate for yourself. We will find a way to get you to a positive place so you can continue your work.

DANCE ATTIRE/HYGIENE

Wear appropriate clothing to dance in, non-restrictive and form fitting (not baggy) attire. It is important that you maintain your own personal hygiene while working up a sweat every week. Please DO NOT wear perfume or cologne in class, but please DO wear deodorant or anti-perspirant.

STUDENT SUPPORT SERVICES

As a student at Colorado State University, you have access to a variety of University services and resources provided to ensure your success. Please explore all your support options:

<https://www.online.colostate.edu/current-students/services/>

Writing Center: <https://writingcenter.colostate.edu/>

Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

Academic Integrity & CSU Honor Pledge

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Academic integrity lies at the core of our common goal:
to create an intellectually honest and rigorous community.

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.

ACADEMIC DISHONESTY

Plagiarism is the attempt to substitute the writing of another person for your own. This includes ideas, phrases, definitions, and descriptions. All work in this course must be of your own individual effort. Academic dishonesty will result in a zero for that assignment. Repeated plagiarism and/or cheating will lead to a failing grade for the course and possibly further disciplinary action. Protect yourself. If you use a communal PC, be sure to save your work on a private disk. Do not let others read your work before it is graded.

COURSE EQUITY

The instructor and students will act with integrity and strive to engage in equitable verbal and nonverbal behavior with respect to differences arising from age, sex, race, disabilities, and religion.

Additional University policies may be found online at
<http://www.online.colostate.edu/faqs/policies/university-policy.dot>

COURSE SCHEDULE

Specific Course Topics/Units/Weekly Schedule

SUBJECT TO CHANGE

Week	Dates	Lecture Content	Lab/Recitation/Other Content	CLO Number
1	1/19		Orientation/Syllabus/Warm-Up Combination #1	1-3
2	1/24, 1/26		Warm-Up Combination #1	1-3
3	1/31, 2/2		Complete/Perform #1	1-3
4	2/7, 2/9		Warm-Up Combination #2	1-3
5	2/14, 2/16		Combination #2	1-3
6	2/21, 2/23		Complete/Perform #2	1-3
7	2/28, 3/2		Combination #3	1-3
8	3/7, 3/9		Complete/Perform #3	1-3
9	3/14 - 3/18	SPRING BREAK		
10	3/21, 3/23		Combination #4	1-3
11	3/28, 3/30		Rehearse #4	1-3
12	4/4, 4/6		Complete/Perform #4	1-3
13	4/11, 4/13		Combination #5 - Final Presentation	1-3
14	4/18, 4/20		Learn & Rehearse Final Combination #5	1-3
15	4/25, 4/27		Learn & Rehearse Final Combination #5	1-3
16	5/2, 5/4		Learn & Rehearse Final Combination #5	1-3
17	5/9, 5/11	FINALS	Final Presentation & Final Paper	

For the final paper, choose one of the following people to research.

Nicholas Brothers
Fred Astaire
Gregory Hines
Savion Glover
The Condos Brothers
Eleanor Powell
Ginger Rogers
Harriet Browne
Jeni LeGon.

TH 192 – Freshman Seminar

[View Course Summary](#)

TH192 – Spring 2022

Freshman Seminar (3 credits)
Tuesday, Thursday 3:30pm-5:15pm
UCA Rm 238

Instructor – Noah Racey
Noah.racey@colostate.edu
917.312.4944

Office Hours – UCA 212C:

Tuesday 1pm-3:30pm
Wednesday 10am-12pm
I am also available by email or phone at any time to make an appointment.

IMPORTANT INFORMATION FOR STUDENTS:

Masks are required inside university buildings. You must also meet university vaccine or exemption requirements.

All students are expected and required to report to the COVID Reporter(<https://covid.colostate.edu/reporter/>) when:

- You suspect you have symptoms of COVID, regardless of whether or not you are vaccinated and even if your symptoms are mild
- You have tested positive for COVID through a non-CSU testing site, such as home test or test at a pharmacy
- You believe you may have been exposed to COVID go to the COVID Reporter and follow the guidance under “I believe I have been in close contact with someone who has COVID-19.” This guidance will depend upon your individual circumstances

You will not be penalized in any way for reporting symptoms or concerns.

Do not ask me as your instructor to report for you. It is your responsibility to report through the COVID Reporter promptly.

As your instructor I may not ask you about vaccination status or if you have COVID but you may freely volunteer to send me information from a public health official if you have been asked to isolate or quarantine.

When you complete the COVID Reporter, the CSU Public Health office is notified. Once notified, that office will contact you and, depending upon each situation, will conduct contact tracing, initiate any necessary public health requirements and notify you if you need to take any steps.

If you do not have internet access to fill out the online COVID-19 Reporter, please call (970) 491-4600.

For the latest information about the University's COVID resources and information, including FAQs about the spring semester, please visit the **CSU COVID-19** site <https://covid.colostate.edu/>.

Catalog Description

Collaborative creative processes used to turn storytelling and self-scripting literature to theatrical performance with faculty artists/scholars, and interviews with students, faculty, and staff in the UCA (if possible), and/or with members of other sections of the course.

The Course

Something that humans do on an everyday basis, though often in a not-obvious way, is tell each other stories about the state of the world and about themselves and, most particularly, others. They also tell about their projects in the world, past, present and future. Our life in culture depends upon that telling just as it is misled and made problematic by it. Theatre is, at the deepest level, collective storytelling: a visual, oral, aural, experiential event.

Learning Outcomes

After completing this course, a successful student will be able to:

- 1.) ... tell stories effectively by engaging both voice and body, blending fact and fiction, creating original work using performance techniques to make their storytelling more compelling and convincing.
- 2.) ...articulate their answer to "Who Needs Theatre?"
- 3.) ...use self-scripting techniques to begin to develop their personal artistic point-of- view.
- 4.) ...contribute to and perform a collectively created piece of theatre.

Undocumented Student Support

Any CSU student who faces challenges or hardships due to their legal status in the United States and believes that it may impact their academic performance in this course is encouraged to visit Student Support Services for Undocumented, DACA & ASSET for resources and support. Additionally, only if you feel comfortable, please notify your professor so they may pass along any additional resources they may possess.

Title IX/Interpersonal Violence

For the full statement regarding role and responsibilities about reporting harassment, sexual harassment, sexual misconduct, domestic violence, dating violence, stalking, and the retaliation policy please go to: CSU Policy: Title IX Sexual Harrasment.

If you feel that your rights have been compromised at CSU, several resources are available to assist:

- Student Resolution Center, 200 Lory Student Center, 491-7165

- Office of Equal Opportunity, 101 Student Services, 491-5836

A note about interpersonal violence: If you or someone you know has experienced sexual assault, relationship violence and/or stalking, know that you are not alone. As instructors, we are required by law to notify university officials about disclosures related to interpersonal violence. Confidential victim advocates are available 24 hours a day, 365 days a year to provide support related to the emotional, physical, physiological and legal aftermath of interpersonal violence. Contact the Victim Assistance Team at: 970-492-4242.

Academic Integrity & CSU Honor Pledge

This course will adhere to the CSU Academic Integrity/Misconduct policy as found in the General Catalog and the Student Conduct Code.

Academic integrity lies at the core of our common goal: to create an intellectually honest and rigorous community. Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.

*Keep all graded work in case you need to verify a score. The instructor will keep exams and papers that have not been picked up for 45 days from the end of the semester. At that point they will be destroyed, and your grade is final, not subject to appeal.

ASSESSMENT: TOTAL POINTS: 1000

Personal Story: 150

Group Narrative: 150

Reading Checks: 100

Self-scripting: 150

Devised Creation: 250

Devised Performance: 200

Attendance: This is a participatory class so students are expected to attend all classes.

Texts: Although there are no formal texts for this class, any essays and or reading/video material assigned may be provided (on Canvas) as springboards to our discussions.

Weekly Content

1. COURSE INTRODUCTION
2. STORYTELLING
3. VERBATIM THEATRE
4. VERBATIM THEATRE
 - a. INTRODUCTION CONTINUED
 - b. EXPERIMENTING WITH VERBATIM THEATRE

5. *SPRING BREAK*
6. PERSONAL STORIES
7. SELF-SCRIPTING
8. GROUP NARRRATIVES
9. VERBATIM WORK
10. CHOOSING PROMPTS
11. VERBATIM WORK/INTERVIEWS
12. VERBATIM WORK/INTERVIEWS
13. "BENDING" THE INTERVIEWS
14. BUILDING THE PERFORMANCE
15. BUILDING THE PERFORMANCE
16. PUBLIC PERFORMANCES

TH 400 – Theatre Practicum: Performance

[View Course Summary](#)



*Colorado State University
School of Music, Theatre, and Dance
SYLLABUS*

TH400 - Theatre Practicum: Performance

Spring 2022

Instructor/Show Director – Noah Racey

Office Hours – *(I am also available by email or phone at any time for an appointment)*

Tuesday– 1pm-3:30pm

Wednesday- 10am-12pm

Noah.racey@colostate.edu – (917) 312-4944

(Repeatable up to 8 times for credit)

(For students who perform in 2 shows in a semester, enroll for separate sections)

**Rocky Horror Show
by Richard Obrien**

Prerequisites:

Permission of the instructor/show director

COURSE DESCRIPTION

Major performance production assignment in acting, assistant/directing, or dramaturgy in department season.

THEATRE MAJOR PROGRAM OBJECTIVES

• **IMAGINATION & EXPRESSION**

Cultivate and articulate a unique artistic vision, focus, and craft

Sharpen written, verbal, visual, embodied and intellectual analysis and expression of creative ideas

• **CONTEXT & SOCIAL RESPONSIBILITY**

Understand “texts” within their “contexts,” our place in history as contemporary artists, and the potential of art for social transformation

• **COLLABORATION & PROFESSIONALISM**

Develop a holistic understanding of the theatre-making process through hands-on practice, telling compelling, relevant stories through the united labor of our distinct areas of expertise

Conduct ourselves professionally in attitude, approach, and vision to prepare for life after CSU

• **PROBLEM-SOLVING**

Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and embrace creative risk-taking

PERFORMANCE-SPECIFIC LEARNING OBJECTIVES

By taking this course, students will:

1. Practice hands-on skills in a major production assignment in Performance (acting, directing, or dramaturgy) in department season under faculty mentorship
2. Develop an understanding of the Performer as a collaborative artist
3. Apply relevant classwork to the practical application of staging a show
4. Analyze the specific role of actor, director, or dramaturg through the process of producing a theatrical event
5. Reflect on and articulate the complete theatrical process, with an in-depth understanding of each step of the collaborative process and each participant’s role in it

EVALUATION

Students will be evaluated by the faculty director on the following:

Participation	10%
Completion of major production assignment	90%
Total	100%

REQUIRED TEXTBOOKS & MATERIALS

1. Students will obtain the script and score by way of the OneDrive Folder, a link will be listed on the Callboard.
2. All students are required to read and familiarize themselves with the CSU Theatre Handbook, its rules and protocols. Available at: <https://theatre.colostate.edu/current-student-resources/>
3. All students are required to read and sign the attached Actor Etiquette Agreement, which outlines conduct and expectations for Performers at CSU.
4. Students will provide their own make up. If they do not own any, we will connect them with the right supply outlets.

Actor Etiquette Agreement

The following constitutes an agreement between the performing artists and the production team for all mainstage productions at Colorado State University’s University Center for the Arts.

To be signed upon acceptance of any role.

I, _____, agree to adopt the following standards of
etiquette in my work as a member of the mainstage production

1. I should expect to be called each day of rehearsal unless otherwise stated by the Daily Call or approved conflicts.
2. I understand that any conflicts, outside of the ones given on my audition form, are subject to approval by the Director and are not guaranteed.
3. If I have issues or concerns with the production, I will go through the proper channels to communicate that with members of production. Please see Chain of Communication.

4. I will arrive on time, at a quarter to call time (15 min.), to get myself mentally, physically, and vocally prepared to begin work promptly at call time. I will be respectful of this pre-rehearsal preparation time, allowing my co-creators a focused approach to the work ahead.
5. How I treat the space matters. I will be proactive in helping to maintain a clean work area.
6. I will not take notes on my cell phone or on my computer. I will bring a notebook solely for this production, and a recording device for any music rehearsals to record my parts. I will not use note sessions to socialize.
7. I will dress in rehearsal attire that helps inform the character(s) I play. Form-fitting but flexible clothing, nothing baggy or draping. Close-toed shoes, no sandals, or flip-flops.
8. I will bathe regularly and wear *non-perfumed* deodorant or anti-perspirant. I WILL NOT wear cologne or perfume.
9. I will be off book for day ___1st___ of rehearsal. *[Date to be set by Director]*. Paraphrasing and improvisation may be utilized by the director, but it is my responsibility to honor the playwright with word-perfect memorization.
10. I WILL DO MY HOMEWORK.
 - o Prior to the first rehearsal and first read through, I will read the play no less than 5 times. I will identify and define any concepts, names or words in the script I am not familiar with. Anything I can't define on my own, I will *ask at the first rehearsal*.
 - o At the end of each rehearsal day, I will take the notes I receive from the director and choreographer and work through them at home. I will come back to rehearsal the next day having digested them, ready to first deliver what was discussed, and second offer other options I may have come across in my homework.
11. I will not give other actors notes. If I have considerations or concerns regarding another actor, I will ask to meet with the director and that actor (during rehearsal) or the stage manager and that actor (during Run of Show) to discuss the matter.
12. I will endeavor to learn the names of my entire production team.
13. I will be courteous and respectful with the designers and members of production.
14. Unless it is a specific character choice agreed upon by myself and the production team, I will not eat, drink, or chew gum while rehearsing.
15. If I am in the rehearsal space during rehearsal, I will be engaged with the work in the room, not in other activities.
16. Being physically and emotionally capable is my job. Maintaining proper health, diet and sleep habits is my responsibility.
17. I recognize that I have the right to call "Hold" if I feel unsafe or perceive one of my fellow performers to be in a dangerous situation.
18. It is my responsibility to maintain all blocking, staging, elements of character, timing, and emotional content of the play after the show has opened. I will follow the stage manager's and dance captain's notes in this arena.
19. My attitude and bearing *are* the CSU program. On and off stage I am an ambassador for the work done here.
20. All university policies regarding conduct apply. I will consult my student handbook or follow this link for further information: <http://catalog.colostate.edu/general-catalog/policies/>

Chain of Communication:

Performer »Cast Deputy »Assistant Director »Assistant Stage Manager »Stage Manager »Director »Chair of the Department

I will work to maintain these standards to help create an enjoyable and productive experience for all involved.

Signature: _____

Date: _____

FALL 2022

TH 192 – First Year Seminar

[View Course Summary](#)



TH192 First Year Seminar • Fall 2022

Tuesday, Thursday 10:00am – 11:40

UCA Rm 242

Instructor – Noah Racey – Noah.racey@colostate.edu

Office Hours – UCA 212C

Tuesday 12:00pm-3:00pm or by appointment.

Thursday 1:00pm-3:00pm or by appointment

CLASS LEARNING OUTCOMES

After completing this course, students will be able to:

- **Identify** the various parts and people of the Division of Theatre and practice and understand the Division of Theatre's expectations and protocols
- **Articulate** a personal artistic point-of-view as an emerging artist
- **Tell** stories effectively by engaging voice/body/space/design, using verbatim theatre and self-scripting that blends both fact and fiction, and creating original work using compelling and engaging storytelling techniques
- **Articulate** their answers to the questions: What is theatre? Why does it matter? Who is it for/should it be for? What stories are needed in our contemporary world and why?
- **Devise and perform** a collectively created piece of original theatre

THEATRE MAJOR PROGRAM LEARNING OBJECTIVES

• **IMAGINATION & EXPRESSION**

Cultivate and articulate a unique artistic vision, focus, and craft
Sharpen written, verbal, visual, embodied and intellectual analysis and expression of creative ideas

• **CONTEXT & SOCIAL RESPONSIBILITY**

Understand "texts" within their "contexts," our place in history as contemporary artists, and the potential of art for social transformation

• **COLLABORATION & PROFESSIONALISM**

Develop a holistic understanding of the theatre-making process through hands-on practice, telling compelling, relevant stories through the united labor of our distinct areas of expertise

Conduct ourselves professionally in attitude, approach, and vision to prepare for life after CSU

• **PROBLEM-SOLVING**

Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and

embrace creative risk-taking

COVID STATEMENT

All students are required to follow all CSU health protocols: <https://covid.colostate.edu/>

For SMTD-specific protocols, please visit: <https://smtd.colostate.edu/covid-19-policies/>

Course Description

Collaborative creative processes used to turn storytelling and self-scripting literature to theatrical performance.

We will get to know one another, collaborate with one another, and find out more about who we are and what we think and feel about the world around us, and how theatre can play a part.

Course Materials and Website



You are not required to purchase any books for this class and all class materials are made available to you via Canvas – at canvas.colostate.edu

Readings, videos and modules will be posted there or linked through Course Reserves in the Library.

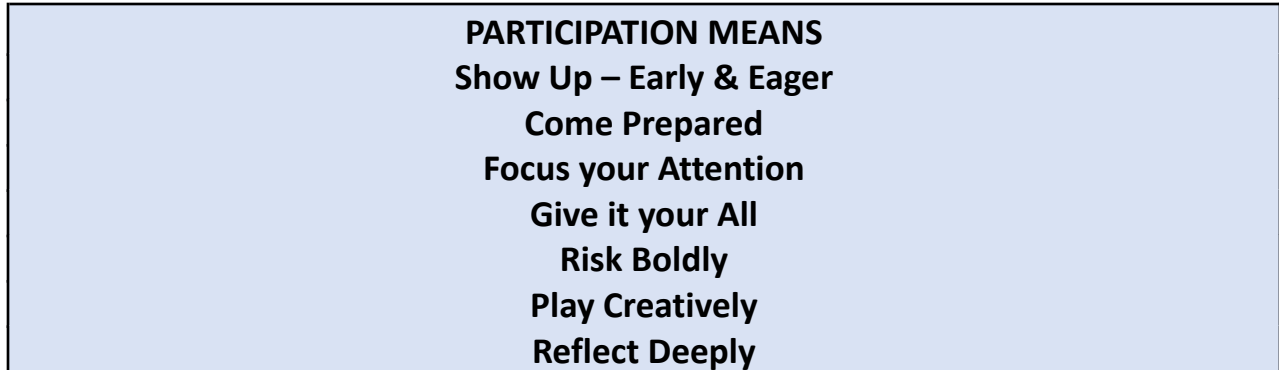
****Canvas is also where I will communicate with you about class business so be sure to check in daily. Your Canvas account is linked to your CSU email ****

<u>ASSESSMENT</u>	<u>%</u>
PARTICIPATION	10
ACTIVITIES (as assigned)	20
JOURNALS	30
<u>DEVISED CREATION/PERFORMANCE</u>	<u>40</u>

100 TOTAL

EXTRA CREDIT: MAINSTAGE REFLECTION

10 points



Attendance Policy

Theatre is a live, collaborative art form. It requires us all to be physically and mentally present, in the room together. Attendance is expected at all scheduled class meetings and outside rehearsals.

Please make every effort to be present.

Map your calendar in the first week of the semester. If you have planned absences or conflicts, it is your responsibility to alert the instructor IN ADVANCE in writing and make plans to catch up on the missed work.

Follow CSU policy on University-sanctioned activities and religious or spiritual observances (excused absences):

<https://catalog.colostate.edu/general-catalog/academicstandards/academic-policies/#attendance-regulations>

Report any unexcused absences to your instructor as soon as possible, following CSU policy:

<https://studentcasemanagement.colostate.edu/class-absences/>

Doctor's notes or funerary documentation must be submitted in writing for an absence to be considered excused. You are responsible for making up any work missed during your absence.

You may take 1 free missed class across the semester without penalty. Please follow CSU policies on excused absences: <https://studentcasemanagement.colostate.edu/class-absences/>

YOU are responsible for making up all work you missed due to an absence. Find a class buddy and review materials on Canvas.

If you foresee or encounter problems that prohibit you from attending class or completing assignments, please contact me *in advance*.



COLORADO STATE UNIVERSITY

Student Services & Resources

As a student at Colorado State University, you have access to a variety of University services and resources provided to ensure your success. Please explore all your support options:

<https://www.online.colostate.edu/current-students/services/>

Writing Center: <https://writingcenter.colostate.edu/>

Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

Students:

Please scan this QR code for policies relevant to your courses and resources to help with various challenges you may encounter.



Academic Integrity & CSU Honor Pledge

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Academic integrity lies at the core of our common goal:
to create an intellectually honest and rigorous community.

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.

Student Health Concerns

The School of Music, Theatre and Dance is very concerned about the safety and health of our students. As you receive instruction on your instrument, your professor will teach you proper

performing techniques to help optimize your vocal, pulmonary, hearing, and musculoskeletal health. Students are requested and required to immediately report any physical discomfort or injury to their faculty or show directors so that that student's learning plan may be adjusted to best overcome those challenges.

COURSE SCHEDULE – FALL 2022*[Subject to change]*

Week 1	
08/23	Welcome/Icebreakers/syllabus
08/25	CSU Theatre Standards, Expectations, and Protocols Community Agreements
WEEK 2	
08/30	Teambuilding Activities Knowledge Roundtable <ul style="list-style-type: none">• Thinking like a Designer – Prof. Zhanna Gurvich• Imagining like an Actor – Prof. Noah Racey• Analyzing like a Dramaturg – Prof. Megan Lewis
09/01	Teambuilding Activities Knowledge Roundtable <ul style="list-style-type: none">• Thinking like a Designer – Prof. Zhanna Gurvich• Imagining like an Actor – Prof. Noah Racey• Analyzing like a Dramaturg – Prof. Megan Lewis
WEEK 3	
09/06	What is theatre? Why does it matter? Who is/should it be for?
09/08	Personal stories
WEEK 4	
09/13	Personal stories
09/15	Bring an object
WEEK 5	
09/20	Verbatim Theatre
09/22	
WEEK 6	

09/27	What Topics matter to you?
09/29	Establish Interview groups Choose Topic for Interview/Presentation
WEEK 7	
10/04	Interviews
10/06	
WEEK 8	
10/11	Interviews
10/13	
WEEK 9	
10/18	Story sharing / Script editing
10/20	
WEEK 10	
10/25	Story sharing / Script editing
10/27	
WEEK 11	
11/01	Script done / layer in performance elements
11/03	
WEEK 12	
11/08	Elements of Performance
11/10	
WEEK 13	
11/15	Elements of Performance
11/17	Design poster
11/19-11/27 Fall Break	
WEEK 14	
11/29	Rehearsal
12/01	Rehearsal
WEEK 15	
12/06	Rehearsal
12/08	Rehearsal

WEEK 16	
Week 16	Finals week – public performances (script in hand)
FINAL	Space TBD

TH 371 – Musical Theatre History & Rep I

[View Course Summary](#)



TH371 Musical Theatre History & Rep I • Fall 2022

Tuesday, Thursday 10:00am – 11:40

UCA Rm 242

Instructor – Noah Racey – Noah.racey@colostate.edu

Office Hours – UCA 212C

Tuesday 12:00pm-3:00pm or by appointment.

Thursday 1:00pm-3:00pm or by appointment

COURSE LEARNING OBJECTIVES

Upon completion of this course, successful students will be able to:

- Understand how the uniquely American art form of Musical Theatre evolved from its disparate cultural influences into today's Broadway Musical.
- Identify structural elements of the "Golden Age" Musicals, and how they relate to contemporary Musical construction, via investigating the form's major contributors.
- Understand how musicals and their lyrics are formed by, and inform, their cultural and sociopolitical contexts.
- Identify, analyze, and perform 3 Major hit songs from the Musical Theatre cannon from 1920 to the 1950s.

THEATRE MAJOR PROGRAM LEARNING OBJECTIVES

• IMAGINATION & EXPRESSION

Cultivate and articulate a unique artistic vision, focus, and craft

Sharpen written, verbal, visual, embodied and intellectual analysis and expression of creative ideas

• CONTEXT & SOCIAL RESPONSIBILITY

Understand "texts" within their "contexts," our place in history as contemporary artists, and the potential of art for social transformation

• COLLABORATION & PROFESSIONALISM

Develop a holistic understanding of the theatre-making process through hands-on practice, telling compelling, relevant stories through the united labor of our distinct areas of expertise

Conduct ourselves professionally in attitude, approach, and vision to prepare for life after CSU

• PROBLEM-SOLVING

Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and embrace creative risk-taking.

All students are required to follow all CSU health protocols: <https://covid.colostate.edu/>
For SMTD-specific protocols, please visit: <https://smtd.colostate.edu/covid-19-policies/>

Course Materials and Website



You are not required to purchase any books for this class and all class materials are made available to you via Canvas – at canvas.colostate.edu

Readings, videos and modules will be posted there or linked through Course Reserves in the Library.

Each student will be expected to create an account with MUSIC NOTES, the online sheet music distribution service: <https://www.musicnotes.com/>

Each student will be expected to pay for the digital format version of 3 songs @ \$6.50/each (*Price can vary*)

Excerpted readings from the following texts will be linked to Canvas:

Changed for Good – Stacy Wolf

Our Musicals, Ourselves – John Bush Jones

Musical Theatre: A History – John Kenrick

The Great White Way: Race and the Broadway Musical – Warren Hoffman

Black Musical Theatre – Alan Woll

OTHER READINGS WILL BE ON CANVAS – SEE COURSE SCHEDULE BELOW.

BROADWAY: The American Musical

[BROADWAY: The American Musical - EPISODE 1](#)

[BROADWAY: The American Musical - EPISODE 2](#)

[BROADWAY: The American Musical - EPISODE 3](#)

[BROADWAY: The American Musical - EPISODE 4](#)

[BROADWAY: The American Musical - EPISODE 5](#)

[BROADWAY: The American Musical - EPISODE 6](#)

****Canvas is also where I will communicate with you about class business so be sure to check in daily. Your Canvas account is linked to your CSU email ****

Course Description

First in 2-part sequence in Musical Theatre History. Musical Theatre & its influences from 1776-1966 in Europe & America. Performance students rehearse/perform a selection of 3 songs. Non-Performance students do written analyses of 5 songs in their contexts.

Grading

PARTICIPATION MEANS
Show Up – Early & Eager
Come Prepared
Focus your Attention
Give it your All
Risk Boldly
Play Creatively
Reflect Deeply

<u>Assessment Components</u>	<u>Percentage of Grade</u>
Participation	10
Group Presentation	10
Reading Quizzes (10 pts each)	10
Unit Performances & Written Research (4 @ 10 pts each)	40
Final Portfolio	30
Performances (1 live/1 video @ 20pts each)	
Written Reflection (10pts)	
Total	100%

Grading Scale: (CSU does not use grades of C- D+ or D-)

Please keep in mind the following –

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 60	F

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COLORADO STATE UNIVERSITY

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Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

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The School of Music, Theatre and Dance is very concerned about the safety and health of our students. As you receive instruction on your instrument, your professor will teach you proper performing techniques to help optimize your vocal, pulmonary, hearing, and musculoskeletal health. Students are requested and required to immediately report any physical discomfort or injury to their faculty or show directors so that that student's learning plan may be adjusted to best overcome those challenges.

Physical/Emotional Comfort

We live in extraordinary times. We are being asked to confront our national ills and misguidings in nearly every aspect of our art. Deeply entrenched stereotypes and biases are threaded into this history and the only way we can untie them is to meet them directly. Due to the nature of our historic research, we will be delving into how these stereotypes and biases have not only been glorified by the Musical Theatre art form, but actively perpetuated to such an extent as to be continuing in today's entertainment world. In order for us to grow, long overdue, frank discussions will be had involving the destructive nature of those stereotypes, archetypes, and prejudices. This class has a zero-tolerance policy toward intimidation and or vilification. We will be respectful of each other in this exploration, knowing that intellectual and communicative growth is just that, growth; it starts clumsy and gets better.

COURSE SCHEDULE

TEXTBOOK KEY:

Our Musicals, Ourselves = OMO
 Musical Theatre: A History = MT:AH
 Changed For Good = CFG
 The Great White Way = TGWW

Unit 1 Pre-World War I

Week 1 08/23 08/25	Meet-n-Greet Class Expectations Syllabus	08/23 – Lecture: Historical Context 08/25 – Lecture: Historical Context <u>Reading Homework for Quiz:</u> Unit 1 - Pre WW I <ul style="list-style-type: none"> Our Musicals, Ourselves (OMO) Chapter 1, <i>PATRIOTISM, XENOPHOBIA AND WW I</i> (Pg 12-51) Kenrick – Musical Theatre: A History – <i>MUSIC HALLS AND MINSTREL SHOWS</i> (Pg 31-41) 	BROADWAY: The American Musical - EPISODE 1
Week 2 08/30 09/01		08/30 – Repertory Research 09/01 – Repertory Research	
Week 3 09/06 09/08		09/06 – Repertory Research Presentation Groups A & B 09/08 – Repertory Research Presentation Group C & D	

Unit 2 – 20s (Post WWI-Crash of '29) 1-4

Week 4 09/13 09/15		09/13 – Lecture: Historical Context 09/15 – Repertory Research and Rehearse Group A	BROADWAY: The American Musical – EPISODE 2
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		<p><u>Reading Homework for Quiz:</u></p> <p>Unit 2 – 1920’s</p> <ul style="list-style-type: none"> • OMO – <i>THE MUSICALS OF THE ROARING TWENTIES</i> (Pg 52-78) (CONT.) • Kenrick – MT:AH – <i>THE MUSIC OF SOMETHING BEGINNING</i> – (Pg 43-63) 	
<p>Week 5 09/20 09/22</p>		<p>09/20 – Repertory Research and Rehearse/Feedback Group B</p> <p>09/22 – Repertory Research and Rehearse/Feedback Group C</p>	1-4
<p>Week 6 09/27 09/29</p>	<p>09/29 On-line QUIZ</p>	<p>09/27 – Repertory Research and Rehearse/Feedback Group D</p> <p>09/29 – Repertory Research and Rehearse/Feedback</p>	1-4
<p>Week 7 10/04 10/06</p>		<p>10/04 – Repertory Performance Groups A&B</p> <p>10/06 – Repertory Performance Groups C&D</p>	

Unit 3 – 30s (Depression thru WWII)

<p>Week 8 10/11 10/13</p>		<p>10/11 – Lecture: Historical Context</p> <p>10/13– Repertory Research and Rehearse Group B</p> <p><u>Reading Homework for Quiz:</u></p> <p>Unit 3 – 1930s: (Cont.)</p> <ul style="list-style-type: none"> • OMO – <i>COPING WITH DEPRESSION</i> (Pg 79 – 122) • Kenrick, MT:AH – <i>DEPRESSION ERA MIRACLES</i> (Pg175-190) 	<p>BROADWAY: The American Musical - EPISODE 3</p>
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Week 9 10/18 10/20		10/18 – Repertory Research and Rehearse/Feedback Group C 10/20 – Repertory Research and Rehearse/Feedback Group D	
Week 10 10/25 10/27	10/27 On-line QUIZ	10/25 – Repertory Research and Rehearse/Feedback Group A 10/27 – Repertory Research and Rehearse	
Week 11 11/01 11/03		11/01 – Repertory Performance Groups C&D 11/03 – Repertory Performance Groups A&B	

Unit 4 – 40s-50s (Post WWII until Rock & Roll)

Week 12 11/08 11/10		11/08 – Lecture: Historical Context 11/10 – Repertory Research and Rehearse/Feedback Group C <u>Reading Homework for Quiz:</u> Unit 4 - 1940s - 1950s: <ul style="list-style-type: none"> ● OMO – <i>WORLD WAR II AND THE RODGERS AND HAMMERSTEIN YEARS</i> (Pg123-201) ● Kenrick, MT:AH – <ul style="list-style-type: none"> ○ <i>RODGERS AND HAMMERSTEIN, A NEW BEGINNING</i> (Pg191-219) ○ <i>ABBOT, ROBBINS, and FOSSE</i> (Pg233-240) ○ <i>MORE GOLDEN AGE MUSICALS</i> (Pg241-247) (Cont.) ● Changed For Good (CFG), Chapter 1, <i>MARRY THE MAN TODAY</i> (Pg 25-51) 	BROADWAY : The American Musical - EPISODE 4
Week 13 11/15 11/17		11/15 – Repertory Research and Rehearse/Feedback Group D 11/17 – Repertory Research and Rehearse/Feedback Group A	
11/19-11/27 Fall Break NO CLASS			

Week 14 11/29 12/01	12/01 On-line QUIZ	11/29 – Repertory Research and Rehearse/Feedback Group B 12.01 – Repertory Research and Rehearsal/Feedback	
Week 15 12/06 12/08		12/06 – Repertory Performance Groups A&B 12/08 – Repertory Performance Groups C&D	
Week 16 FINAL 12/14	9:40am-11:40am Perform Unit 4 Song Live during Scheduled final time. Video Portfolio submission of your favorite song of the semester. Vocal Journey – Where were you, where did this take you, where are you now? (Portfolio)		

TH 400 – Theatre Practicum: Performance

[View Course Summary](#)



TH400 – Theatre Practicum: Performance – Fall 2022

Instructor – Noah Racey – Noah.racey@colostate.edu

Office Hours – UCA 212C

Tuesday 12:00pm-3:00pm or by appointment.

Thursday 1:00pm-3:00pm or by appointment

Credits: 1

(Repeatable up to 8 times for credit)

(For students who perform in 2 shows in a semester, enroll for separate sections)

SPRING AWAKENING

By: Duncan Sheik and Steven Sater

Prerequisites:

Permission of the instructor/show director

COURSE DESCRIPTION

Major performance production assignment in acting, assistant/directing, or dramaturgy in department season.

THEATRE MAJOR PROGRAM OBJECTIVES

• **IMAGINATION & EXPRESSION**

Cultivate and articulate a unique artistic vision, focus, and craft

Sharpen written, verbal, visual, embodied and intellectual analysis and expression of creative ideas

• **CONTEXT & SOCIAL RESPONSIBILITY**

Understand “texts” within their “contexts,” our place in history as contemporary artists, and the potential of art for social transformation

• **COLLABORATION & PROFESSIONALISM**

Develop a holistic understanding of the theatre-making process through hands-on practice, telling compelling, relevant stories through the united labor of our distinct areas of expertise

Conduct ourselves professionally in attitude, approach, and vision to prepare for life after CSU

• **PROBLEM-SOLVING**

Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and embrace creative risk-taking

PERFORMANCE-SPECIFIC LEARNING OBJECTIVES

By taking this course, students will:

1. Practice hands-on skills in a major production assignment in Performance (acting, directing, or dramaturgy) in department season under faculty mentorship
2. Develop an understanding of the Performer as a collaborative artist
3. Apply relevant classwork to the practical application of staging a show
4. Analyze the specific role of actor, director, or dramaturg through the process of producing a theatrical event
5. Reflect on and articulate the complete theatrical process, with an in-depth understanding of each step of the collaborative process and each participant's role in it

MODULE 1: Introduction to the production

May include:

- Observe design presentations
- Table work
- First read thru
- Initial Staging
- Music Rehearsal (where applicable)
- Mandatory attendance for all calls, including costume, wig and mic fittings
- Assistant director: collaborate with director (may include work/review sessions with actor, marketing plan and execution, documentation)
- Dramaturgy: creation of dramaturgical materials, presentation of dramaturgical materials

MODULE 2: Rehearsal

May include:

- Continue Staging (interpolating music where applicable)
- Learning Choreography (where applicable, including intimacy and combat)
- Memorize lines
- Character Development
- Ensemble connection
- Mandatory attendance for all calls, including costume, wig and mic fittings
- Assistant director: collaborate with director (may include work/review sessions with actor, marketing plan and execution, documentation)
- Dramaturgy: creation of dramaturgical materials, presentation of dramaturgical materials, collaborate with director as production evolves

MODULE 3: Tech

May include:

- Run the show for designers
- Integration of all design and technical elements (costume, lights, sound, scenic, makeup)
- Practice running the play at a production level
- Continuing to modify and adapt as necessary
- Assistant director: collaborate with director (may include work/review sessions with actor, marketing plan and execution, documentation)
- Dramaturgy: creation of dramaturgical materials, presentation of dramaturgical materials, collaborate with director as production evolves

MODULE 4: Performance

May include:

- Open the performance
- Maintain quality of production thru the run
- Mandatory participation in production strike
- Assistant Director: possible lobby display, coordination of talkback
- Dramaturgy: possible lobby display, coordination of talkback

EVALUATION

Students will be evaluated by the faculty director on the following:

Participation	10%
Professionalism (adherence to etiquette form, see attached)	10%
Completion of major production assignment	80%
Total	100%

REQUIRED TEXTBOOKS & MATERIALS

1. All students are required to read and familiarize themselves with the CSU Theatre Handbook, its rules and protocols. Available at: <https://theatre.colostate.edu/current-student-resources/>
2. All students are required to read and sign the attached Actor Etiquette Agreement, which outlines conduct and expectations for Performers at CSU.
3. **COORDINATE MAKEUP WITH DESIGNER**

Actor Etiquette Agreement

The following constitutes an agreement between the performing artists and the production team for all mainstage productions at Colorado State University’s University Center for the Arts.

To be signed upon acceptance of any role.

I, _____, agree to adopt the following standards of etiquette in my work as a member of
the mainstage production _____

1. I should expect to be called each day of rehearsal unless otherwise stated by the Daily Call or approved conflicts.
2. I understand that any conflicts, outside of the ones given on my audition form, are subject to approval by the Director and are not guaranteed.
3. If I have issues or concerns with the production, I will go through the proper channels to communicate that with members of production. Please see *Chain of Communication*.
4. I will arrive on time, at a quarter to call time (15 min.), to get myself mentally, physically, and vocally prepared to begin work promptly at call time. I will be respectful of this pre-rehearsal preparation time, allowing my co-creators a focused approach to the work ahead.

5. How I treat the space matters. I will be proactive in helping to maintain a clean work area.
6. I am responsible for writing down my notes on blocking, direction, and rehearsal note. I will use a recording device for any music rehearsals to record my parts. I will not use note sessions to socialize. Cell phone use is limited to breaks and note sessions.
7. I will dress in rehearsal attire that helps inform the character(s) I play, nothing baggy or draping. Close-toed shoes, no sandals, or flip-flops.
8. I will bathe regularly and wear *non-perfumed* deodorant or anti-perspirant. I will not wear cologne or perfume.
9. I will be off-book as required by the director. Paraphrasing and improvisation may be utilized by the director, but it is my responsibility to honor the playwright with word-perfect memorization.
10. I will do my homework:
 - o Prior to the first rehearsal and first read through, I will read the play multiple times. I will identify and define any concepts, names or words in the script I am not familiar with. Anything I can't define on my own, I will *ask at the first rehearsal*.
 - o At the end of each rehearsal day, I will take the notes I receive from the director and choreographer and work through them at home. I will come back to rehearsal the next day having digested them, ready to first deliver what was discussed, and second offer other options I may have come across in my homework.
2. I will not give other actors notes. If I have concerns regarding another actor, I will ask to meet with the director and that actor (during rehearsal) or the stage manager and that actor (during Run of Show) to discuss the matter.
3. I will endeavor to learn the names of my entire production team.
4. I will be courteous and respectful with the designers and members of production.
5. Unless it is a specific character choice agreed upon by myself and the production team, I will not eat, drink, or chew gum while rehearsing.
6. If I am in the rehearsal space during rehearsal, I will be respectful of the working environment in the room.
7. Being physically and emotionally capable is my job. Maintaining proper health, diet and sleep habits is my responsibility.
8. I recognize that I have the right to call "Hold" if I feel unsafe or perceive one of my fellow performers to be in a dangerous situation.
9. It is my responsibility to maintain all blocking, staging, elements of character, timing, and emotional content of the play after the show has opened. I will follow the stage manager's and dance captain's notes in this arena.
10. My attitude and bearing *are* the CSU program. On and off stage I am an ambassador for the work done here.
11. All university policies regarding conduct apply. I will consult my student handbook or follow this link for further information: <http://catalog.colostate.edu/general-catalog/policies>
12. I will attend all mandatory calls; including costume, wig and mic fittings.

Chain of Communication:

Performer »Cast Deputy »Stage Manager »Director »Chair of the Department

I will work to maintain these standards to help create an enjoyable and productive experience for all involved.

Signature: _____

Date: _____

SPRING 2023

D 160 – Musical Tap Forms

[View Course Summary](#)



D160 • Musical Tap Forms • Spring 2023

Tuesday, Thursday 8:00am – 9:15

UCA Rm 238

Instructor – Noah Racey – Noah.racey@colostate.edu

Office Hours – UCA 212C

Tuesdays/Thursdays 10:00am-3:00pm or by appointment.

COURSE LEARNING OBJECTIVES

Upon completion of this course, successful students will be able to:

- Perform beginning tap steps: Shuffle, Fa-laps, pick-ups, draw-backs, pull-backs, shim-sham.
- Recognize and perform beginning level rhythmic phrases by ear.
- Repeat sequences of steps in Tap Choreography in an audition setting.

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Sharpen written, verbal, visual, embodied and intellectual analysis and expression of creative ideas

• CONTEXT & SOCIAL RESPONSIBILITY

Understand “texts” within their “contexts,” our place in history as contemporary artists, and the potential of art for social transformation

• COLLABORATION & PROFESSIONALISM

Develop a holistic understanding of the theatre-making process through hands-on practice, telling compelling, relevant stories through the united labor of our distinct areas of expertise

Conduct ourselves professionally in attitude, approach, and vision to prepare for life after CSU

• PROBLEM-SOLVING

Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and embrace creative risk-taking.

COVID STATEMENT

All students are required to follow all CSU health protocols: <https://covid.colostate.edu/>
For SMTD-specific protocols, please visit: <https://smtd.colostate.edu/covid-19-policies/>

Course Materials and Website



You are not required to purchase any books for this class and all class materials are made available to you via Canvas – at canvas.colostate.edu

Readings, videos and modules will be posted there or linked through Course Reserves in the Library.

****Canvas is also where I will communicate with you about class business so be sure to check in daily. Your Canvas account is linked to your CSU email ****

Course Description

Study of introductory Tap dance styles and technique.

Grading

**PARTICIPATION MEANS
Show Up – Early & Eager
Come Prepared
Focus your Attention
Give it your All
Risk Boldly
Play Creatively
Reflect Deeply**

<u>Assessment Components</u>	<u>Percentage of Grade</u>
Participation	10
Weekly Rehearsal and Performances	50
Final Presentation	20
Final Paper	20
Total	100%

Grading Scale: (CSU does not use grades of C- D+ or D-)

Please keep in mind the following –

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 60	F

Academic Integrity & CSU Honor Pledge

This course will adhere to the [CSU Academic Integrity/Misconduct](#) policy as found in the General Catalog and

[the Student Conduct Code.](#)

Academic integrity lies at the core of our common goal:
to create an intellectually honest and rigorous community.

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.



Student Services & Resources

Students:
Please scan this QR code for policies relevant to your courses and resources to help with various challenges you may encounter.



As a student at Colorado State University, you have access to a variety of University services and resources provided to ensure your success. Please explore all your support options:

<https://www.online.colostate.edu/current-students/services/>

Writing Center: <https://writingcenter.colostate.edu/>

Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

Student Health Concerns

The School of Music, Theatre and Dance is very concerned about the safety and health of our students. As you receive instruction on your instrument, your professor will teach you proper performing techniques to help optimize your vocal, pulmonary, hearing, and musculoskeletal health. Students are requested and required to immediately report any physical discomfort or injury to their faculty or show directors so that that student's learning plan may be adjusted to best overcome those challenges.

WRITTEN WORK

The final paper must be turned in online (Canvas); double-spaced, 12-point font, Times New Roman. 20% will be taken off for each day your work is late.

PHYSICAL/EMOTIONAL COMFORT:

Dance work connects us to our physical and emotional body, as we push ourselves to grow, we may encounter any number of insecurities and frustrations. Growing in our performing (and dancing) means we reside on that front line where ability meets inability. That takes courage and patience. I will not tolerate any kind of criticism of anyone's work, except of a supportive, constructive nature. We will create a brave space, a space where we can all try our very best, encounter failure and grow from it. If you are having trouble, communicate that to me, advocate for yourself. We will find a way to get you to a positive place so you can continue your work.

DANCE ATTIRE/HYGIENE

Wear appropriate clothing to dance in, non-restrictive and form fitting (not baggy) attire. It is important that you maintain your own personal hygiene while working up a sweat every week. Bathe regularly and PLEASE DO NOT wear perfume or cologne in class, but please DO wear deodorant or antiperspirant.

COURSE SCHEDULE

Specific Course Topics/Units/Weekly Schedule

SUBJECT TO CHANGE

Week	Dates	Lecture Content	Lab/Recitation/ Other Content	CLO Number
1	1/17, 1/19		Orientation/Syllabus/ Warm-Up	1-3
2	1/24, 1/26		Combination #1	1-3
3	1/31, 2/2		Combination #1	1-3
4	2/7, 2/9		Perform Combination #1	1-3
5	2/14, 2/16		Combination #2	1-3
6	2/21, 2/23		Perform Combination #2	1-3

Week	Dates	Lecture Content	Lab/Recitation/ Other Content	CLO Number
7	2/28, 3/2		Combination #3	1-3
8	3/7, 3/9		Perform Combination #3	1-3
9	3/14 - 3/18	SPRING BREAK		
10	3/21, 3/23	Noah on Leave	Guest Teacher Continues Vocabulary	1-3
11	3/28, 3/30	Noah on Leave	Guest Teacher Continues Vocabulary	1-3
12	4/4, 4/6		Combination #4	1-3
13	4/11, 4/13		Learn & Rehearse Final Combination #4	1-3
14	4/18, 4/20		Learn & Rehearse Final Combination #4	1-3
15	4/25, 4/27		Learn & Rehearse Final Combination #4	1-3
16	5/2, 5/4		Learn & Rehearse Final Combination #4	1-3
17	5/9, 5/11	FINALS	Final Presentation & Final Paper	

For the final paper, choose one of the following people to research.

Nicholas Brothers
Michelle Dorrance
Fred Astaire
Gregory Hines
Dormeshia Sumbry-Edwards
Savion Glover
The Condos Brothers
Eleanor Powell
Ginger Rogers
Harriet Browne
Jeni LeGon

TH 372 – Musical Theatre History & Repertory II

[View Course Summary](#)



COLORADO STATE UNIVERSITY

TH372 • Musical Theatre History & Repertory II • Spring 2023

Tuesday, Thursday 3:00pm – 4:40pm

UCA Rm 242

Instructor – Noah Racey – Noah.racey@colostate.edu

Office Hours – UCA 212C

Tuesdays/Thursdays 10:00am-3:00pm or by appointment.

Upon completion of this course, successful students will be able to:

1. Understand how the uniquely American art form of Musical Theatre evolved from its disparate cultural influences into today's Broadway Musical.
2. Identify structural elements of the "Golden Age" Musicals, and how they relate to contemporary Musical construction, through investigating the form's major contributors.
3. Understand how musicals and their lyrics are formed by, and inform, their cultural and sociopolitical contexts.
4. Identify, analyze, and perform 4 Major songs from the Musical Theatre canon from 1950 to the present.

THEATRE MAJOR PROGRAM LEARNING OBJECTIVES

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Sharpen written, verbal, visual, embodied and intellectual analysis and expression of creative ideas

~ **CONTEXT & SOCIAL RESPONSIBILITY**

Understand "texts" within their "contexts," our place in history as contemporary artists, and the potential of art for social transformation

~ **COLLABORATION & PROFESSIONALISM**

Develop a holistic understanding of the theatre-making process through hands-on practice, telling compelling, relevant stories through the united labor of our distinct areas of expertise.

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~ **PROBLEM-SOLVING**

Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and embrace creative risk-taking.

COVID STATEMENT

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For SMTD-specific protocols, please visit: <https://smtd.colostate.edu/covid-19-policies/>

Course Materials and Website



You are not required to purchase any books for this class and all class materials are made available to you via Canvas – at canvas.colostate.edu

Readings, videos and modules will be posted there or linked through Course Reserves in the Library.

Each student will be expected to create an account with MUSIC NOTES, the online sheet music distribution service: <https://www.musicnotes.com/>

Another site you can search for original production material is [SCRIBD](#)

****Canvas is also where I will communicate with you about class business so be sure to check in daily. Your Canvas account is linked to your CSU email ****

Course Description

Second in 2-part sequence in Musical Theatre History. Musical Theatre & its influences from 1950s to the present. Performance students rehearse/perform a selection of 4 songs. Non-Performance students do written analyses of 5 songs in their contexts.

Grading

PARTICIPATION MEANS
Show Up – Early & Eager
Come Prepared
Focus your Attention
Give it your All
Risk Boldly
Play Creatively
Reflect Deeply

<u>Assessment Components</u>	<u>Percentage of Grade</u>
Participation	20
Written Midterm	15

Performance Midterm	20
Written Final	15
Performance Final	30
Total	100%

ASSIGNMENTS

- **Song Choices** – Students may pick songs from the shows being discussed in class during each section, or you may pick from the list of corresponding shows included at the end of the course schedule.
- **Written Midterm** – This will be a compilation of all the in-class discussions throughout the first two songs. The instructor will post study notes for these.
- **Performance Midterm** – Students will sing both songs #1 and #2 for this Midterm
- **Written Final** – This will be a compilation of all the in-class discussions during songs #3 and #4, The instructor will post study notes for these.
- **Performance Final** – Students will sing their two favorite songs from the semester.

Grading Scale: (CSU does not use grades of C- D+ or D-)

Please keep in mind the following –

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 60	F

Academic Integrity & CSU Honor Pledge

This course will adhere to the [CSU Academic Integrity/Misconduct](#) policy as found in the General Catalog and

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Academic integrity lies at the core of our common goal:

to create an intellectually honest and rigorous community.

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.



COLORADO STATE UNIVERSITY

Student Services & Resources

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Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

Student Health Concerns

The School of Music, Theatre and Dance is very concerned about the safety and health of our students. As you receive instruction on your instrument, your professor will teach you proper performing techniques to help optimize your vocal, pulmonary, hearing, and musculoskeletal health. Students are requested and required to immediately report any physical discomfort or injury to their faculty or show directors so that that student’s learning plan may be adjusted to best overcome those challenges.

Physical/Emotional Comfort

We live in extraordinary times. We are being asked to confront our national ills and misguidings in nearly every aspect of our art. Deeply entrenched stereotypes and biases are threaded into this history and the only way we can untie them is to meet them directly. Due to the nature of our historic research, we will be delving into how these stereotypes and biases have not only been glorified by the Musical Theatre art form, but actively perpetuated to such an extent as to be continuing in today’s entertainment world. In order for us to grow, long overdue, frank discussions will be had involving the destructive nature of those stereotypes, archetypes, and prejudices. This class has a zero-tolerance policy toward intimidation and or vilification. We will be respectful of each other in this exploration, knowing that intellectual and communicative growth is just that, growth; it starts clumsy and gets better.

COURSE SCHEDULE
(Subject to change)

	TUES	IN CLASS	THURS	IN CLASS
SONG #1				
Week 1	01/17	AGREEMENTS SYLLABUS	1/19	DISCUSSION - CABARET

Week 2	1/24	Discussion – <i>CABARET, JESUS CHRIST SUPERSTAR</i> SHOWING - GROUPS A & B	01/26	DISCUSSION - <i>JESUS CHRIST SUPERSTAR</i> SHOWING - GROUPS C & D
Week 3	1/31	DISCUSSION - <i>HAIR</i> SHOWING - GROUPS A & B	02/02	DISCUSSION - <i>HAIR</i> SHOWING – C & D
Week 4	2/7	DISCUSSION - <i>PIPPIN</i> SHOWING – ALL GROUPS PRESENT	02/09 PERFORMANCE	DISCUSSION - <i>PIPPIN</i> SHOWING - ALL GROUPS PRESENT

SONG #2

Week 5	02/14	DISCUSSION - <i>THE WIZ</i> SHOWING - GROUPS A & B	02/16	Candidate Class
Week 6	02/21	DISCUSSION - <i>A CHORUS LINE</i> SHOWING - GROUPS C & D	02/23	DISCUSSION - <i>A CHORUS LINE</i> SHOWING - GROUPS A & B
Week 7	02/28	DISCUSSION - <i>LA CAGE AUX FOLLES</i> SHOWING - GROUPS A & B	03/02	DISCUSSION - <i>LA CAGE AUX FOLLES</i> SHOWING - GROUPS C & D
Week 8	3/7/2023 WRITTEN MIDTERM	WRITTEN MIDTERM Guest Artist Zoom?	03/09 PERFORMANCE MIDTERM	SHOWING - ALL GROUPS PRESENT
03/14 03/16		SPRING	BREAK	

SONG #3

Week 9	03/21	DISCUSSION – <i>PATTY GOBLE</i> SHOWING – GROUPS A & B	03/23 ALW - British Invasion	DISCUSSION – <i>PATTY GOBLE</i> SHOWINGS – GROUPS C & D
Week 10	03/28	DISCUSSION – <i>PATTY GOBLE</i> SHOWING – GROUPS A & B	03/30 Boubil/Schoen berg	DISCUSSION – <i>PATTY GOBLE</i> SHOWING – GROUPS D & C

			(Cameron MacIntosh)	
Week 11	04/04	DISCUSSION – <i>RENT</i> SHOWING – ALL GROUPS PRESENT	04/06	DISCUSSION – <i>RENT</i> PERFORMANCE
S O N G # 4				
Week 12	04/11	DISCUSSION – <i>VIOLET</i> SHOWING – GROUPS A & B	04/13	DISCUSSION – <i>VIOLET</i> SHOWING – GROUPS C & D
Week 13	04/18	DISCUSSION – <i>HAMILTON</i> SHOWING – GROUPS A & B	04/20	DISCUSSION – <i>HAMILTON</i> SHOWING – GROUPS C & D
Week 14	04/25	DISCUSSION – <i>STRANGE LOOP</i> SHOWING – ALL GROUPS PRESENT	04/27	DISCUSSION – <i>STRANGE LOOP</i> PERFORMANCE
Week 15	05/02	FINAL REHEARSAL	05/04	WRITTEN FINAL FINAL REHEARSAL
Week 16	FINAL	PERFORMANCE FINAL		

SONG # 1

MAY ALSO INCLUDE SELECTED SONGS FROM ANY OF THE FOLLOWING SHOWS:

PURLIE - Ossie Davis, Philip Rose, and Peter Udell, lyrics by Udell and music by Gary Geld.

ROCKY HORROR SHOW – Richard O’Brien

IN TROUSERS - William Finn

CHICAGO - Kander & ebb

KISS OF THE SPIDERWOMAN - Kander & Ebb

SCOTTSBORO BOYS - Kander & Ebb

HELLO DOLLY - Jerry Herman

FIDDLER ON THE ROOF - Joseph Stein & Jerry Bock

SHE LOVES ME - Masteroff, Harnick & Bock

ON A CLEAR DAY - Burton Lane & Alan J. Lerner

NO STRINGS - Samuel A. Taylor & Richard Rodgers

GODSPELL – Stephen Schwartz and John-Michael Tebelak

(This list may be amended throughout the semester)

SONG #2

MAY ALSO INCLUDE SELECTED SONGS FROM ANY OF THE FOLLOWING SHOWS:

BARNUM, RAISIN, TWO GENTLEMEN OF VERONA, MACK & MABEL, 110 IN THE SHADE, GOLDEN BOY, IN TROUSERS, BABY, CLOSER THAN EVER, STARTING HERE - STARTING NOW, I LOVE MY WIFE, SEE-SAW, THE FANTASTICKS, APPLAUSE, MAME, I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD, AIN'TMISBEHAVIN', SOPHISTICATED LADIES, WORKING

(This list may be amended throughout the semester)

SONG # 3

MAY ALSO INCLUDE SELECTED SONGS FROM ANY OF THE FOLLOWING SHOWS:

**PHANTOM OF THE OPERA
CATS
LES MISERABLES
MISS SAIGON
SCHOOL OF ROCK
SUNSET BOULEVARD
EVITA
CHESS
WOMAN IN WHITE
ASPECTS OF LOVE
SONG & DANCE
RAGTIME**

(This list may be amended throughout the semester)

SONG #4

MAY ALSO INCLUDE SELECTED SONGS FROM ANY OF THE FOLLOWING SHOWS:

**BRIDGES OF MADISON COUNTY - Jason Robert Brown
THE LIGHT IN THE PIAZZA - Adam Guettel
THE SCOTTSBORO BOYS - Kander & Ebb
A GENTLEMAN'S GUIDE TO LOVE AND MURDER – Robert L. Freedman and Steven Lutvak
ONCE - Glen Hansard and Marketa Irglova and John Carney
BLOODY BLOODY ANDREW JACKSON - Michael Friedman and Alex Timbers
JERSEY BOYS - Frankie Vallie & Four Seasons
THE WILD PARTY – Michael John La Chiusa
WILD PARTY – Andrew Lippa
THOROUGHLY MODERN MILLIE - Jeanine Tesori and Dick Scanlan
AMERICAN IDIOT - Green Day
SPRING AWAKENING -Steven Sater and Duncan Sheik**

TICK TICK BOOM! - Jonathan Larsen
IN THE HEIGHTS - Lyn Manuel Miranda
FUN HOME - Jeanine Tesori and Lisa Kron
HADESTOWN - Anais Mitchell

(This list may be amended throughout the semester)



TH 450 • Professional Actor Preparation • Spring 2023

Monday, Wednesday 3:00pm – 4:40pm

UCA Rm 242

Instructor – Noah Racey – Noah.racey@colostate.edu

Office Hours – UCA 212C

Tuesdays/Thursdays 10:00am-3:00pm or by appointment.

COURSE LEARNING OBJECTIVES

Upon completion of this course, successful students will be able to:

- Demonstrate a working knowledge in acting portfolio preparation, audition and interview techniques for theatre, commercials, and
- Demonstrate a working knowledge of presentation and marketing techniques, physical and digital, and articulate their branding.
- Demonstrate a working knowledge of an actor's opportunities for employment and sustainability in the entertainment industry.
- Demonstrate effective on-camera techniques

THEATRE MAJOR PROGRAM LEARNING OBJECTIVES

• IMAGINATION & EXPRESSION

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Sharpen written, verbal, visual, embodied and intellectual analysis and expression of creative ideas

• CONTEXT & SOCIAL RESPONSIBILITY

Understand "texts" within their "contexts," our place in history as contemporary artists, and the potential of art for social transformation

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Solve abstract and material problems, draw on a variety of resources, strategies, and skills, and embrace creative risk-taking.

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Course Materials and Website



Additional readings, videos and modules may be posted on Canvas or linked through Course Reserves in the Library.

****Canvas is also where I will communicate with you about class business so be sure to check in daily. Your Canvas account is linked to your CSU email ****

You are required to purchase the following books for this class:

- The Actor's Life: A Survival Guide – By Jenna Fischer
https://www.amazon.com/Actors-Life-Survival-Guide/dp/1944648224/ref=sr_1_3?crd=12JS2K6IU29U7&keywords=jenna+fischer+book&qid=1673646209&srefix=Jenna+Fis%2Caps%2C132&sr=8-3
- How to Audition on Camera – By Sharon Bialy
https://www.amazon.com/How-Audition-Camera-Hollywood-Insiders/dp/0884485250/ref=sr_1_1?crd=1S2KLP4I2Z8JN&keywords=sharon+bialy&qid=1673646878&s=books&srefix=Sharon+Bial%2Cstripbooks%2C106&sr=1-1

Each student will be expected to create an account with ACTORS ACCESS, the online site for sides, submissions, and all breakdown services.

<https://actorsaccess.com/>

Each student will be required to create a model for their website, using pdfs or whatever computer-generated photo files they can put together for a power-point final presentation.

1. Final Portfolio Includes

- Website - Branding
- Headshot – Pictures will be taken this Spring in time for you to include them in your portfolio.
- Resume
- Book containing head shots and resumes, clearly marked sheet music and printed monologues
- Landing Pad

You are not required to purchase **Art & Numbers by Elaine Grogan Luttrull**, but I highly recommend you do and spend some concerted time getting to know the terrain of arts and finances/taxes!! Peace of mind is something you bring into the audition room, cultivate that!!

https://minervafinancialarts.com/arts-numbers/?fbclid=IwAR3AoEBfDJv1eJg-6uo_XrqHYNdiLHx9pLHYX6f08BwigCOHuZL7-4lwbCA

****Canvas is also where I will communicate with you about class business so be sure to check in daily. Your Canvas account is linked to your CSU email ****

Course Description

Portfolios, casting, breakdowns, reels, agents, managers, interviews, cold reading techniques, on-camera work, marketing. Self-Taping

Grading

**PARTICIPATION MEANS
Show Up – Early & Eager
Come Prepared
Focus your Attention
Give it your All
Risk Boldly
Play Creatively
Reflect Deeply**

<u>Assessment Components</u>	<u>Percentage of Grade</u>
Participation	20
Reading Checks	10
On-camera recordings	30
Final Portfolio	40
Total	100%

Grading Scale: (CSU does not use grades of C- D+ or D-)

Please keep in mind the following –

97-100	A+
93-96	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
60-69	D
Below 60	F

This course will adhere to the [CSU Academic Integrity/Misconduct](#) policy as found in the General Catalog and

[the Student Conduct Code.](#)

Academic integrity lies at the core of our common goal:
to create an intellectually honest and rigorous community.

Because academic integrity, and the personal and social integrity of which academic integrity is an integral part, is so central to our mission as students, teachers, scholars, and citizens, I will ask that you affirm the CSU Honor Pledge as part of completing your work in this course.



Students:
Please scan this QR code for policies relevant to your courses and resources to help with various challenges you may encounter.



As a student at Colorado State University, you have access to a variety of University services and resources provided to ensure your success. Please explore all your support options:

<https://www.online.colostate.edu/current-students/services/>

Writing Center: <https://writingcenter.colostate.edu/>

Student Disability Center: <https://disabilitycenter.colostate.edu/>

For counseling support and assistance: <http://www.health.colostate.edu/>

Sexual Assault Victim Assistance Team: <https://wgac.colostate.edu/support/sexual-assault/>

Student Health Concerns

The School of Music, Theatre and Dance is very concerned about the safety and health of our students. As you receive instruction on your instrument, your professor will teach you proper performing techniques to help optimize your vocal, pulmonary, hearing, and musculoskeletal health. Students are requested and required to immediately report any physical discomfort or injury to their faculty or show directors so that that student's learning plan may be adjusted to best overcome those challenges.

COURSE SCHEDULE

Week 1 01/16 01/18	Introduction Syllabus Community Agreements		READING
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Week 2 01/23 01/25	Discussion on TYPE Landing Pad		Read Chapters 1 & 2 of Jenna Fischer's The Actor's Life for class on 01/25
Week 3 01/30 02/01	Branding/Website		Read Chapter 3 of Jenna Fischer's The Actor's Life for class on 02/01
Week 4 02/06 02/08	Branding/Website		Read Chapters 4 & 5 of Jenna Fischer's The Actor's Life for class on 02/08
Week 5 02/13 02/15	Branding/Website		Read Chapters 6 to the End of Jenna Fischer's The Actor's Life for class on 02/16
Week 6 02/20 02/22	On Camera Work – Cold Readings		Read from the beginning through Question #10 of Sharon Bialy's How to Audition on Camera for class on 02/22
Week 7 02/27 03/01	On Camera Work – Cold Readings		Continue reading through Question #19 of Sharon Bialy's How to Audition on Camera for class on 03/01
Week 8 03/06 03/08	On Camera Work – Prepared Sides		Read up to and through the end Sharon Bialy's How to Audition of Camera for class on 03/08
SPRING BREAK			
Week 9 03/20 03/22	NOAH AWAY – Self-Tape Coaching with Jeff Wolf		
Week 10 03/27 03/29	NOAH AWAY – Self-Tape Coaching with Jeff Wolff		
Week 11 04/03 04/05	On Camera work		
Week 12	On Camera work		

04/10 04/12			
Week 13 04/17 04/25	On Camera work		
Week 14 04/24 04/26	On Camera work		
Week 15 05/01 05/03	On Camera work		
Week 16 FINAL 12/14			