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TELECOMMUNICATION AND THEATRE :
WHY SEPARATE? INTEGRATE!

presented by

Germaine Yvette Pai-Ge'

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of the requirements for

Master of Telecommunication degree in Media Arts Production

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TELECOMMUNICATION AND THEATRE:
WHY SEPARATE? INTEGRATE!

By

Germaine Yvette Pai-Ge'

A THESIS

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ABSTRACT

TELECOMMUNICATION AND THEATRE: WHY SEPARATE? INTEGRATE!

By

Germaine Yvette Pai-Ge'

This document describes the need for an integrated curriculum at Michigan State University (MSU) involving the Departments of Telecommunication (TC) and Theatre (THR) for undergraduate students. It outlines one approach whose goal is to create more learning opportunities for the students. To accompany this document, a videotaped program will be provided to describe some of the benefits of the curriculum proposed here.

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AUTHOR'S NOTE

If we take a pedagogical stance that stimuli in Telecommunication and Theatre students' learning environment should be designed to facilitate academic development, then a curriculum should be developed with those specific needs in mind. One of the important areas of such academic development is stimulation of integrated (TC/THR) production/direction skills.

BACKGROUND

I graduated from Wayne State University in Detroit, Michigan, 1987, with a **Bachelor of Fine Arts Degree in Theatre, Specializing in Speech Communication**. I had just completed the URTA (University Residence Theatre Association) National Championship Competition in Evanston, Illinois and had been offered scholarships to thirteen different universities. I decided on the Department of Theatre (THR) at Michigan State University because it appeared to offer everything I thought I was looking for at that time.

Not only did I want an opportunity to teach, to act and to direct theatre at MSU; I had a deep desire to teach, to direct and to produce videotaped productions as well. However, things did not turn out the way I had imagined. Instead, I was left with the option of choosing whether I wanted to change my major to Telecommunication (TC), or to complete a major in Theatre (THR); but not both at the same time. That is, I could not pursue a **double** major while playing the role of Graduate Assistant in the Department of Theatre. More than this, I had had no training in Telecommunication as an undergraduate. But, I believed that a specialization in Speech Communications would take me far. It did. But not far enough.

A list of questions began to form within me as time passed. I wanted to know how a student, any student, graduate or undergraduate, could progress toward involvement in Media Arts

production at MSU. I wanted to know as much about Telecommunication as possible before leaping into the commercial world.

Occasionally, while I was pursuing my Master of Fine Arts degree at MSU's Department of Theatre, someone from the Department of Telecommunication would attach a flyer to the Department of Theatre's bulletin board, looking for actors to participate in videotaped projects. This was great, I thought. Just what I had been looking for! As my schedule allowed I was soon able to address one of the offers on the bulletin board.

I was asked to read a script. However, the purpose for the reading was not explained in the same manner, nor with the same lingo as a director in the field of Theatre would have coached an actor before an audition. I supposed the TC producer did not want his talent to be over-prepared for the role. Nonetheless, I tried out, believing that the opportunity would get my foot in the door of the TC Department. But, I was not selected to do the on camera reading. I refused to give up. There was a positive force driving me to seek answers to my dilemma and I could not rest until the answers were resolved.

I could not understand how two departments, linked so closely together, in so many ways, did not have deeper ties with one another. I concluded that the two departments should integrate coursework and/or facilities in order to accomodate interested undergraduate students from **both** the TC and THR departments.

The above concerns led me to question the validity of the 'separateness' of the two departments. My pursuit was to find the missing-link, or, perhaps, the resolution to my dilemma.

INTRODUCTION

BENEFITS OF AN INTEGRATED CURRICULUM

Television production (currently referred to as Media Arts Production at MSU) and Theatre Production are powerful and persuasive forces. These forces have the potential to result in a positive social impact. There is a need to explore various styles of TC/THR production techniques which would enhance TC and THR students' academic development and production skills.

This thesis is structured to be used as a guide to develop a curriculum that would accommodate Telecommunication and Theatre students. Such a curriculum would provide in-depth training to educate and equip students with the necessary productive tools for the purpose of understanding both departmental areas. The thesis will also explain how the two departments relate, differ and compare one to the other.

The overall goal of this proposed curriculum is to enable students to quickly adapt to video production situations, public speaking engagements, or theatre performances, whether for a videotaped project, a live performance, or a live presentation.

A videotape, created to accompany this study, is designed to encourage and to enlighten its viewers about the importance of an integrated curriculum between MSU's Departments of Telecommunication and Theatre; and to attract interested students

who have a strong desire to pursue a TC/THR major.

The videotape includes short interviews with MSU administrators and professors, expressing their views on the proposed integrated curriculum for Telecommunication and Theatre students.

In addition, the videotape demonstrates the interaction between TC/THR students who have combined their skills to produce successful, collaborative productions. The students exhibit the benefits of working together; they comment on how they have been affected by both departments; and they express their opinions of how an integration of the two departments would attract other interested students to MSU who may be seeking a double major in TC/THR.

Moreover, the videotape presents clips of THR students performing short scenes on camera, while TC students record the action on videotape.

Initially, collaboration of integrated coursework began when two professors (one from the Department of Telecommunication, the other from the Department of Theatre) decided to combine their classes to introduce their students to the benefits and opportunities of an integrated experience.

The TC students gained a broad experience of shooting moving subjects, while the THR students learned how to condense their acting space and their physical gestures for on-camera production. Both groups of students enhanced their knowledge as they compared the similarities and differences of TC/THR

production techniques. They worked intently to develop the magic that is created when techniques of theatre and television are integrated.

Part One

LITERATURE REVIEWAN INTEGRATED CURRICULUM: HOW THEATRE STUDENTS WOULD BENEFIT

The literature reviewed for this part of the thesis focuses primarily on techniques of directing for television (TV); performing for television; speaking for television; proper use of television's technological equipment; and how the combined techniques of Telecommunication (TC) and Theatre (THR) at Michigan State University (MSU), would benefit qualifying students if the proposed integration should go into effect.

It is hypothesized that an integration of undergraduate coursework between the Telecommunication and Theatre Departments at MSU would enhance students' production skills; enable the students to obtain a double-major, or major/minor in (TC/THR) upon graduation; and better prepare the students for the future workplace.

Television can be defined in many different ways. But one of its main purposes is to communicate messages and ideas to its viewing audience.

Television provides great opportunities for theatre students. The proposed integrated curriculum would enable theatre students to increase their knowledge of television production and to improve their production skills in theatre.

The following categories are areas of interests for theatre students to consider in Telecommunication.

Characteristics of Camera Operation: The Basics

Most theatre students work very hard at developing their own voices and bodies, which are referred to as their instruments. They constantly train their instruments to keep them toned and well rehearsed.

They hardly ever seriously consider the technological aspects of an overall production, unless the script calls for them to perform a spectacular stunt.

Theatre students who are accustomed to working on camera, may sometimes suggest a camera shot to a videographer, but, they will usually leave all of the final decisions up to the director/producer. They trust the technicians to present their images appropriately on camera, based on the production they are performing in, and/or the role in which they are playing.

Theatre students pursuing a double-major in THR/TC, under the proposed curriculum, would enhance their skills by getting exposure to the basics of camera techniques. The students would learn that "the camera is the single, most important piece of production equipment and that other production equipment and techniques are influenced by the camera's technical performance characteristics" (Zettl, 1984, p.31). Theatre students would also learn that the standard television camera consists of three parts:

THE LENS - "which selects a certain field of view and produces a small optical image of this view. The lens and certain attachments to it are called the EXTERNAL OPTICAL SYSTEM;

THE CAMERA ITSELF - with its camera pick-up tubes and internal optical system, converts the optical image produced by the lens into the electrical signals.

THE VIEWFINDER - converts the electronic signals back into a visible screen image.

The camera, which combines the lens, the pick-up tubes and internal optical system, and the viewfinder is called the CAMERA HEAD since it is at the head of a chain of other essential electronic camera control equipment. The camera head itself has a series of attachments and controls that help the operator use the camera efficiently and creatively" (Zettl, 1976, p.10).

The camera is equipped with a camera mounting device called PEDESTAL or TRIPOD which provides a steady base for the camera. The shoulder brace is removed from the bottom of the camera, and then the camera is attached to the head of the tripod. Many tripods contain telescoping legs, so that the height of the camera can be adjusted.

Tripods come in two types: friction heads and fluid heads. FRICTION HEADS are the less expensive of the two types, and give fair control over camera panning (from left to right) and tilting (up and down). Smooth camera operation is achieved by using a tripod head that is designed to accommodate the specific weight of the camera you are using, and through practice on the part of the camera operator. Professional camera operators always use tripods with FLUID HEADS. These are more expensive than friction heads, but are designed so that it is virtually impossible to make a

jerky horizontal or vertical camera movement. For very smooth, solid camera operation, the tripod mounted head is the usual choice.

Two attachments for the tripod head are often used. A SPREADER is used to spread the tripod legs out to their widest stance and then hold them firmly in that position. A TRIPOD DOLLY is a wheeled base that can be attached to the tripod legs if movement of the tripod is desired" (Compesi, 1985, p.50).

The LENS selects a certain field of view and then produces a small optical image of this view. The lens and some of its attachments are called the "external optical system" (Zettl, 1976, p.10). Included in the makeup of the lens are the IRIS, which is the "circular diaphragm composed of overlapping leaves that can be manipulated to create a hole of variable size in its center, which controls the amount of light passing through the lens; and may be controlled manually or automatically" (Compesi, 1985, p.445).

The VIEWFINDER "collects all of the electronic signals and converts them back into a visible-screen-image for the camera operator to view on a small television (the viewfinder) mounted on top of the camera. It's about 3 to 9 inches in diameter, and can be tilted to give the camera operator a better viewing angle" (Wurtzel & Acker, 1989, p.36).

Most cameras today are easy to operate. They are usually controlled by remote and/or automatic controls. Most productions are dependent upon what the camera can or cannot do. So,

knowledge of the basic characteristics of the camera would be beneficial to theatre students pursuing a double-major in THR/TC.

Camera Commands/Movement

Camera commands and movement are different from stage direction commands and movement that theatre students are used to. Television production has developed a language to communicate over-the-air, basic camera direction and commands, for all students in the media arts production area.

For example, the camera can be moved two ways: 1) By moving the entire camera head on top of its stationary pedestal; 2) Or, by moving the entire camera/pedestal together as a whole.

The following are basic camera movements that theatre students would learn under the proposed integrated curriculum. The commands are quite simple and easy to adapt to:

"ZOOM" is the motion created by zooming the lens in or out. A zoom brings the scene closer to, or moves it farther away from, the viewer.

"PAN LEFT, PAN RIGHT" means to horizontally move the camera from left to right, or, from right to left, as if you were following the talent from one side of the room to the other; or from the desk to the chalkboard, etc.

"TILT UP, TILT DOWN" always indicates a vertical move. Just like

the pan, the tilt allows you to move from object to object, or to follow the subject from a standing position to a seated position. The camera lens tilts up, or down.

"PEDESTAL UP, PEDESTAL DOWN" "...enables the camera head to move up or down by raising, or lowering the center telescoping column of the pedestal" (Zettl, 1976). Pedestal follows its subject and makes it appear as if the subject were seated, and then stood up to a standing position. PEDESTAL raises or lowers the camera's height; It is not the same as tilting up, or down (See TILT).

"DOLLY IN, DOLLY OUT" is when the the camera operator moves the entire camera (camera and pedestal) toward, or away from the scene, or subject, at the speed that the director has given him/her.

"TRUCK RIGHT, TRUCK LEFT" is used to adjust the position of the camera; to compose a better shot; or, to follow a moving person or object. This is different from a PAN. A TRUCK totally changes the framing and composition of a shot, by moving the entire camera and changing to a different angle.

"ARC RIGHT, ARC LEFT" combines the moves of a TRUCK and a DOLLY. The camera circles around the subject in an arc-like motion, to reveal various background changes (as it completes its circle), without ever losing sight of its main subject in the shot.

Some may find a similarity in the descriptions of camera movements above. But, the differences in the effects of some of the camera movements are as follows:

- The movement of a PEDESTAL changes the entire background of a shot as the camera head is raised or lowered. The movement of a TILT makes it appear as though the "eye" of the camera is looking up or down.
- The movement of a DOLLY makes it appear as though the background is moving closer to the viewer; the movement of an ARC changes the background as it circles around. The effect of a ZOOM makes it appear as though the viewer is moving closer to its targeted image.
- The movement of a TRUCK changes the background (moving the entire camera to the left, or to the right) without losing sight of its subject. The effect of a PAN makes it appear as if the viewer is turning his/her head from left to right, as he/she observes everything in view.

Videospace: Framing and Composition

Theatre students who perform on the stage ninety-nine percent of the time are usually most concerned about whether they are using the correct theatre blocking methods, and if they are standing at the proper angle that would project their voices out into the listening ranges of the audience. They do not have to be concerned about whether an audience member would see them in a close-up shot for five seconds, or if they need to turn to a certain camera on a given cue. However, actors are concerned about how they look to audience members seated in the first ten rows, and whether or not the people seated in the last five rows can hear every word of their dialogue.

Theatre students need to understand that there is a difference when they perform in front of a camera, and that their

entire blocking of a shot may possibly be condensed by eighty percent.

The broad space provided for actors who perform on stage is not required for actors who perform on-camera. Instead, the camera shows its viewing audience exactly what the TV director wants them to see, and at the appointed time he wants them to see it.

Theatre students would enhance their knowledge of TV production by learning the basics of framing and composing camera shots. This would acquaint them with camera equipment before they ever venture out into the commercial world, where they would, perhaps, otherwise, be confronted with an initial shock of the new experience. They need to know that the basic purpose of framing a shot is to show things as clearly as possible; and to present those things so that they convey meaning and thought. That is, the framed-composed picture should say-it-all to its viewing audience.

"The more you know about picture composition, the more effective your clarification and intensification of the event will be. You need to know how to compose effective shots. The director might have time to correct some of your shots, but he or she will certainly not have enough time to teach you the fundamentals of good composition each time you frame a shot.

Like any other pictures, television pictures are subject to the conventional aesthetic rules of picture composition. First, however, you should be aware of a few factors peculiar to the

television medium that influence the framing process to some extent" (Zettl, 1984, p.111). Below are a few basic principles that theatre students would be exposed to and expected to practice, in the event that the proposed curriculum should be developed:

SCREEN SIZE:

Since the size of a TV screen is small, camera operators must show things large within the frame of the screen. That is, camera operators have to use close-ups (CU), and medium shots (MS) more often than long shots (LS) and extreme long shots (ELS). It is up to the camera operator to frame and to compose the most important parts of the story to the viewing audience. Otherwise, the audience may lose interest if the shots are not related to the event, or to the subject matter.

SCREEN AREA: "The aspect ratio for television is 3:4 (three units high and four units wide). This creates essentially horizontal images. You cannot change the aspect ratio into a vertical framing if you wanted to show something tall. You would have to zoom out (show the visual from a longer angle), or, tilt up, or, down, etc., in order to get the entire picture you wish to display visually in the shot. Most cameras have manufactured lines on the monitors that indicate the essential framing area" [the central portion of the camera's picture, which is transmitted to the viewer]" (Wurtzel & Acker, 1989, p.97). Other

cameras that do not have the manufactured lines are sometimes manually drawn on by camera operators.

SCREEN DEPTH: Since television shows pictures on the screen as two-dimensional, it is the camera operator's job to create the impression of a third dimension by arranging objects, or subjects, in the frame of the shot by size (far away, or close-up). For example, a nicely framed shot would show a foreground, a middle ground, and a background.

"If you include a prominent foreground piece in your shot, you will immediately distinguish more clearly between foreground and middle - and backgrounds than without a foreground piece.

You should compose your shots in such a way that they tell most about the selected event detail, and that they tell it in line with the overall event context" (Zettl, 1976, p.81).

MOTION: "The objects in front of the camera (which is a substitute for the viewer's eyes) as well as the camera generally move about. This means that you must consider motion as well as static arrangement of objects within the frame" (Zettl, 1984, p.111).

Theatre students would also be expected to familiarize themselves with the five basic ways of framing a shot:

EXTREME LONG SHOTS (ELS): Where the camera is zoomed out to its extreme, which places the subject at its farthest distance away.

ELS "produce a very wide field of view in which the camera takes in the entire playing area. The principal subject or subjects are small in relation to the background and tend to compete with the surroundings for the viewer's attention" (Wurtzel & Acker, 1989, p.99).

LONG SHOT (LS): Where the subject is a little closer, but still too far away to make out any detail of the eyes, nose, mouth, or fabric patterns.

LS "produce a slightly closer field of view than extreme long shots, but the subject remains dominated by the much larger background area. Establishing shots are either extreme long shots or long shots" (Wurtzel & Acker, 1989, p.99).

MEDIUM SHOT (MS): Where the subject is much closer; framing the subject from just above the knee, on up, where one could clearly see more detail in the face and garments.

In a MS, "the subject becomes much larger and more dominant. The background is still important but now shares the videospace with the subject" (Wurtzel & Acker, 1989, p.100).

CLOSE-UP (CU): A CU is "an extremely powerful shot that gives an extremely tight shot of the subject's head. A CU of an object practically fills the screen. The close-up is one of the most effective shots available for providing a close view of the details of a face or object" (Compesi, 1985, p.113).

EXTREME CLOSE-UP (ECU): Is the tightest shot possible for your subject. On a person, the extreme close-up frames the subject's eyes and nose or mouth. If both eyes and mouth won't fit the frame, it is usually better to frame the shot to include the eyes and nose rather than the nose and mouth" (Compesi, 1985, p.113).

An ECU shot is used when camera operators want to reveal the subjects' emotional behavior, nervous hands, shuffling feet, twitching eye, etc., or to bring attention to an object, or to a particular detail of an object.

There are a few other shots that are commonly used as well:
BUST SHOT: Where the subject is framed from the upper bust/chest area up.

KNEE SHOT: When the subject is framed from the upper thigh area up.

TWO SHOT: Showing two people (or two animals, or two objects etc.), in a frame at the same time.

THREE SHOT: Showing three people (or three animals, or three objects, etc.) in a frame at the same time.

OVER THE SHOULDER: Framing the back, or side view of one subject, as the camera simultaneously shows a front view of the other subject standing in opposition. For example, picture a prominent news personality. The camera reveals the side of the face of the

news person as she/he holds a microphone up to the speaking range of the interviewee. As the viewer, imagine yourself looking into the face of the interviewee, as if you were looking over the shoulder of the news person at the same time, but into the face of the interviewee.

"Different framings of the over-the-shoulder shots create different senses of intimacy" (Wurtzel & Acker, 1989, p.108).

Although there are many other ways to compose and to frame camera shots, the ones mentioned above are given to enlighten theatre students about camera techniques.

Television Lighting Tips for Theatre Students

A lighting rehearsal, referred to as a Cue-To-Cue for actors, is usually conducted before ever attempting a final run-thru of a stage production. Broadlights, scoops, spotlights, or strip lights (often called cycs), are widely used for lighting the stage because they produce brightness that covers a large area. Fresnels are used with gels (sheer-colored plastic sheets) to suggest a particular mood, or time of day on the stage.

TV lighting is similar to stage lighting. TV lighting is also used to set moods, create an atmosphere, or, to convey the thoughts of someone portraying a role for TV. But, the stage actor needs to understand how theatre lighting and TV lighting differ. They need to know that there are two purposes for lighting for TV: 1) "To provide the TV camera with proper

adequate illumination, so that the camera can technically produce an acceptable picture; 2) To visually express to the viewer exactly what the objects on the screen look like; where the objects are placed as they relate to their environment; where the setting takes place; and what the weather conditions are at the outset of the scene" (Zettl, 1976, p.85).

Theatre students need to be exposed to various types of lighting techniques and illumination used for TV. Millerson (1992, p.63) explains the qualities of hard and soft light:

A) DIRECTIONAL LIGHT - "It can easily be restricted to illuminate just those areas you want to light.

- It casts clear-cut shadows and shows up texture.
- Hard light can produce vigorous, bold, well defined effects.
- The intensity of a hard light source, does not fall off appreciably with distance. So you can illuminate things effectively with a lamp some distance away.

You want to avoid distracting or ugly shadows (e.g. on the background behind someone), otherwise:

- Results may look harsh, contrary and unattractive.
- You may not want to emphasize texture (e.g. revealing the irregularities in someone's skin).
- Hard light sources have restricted coverage, so that you may need several lamps to cover a wide area.
- When you use more than one hard light source, the multi-shadows can be very distracting.

B) DIFFUSED LIGHT - When subjects are illuminated by this soft light, there are no distinct shadows, only slight variations in

surface brightness. So surface contours are not very pronounced in the picture. You may not be able to see them at all.

You can create a compact 'soft light' source by placing two or three layers of diffuser (e.g. spun glass) over a hard light source such as a lens-less spot. The good things about DIFFUSED light are:

- It can produce subtle delicate shading.
- Soft light does not create unwanted shadows.
- Soft light can illuminate the shadows cast by the hard light sources, so that we can see details there, without itself casting further shadows.
- Soft light sources can cover a wide area of the scene.

However, you should be very careful when using soft light because it flattens out all signs of surface shape and texture in the picture. Soft light also:

- Spreads around, flooding all surfaces with light. It can be very difficult to restrict, and keep off selected areas.
- Quickly falls off intensity, as you increase the lamp's distance from the subject. So something fairly near the source may be over-lit, while another subject a little way, away is insufficiently lit".

Implications of Camera & Lighting Principles for Performance

Audience members view the stage essentially in a wide shot and performers do not need to be concerned about being as precise in their movement. For the camera however, performers should be concerned about camera movement. They must hit their mark precisely or their shots would be off. That is, if performers do not stand in the proper light, the camera will not effectively

pick up their image. Because cameras and light are in specified locations, performers have to hit their marks.

Most actors do not possess the urgency or the concern of where to stand during a given scene because they are sure to be well lit as long as they are on the stage and in the proper, designated scene area. As actors perform on stage, audience members are able to view them even when they are not standing in the best lit area. But, when actors perform for TV, they must keep in mind the small, fixed-stage-area that is provided for them, and the limited camera range in which they are allowed to move about. Lit areas for TV are usually far more restrictive than for theatre. Cameras cannot "see" properly unless actors are where they are supposed to be. Given the above circumstances, actors must make their movements look as natural as possible. They must also pretend that they are unaware of the camera's intrusion. More than this, they must remember not to move out of the lighted area where the camera would not be able to pick up their images properly.

Audio

Theatre students at MSU are required to work as crew members for shows that they are not performing in. Many of those students enjoy the experience of manipulating the audio board. Those same students would also enjoy working in the position as audio technician for TV productions.

One of the differences between stage audio and TV audio is

that the performance or the interview or the speech on stage is usually heard, but not recorded. For TV the sound of the performance must be recorded.

Microphone Usage

In order to record a performance, microphones should be placed in various locations. Otherwise, based on the space used for the performance, the speaker (s) may not be heard clearly by the listening audience.

There are several ways to accomplish effective results when using a microphone:

- PLACEMENT: "Because of the great possibility of interference from ambient noise when microphones are placed at a distance, the most important principle of microphone placement in field production is to get the microphone as close as possible to the sound source" (Compesi, 1985, p.243). Actors must be close to the mic to be heard.
- SENSITIVITY: Microphones cannot handle very loud sounds. Actors must therefore control the loudness of their voices.
- DIRECTIONALITY: The direction that you speak into the microphone. Actors must speak to the microphone location if they are to be heard.

Implications of Microphone Usage

"The audio technician should run through each microphone

individually to make certain it has been patched into the correct fader on the console and is working properly. Live sound effects should be checked, and audio levels should be obtained" (Wurtzel & Acker, p.263).

In a recorded performance, the audio technician should test the projection of the talents' voice. If the talent does not project their voice properly, and if levels are not set correctly for the talent, it could result in a distorted sound. If the talent speaks too loud, the "variation of the frequency/amplitude" (Wurtzel & Acker, p.632) could cause overmodulation.

Videotape Recording

An average theatre audience could physically express their satisfaction and verbalize their theatrical experience after attending a live stage performance. They could talk continuously about how wonderful a particular actor's performance was on a given night, or, how the set was designed so perfectly, etc. But, if they were to go out to that same theatre, to view the same production on a different night, they would be more likely to report that one night, or the other, was a better performance. They would probably report that an actor's timing was off, or, that a light cue for a scene change was late, or, that the lead actor's voice sounded a little overworked, etc. No live performance is ever the same twice.

In TV production, however, most performances, interviews,

or, special projects, are recorded on videotape. There is instant gratification in television production, because every taped performance can be immediately played back and viewed.

This could be good news for theatre students, because their bodies and their voices are their instruments. Therefore, actors specializing in TC would have access to videotape equipment to rewind, playback, review, and to critique themselves after a performance. Actors would become more familiar with the tiniest detail of a facial expression, or, a stage direction, or, a physical gesture, etc.

Videotape Editing

When an actor makes a mistake during a live performance on stage, he cannot go back and erase it no matter how great his/her desire is to do so. But, with videotape editing, a mistake could be re-shot a few times, until all involved were satisfied with the actor's performance. Then, the videotape editor, or, the actor specializing in TC, would edit the finished product by carefully piecing together all of the best takes to make the performance look flawless.

Theatre students need to understand the need for many 'takes' in the world of TV. The director may ask for several shots of the same scene, or blocked movement, but, from various angles. Theatre students would need to be versatile enough to accomplish the director's request without losing the overall feel of the moment of the scene/movement.

Continuity is important as well. Theatre students must be prepared to do the same thing over and over again, the same way, until the director is satisfied with all shots. This makes the job of the editor a lot easier at editing time.

Nothing could ever take the place of a live performance. But, stage actors could use videotape recording to improve their performance and production skills, as they excel in the basics of videotape recording and videotape editing techniques.

The Technical Switcher

In a theatre production, special effects are created by using special lighting effects (via cyclorama), and carefully executed scene changes.

In TV production, a device referred to as the technical switcher is used, in addition to proper lighting techniques, to create the effects of a scene change, a smooth transition, or, an abrupt transition. There are four basic transitional devices:

The CUT - By using two to three cameras, a CUT can instantaneously change from one image to another. It is the most natural transition. For example, a cut resembles what it looks like to the human eye (blinking between changes) to look from one object on one side of a room to another object on the opposite side of the same room.

The technical switcher device, which controls two or more

cameras, can use a CUT to go from a MCU shot of a person taking a sip of coffee on one camera, to a CU of the cup as it is placed upon a nearby table on another camera.

A CUT could also jump from an OTS shot of a little girl, looking outside from her living room window, as she watches her friends play on the sidewalk (Audio Low/Happy Children's Voices); to a MS of the children playing outside in front of the little girl's house (Audio Full/Happy Children's Voices) as the viewer observes the little girl in the distance, inside of her house, looking outside at the children playing.

The DISSOLVE

The DISSOLVE is a smooth transition from one shot to another in which one shot gradually blends into the other like the cut. The DISSOLVE could also indicate a change in time and place. Basically, you "use a dissolve (1) as a smooth bridge for action; (2) to indicate a change of locale or time; and (3) to indicate a strong relationship between two images" (Zettl, 1976, p. 256).

The WIPE

A wipe draws attention to itself and is used to indicate strong differences or changes between shots."WIPES are performed by presenting the wipe pattern, and then by selecting wipe sources. Most switchers have a number of wipe patterns - how many depends on how expensive the switcher is.

Wipes are frequently used to achieve a split screen effect. A split screen is simply a horizontal wipe that has been stopped at the halfway point" (Compesi, p.357) of the TV screen which shows one person on one half of the screen, and the other person on the other half.

The FADE

A FADE is a gradual transition from black into a picture (fade-in), or, from a picture into black (fade-out). A FADE indicates maximum change between shots or scenes. It is like the curtain in theatre.

Remote Camera Equipment

One of the purposes of using remote equipment is to shoot an event on location. That is, to go to a community event, or, to a neighborhood basketball court, or, even to an elementary school located in a specified neighborhood to tape an event or a play.

Theatre students would learn both the basics and the advanced techniques of remote equipment. They would also learn how to properly pre-plan the kind of shots and/or interviews they wish to record; and they would learn how to produce projects as outlined in the required, integrated production courses.

Theatre students enrolled/registered in the proposed courses, would learn how to properly set up the camera, the video cassette recorder, and the monitor in order to shoot an event in

an environment which is sometimes impossible to create on the stage, or, in a TV production studio.

Wurtzel & Acker add, "...Television viewers have come to expect a higher degree of realism and authenticity in virtually every aspect of television, from news and documentaries, to entertainment and sports programming. Shooting on location is one way to enhance a production and add interest..." (p. 376).

Difference Between Studio & Remote for Actors

Performance for TV usually calls for multiple cameras. Actors have to play their roles accordingly, so that camera operators can shoot whatever the director considers important. Usually, as in a live play, performances are taped live and in sequence. On remote, the action may be taped out of sequence with many set-ups and re-takes. Actors must understand and adapt to this.

Graphic Usage

Graphic art is sometimes used on the theatre stage to identify a local neighborhood pub, or, the direction to another town, or, even to announce the various acts and scenes of a play.

When an actor performs a particular role on stage, the listening audience may have no initial clue as to who he is until he discloses certain facts, or, until other characters reveal personal information about **that** character during their own dialogue. Under normal stage conditions, there are no flashing

lights or text to alert audience members to the occupation of a character, unless, perhaps, the actor's costume reveals it to the viewers.

TV programs are designed with viewers in mind. In a TV production it is possible to reveal the title of a program, as well as the title and occupation of the talent as they appear on the set.

There are several ways to do this. One could "...Devise illustrations from charts, graphs, tables, diagrams, posters, logos, cartoons, rub-on letters, or a finger trace in the sand" (Millerson, 1992, p. 129). But, we will concentrate on the use of the character generator (CG) instead, because it is a valuable piece of equipment that is used in most student productions at MSU. Millerson adds,

"Instead of having the camera shoot title cards, letters are typed on the CG's computer-type keyboard and can be electronically inserted, directly into the video picture. You can change the shape, size, color and design of the lettering, perhaps making it flash, flip, crawl (sideways), roll (vertically), animate, etc. Lettering can be presented as outlines or as solid characters, given a black border (black edge), or a drop shadow around it. Having typed out your titling, you can arrange and store it, ready to be presented on cue at the press of a button" (p. 129).

The value of a character generator is that it "electronically and instantaneously produces lettering and other graphic displays directly on the television screen for use in production" (Wurtzel & Acker, p.618).

TV Set Design

One of the differences between performing a scene for a live stage production and shooting a scene for a television production, is the size of the set.

In a theatre production, the set is usually designed to create an atmosphere for a particular scene, where actors have access to a large space. As the stage is decorated with various lighting effects and costumed actors, audience members listen in on the private conversations of the actors, as they themselves are drawn into the actor's own stage-living-room, or bedroom, etc.

But, in a TV production (in many cases), the viewing audience may only be observing a partial set, in which the camera reveals only certain items that indicate that the actors are in a bedroom, or, in a living room. In fact, the actors may only be performing with a few deceptive pieces of stagecraft materials.

In TV production, the camera reveals only what it wants its viewing audience to see. A camera shot may purposely include only a CU, or, a MS of two people having a conversation on a couch, to indicate that the actors are, perhaps, located in the living room of a home.

The camera may even shoot the sky and then tilt down to a fenced-in yard, as two actors enter the shot to reveal that they are outside on a given evening. The audience is left only to assume that the actors are outside, in a fenced-in yard, on a given evening. In fact, the actors may be in a 10 ft., by 10 ft.

area, arranged by its set designer to resemble a yard, equipped with leaves and a partial tree in the background. The sky could possibly be created by the use of a cyclorama to make it appear as if the actors are outside, in a fenced - in yard, on a given evening.

Implications of Set Up and Rehearsal

After being cast in a play, set up and rehearsal for stage actors usually entails getting familiar with the stage area; keeping the dialogue moving at an appropriate pace as indicated by the director; knowing the cues; manipulating timing effectively; and staying in character.

Often, depending upon the director, set up and rehearsals could seem endless for actors. Changes of lines, or, blocking, or, making simple set adjustments may be needed to accommodate the actor's characterization and movement on the stage. But that depends upon how the situation is handled. Actors and directors usually compromise their differences.

Actors must be familiar with the stage vocabulary and slang in order to keep up with the director's wishes. More than this, actors must always bear in mind the importance of projecting the voice OUT into the audience, instead of UP STAGE (speaking with their backs to the audience).

According to Harold Clurman, (1972), "there are five principal phases in the process of rehearsing a play:

1. Finding the meaning

2. Developing the characters
3. Creating the form
4. Making technical adjustments
5. Polishing for performance" (p. 41)

In comparison, set up and rehearsal for TV actors is even more tedious. Every movement must be precise and directed toward a camera.

Also, TV actors "must be able to master the technique of telegraphing physical movements, by which the actor, through a slight preliminary movement (or, physical intention), cues the director, the camera operator, and the other actors that he is about to begin a preliminary movement. An example of telegraphing may be a slight leaning forward in a chair just before standing. Since the camera operator may want to follow the actor as he stands, without increasing the size of the shot (from MS to LS), the actor must cue the camera operator; the actor may find that the primary action is not anticipated, and the result is a medium shot of the actor's torso, with the head cut off at the top of the frame (and possibly out of focus), because the primary movement occurred, but the secondary movement to compensate for it did not.

Telegraphing is a trick that inexperienced TV talent must learn and it is the duty of the director to make sure they are able to perform this effectively" (Hickman, 1991, p.327).

A large portion of TV production set up and rehearsal

responsibilities are placed upon the camera operator, whose requirements are to continuously "frame and reframe" (Hickman, p.328) shots as long as the talent is moving. This concern is geared toward dramatic productions more than any other format. Actors must be aware of this need and patiently accommodate this visual requirement.

Director and The Production Team

An ensemble could be defined as an instrumental group working together in harmony, under the instruction of a director, where each instrument complements the other, to produce a soothing, melodic effect to its viewers and listeners.

The description above is that of a successful director and his or her production team. Ensemble means that you work together as a COMPLETE UNIT, from the beginning to the end of a production.

Crew Requirements for TV Production

McGaw states, "If a production is to be the relating of a number of talents to a single meaning, everyone working on the production must understand how his particular part, small or large as it may be, contributes to the expression of it. That part of the rehearsal period devoted to finding the meaning is of fundamental importance" (McGaw, 1980, p. 211).

In theatre, "the director is the team captain who ultimately decides which particular actions move the play toward the desired

effect. The director also interacts with the other team members: the set designer, costume designer and property master - and most of all, with the playwright and the play. A play is not just an imitation of an action, but a work of art requiring structure and focus that a director must create" (McGaw, p. 212).

In TV production, however, the director plays many additional roles and has great responsibilities. Armer (1990), lists some very important skills that TV directors possess:

- "Directors communicate concepts to an audience through the manipulation of creative and technological elements. When they interpret the message skillfully, audiences become emotionally or intellectually involved.
- Directors play many roles: artist, technician, and parent-psychiatrist. As an artist, the director must be writer, photographer, editor, actor, and set designer - able to function creatively in each of these essential areas. As a technician, the director must be able to communicate knowledgeably with experts and crew members regarding choice and use of equipment and subtleties in production techniques. As a parent psychiatrist, the director must assume the role of a wise and loving authority figure, resolving personality conflicts and disciplining performers whose conduct becomes unprofessional.
- Directors of live or videotape programs work in two essential patterns. Sometimes they operate from the control booth in a studio or van, facing a bank of video screens. Then the director selects (edits) those pictures that dramatize the action most effectively, cueing the director to cut between cameras. At other times, directors use a versatile ENG (electronic news gathering) unit in the field when recording on-the-spot interviews or fast breaking news stories.
- Directorial styles vary. Subject matter often dictates the appropriate treatment. Some directors distort time and space for emotional effect, thereby proclaiming their presence. Others prefer to remain invisible to avoid interfering with the audience's involvement.

- Certain characteristics are common to most good directors: taste, imagination, leadership, sensitivity, showmanship, and tenacity. Some of these may be acquired through study or practical experience. Others are inherent. Many directors cite the need for a strong liberal arts background, giving such an education higher priority than technical training. For drama, experienced directors proclaim the importance of acting experience in order to empathize with actors. Knowledge of writing and dramatic structure are also important" (p. 27).

"Directors seldom start out as directors. They approach their careers from many directions. In live television, floor managers normally 'graduate' to become directors. When unit assistant directors move up the ladder, they usually become unit managers or production managers" (Armer, p.25).

Director Commands & Responsibilities

A theatre director's job usually consists of making sure that actors know the overall meaning of the play, the proper blocking, cues, etc. But, there comes a point where the director has to step back and 'give-the-play-up' to his actors and allow them to 'make the play their own.'

The actors create within themselves a bond which flows from one actor/character to the other. They become so familiar with their stage area, that they are able to treat it like their own personal, familiar environment. This is where the director has to let go. He must give his actors the freedom to explore their stage space. He must allow his actors to feel the interconnecting moods and levels as they flow from character to character, and from scene to scene. Only after a complete run-thru of a scene

should the director give notes for the next run-thru (unless indicated by the director that the scene would be a stop- and-go rehearsal).

Director commands for actors are usually, for example, "Please walk UP STAGE-RIGHT"; or, "come DOWN CENTER STAGE"; or, "MOVE CENTER STAGE," etc.

Stage directors have full knowledge of the values of a play and they have the technical resources to realize them on the stage. Directors want their actors "to be an effective part of the master plan - a plan often intricately complicated in its detail - for coordinating all aspects of the production into an artistic whole. To bring each actor to PERFORMANCE LEVEL, he will work for clear speech, good projection, precise movement, rhythm and energy" (McGaw, p. 194).

During the rehearsal period, stage directors give many directions and use standard terminology with which the actor must be familiar. For TV, additional commands and directions, including technical and dramatic instructions are necessary. Actors must understand both the technical and dramatic to be maximally effective in television.

Talent Responsibilities In Production

It is the TV and stage director's responsibility to prompt the talent and to make sure they know what to do and what to expect during the taping of a live stage performance, or, a live recorded TV production.

It is usually the versatility of a talented actor, host, news, anchor, sports director, etc., that keeps a show moving along. Listed below are some basic tips that would help THR/TC students to produce better quality programs:

STAGE ACTORS SHOULD:

- understand the overall message of the script
- get off-book ASAP
- know stage blocking
- know how to improvise
- concentrate on the action
- explore characterization
- maintain proper, respectable attitude at all times
- keep body & voice trained
- analyze roles; find out what motivates the actions of the character
- practice dialect techniques
- know the basic make-up/costume techniques for the stage

TV TALENT SHOULD:

- know floor director's cues
- be familiar with topic
- know how to speak clearly
- keep the interest of audience
- wear proper attire
- always greet guest/intro self
- thank talent
- commend crew for their efforts
- work on timing
- acquire a working relationship with the director
- know which camera is on the air
- strive to entertain, educate, and to communicate with the TV audience as effectively as possible

What Actors Should Know Regarding Floor Director Responsibilities in TV Production

The proposed integrated curriculum would train actors how to work as an ensemble with a TV crew. They would be given specific

instructions by their course instructor, who would make it very clear to the actors taking the course, that the floor director's job is to relay instructions and directions, as given by the director, and the actors would be required to follow those instructions.

The "floor director is the director's assistant on the stage floor. When directors are confined to control booths, floor directors become their arms, legs, and voices on the floor" (Armer, 1990, p.374).

Actors should strive for humility. There is nothing more aggravating to a floor director, than unruly actors who think they are God's gift to the stage, or, to the TV camera.

Actors do not become humble overnight. They must be trained properly in order to produce good results and good reviews. They must learn to follow instructions well and to be more patient.

TV Production Lingo

Some TV actors and directors do not understand what "Up Stage," or, "Stage Left," etc., means. Sometimes it is difficult for a TV director to give 'directional directions' to stage actors on the set, from the control room. That is because TV directors are used to a different type of communicative language during a production.

Under the proposed integrated curriculum, however, it would be quite beneficial, if student TV actors and directors were given the opportunity to obtain knowledge of both THR and TC

lingo, in order to communicate with the actors and/or talent more effectively.

In comparison, many stage actors and directors do not understand the various hand-cues that TC floor directors use to communicate with talent in a studio setting. There must be a balance if THR and TC students are to understand each other.

Script Analysis

In stage productions, the dialogue and the italicized portions of a script may appear to be one of the most important concentrations for actors. Where special effects (lighting, music, sound) are described, actors might read the actions like: "Music slowly rises as Jacob walks..."; or, "Lights dim as they embrace and..."; or, "There is a loud clash as Susie get out of the..., " etc.

Stage actors learn to analyze the suggestive notes of the dialogue in a script before they ever truly experience them on the stage. This process is referred to as INTERNALIZATION - where actors are trained to internalize the actions and reactions as they are written in a script.

In a script written for TV, actors must be just as concerned with the camera as they are with the script. Timing is very important to TV actors when performing on-camera. The script may call for a certain line to be read, but, because the director wants to change a camera shot in the middle of a line, the actors may need to take a short pause before turning in the direction of

the other camera, without letting this process affect the continuity and the flow of the action.

Effects such as music, sound and lighting, are usually practiced by TV technicians during dialogue and blocking rehearsals. This is done for the sake of everyone involved, to ensure that the production runs smoothly during the recording process.

Video production scripts written for MSU class productions usually include: individual camera shots; dialogue; audio (which is sometimes used to cue actors for rehearsed-blocked-movements and for some unique facial expressions); director commands; floor director instructions; lighting & audio commands; technical director's duties; assistant director instructions; graphic illustrations, CG information; and VT operator instructions.

Theatre Students Learn: Pre-Production/Production and Post Production for TV

Pre-production for most student stage actors frees them from the responsibilities of setting up the stage, or hanging lights, etc. Nevertheless, actors are usually required to be off-book at production time, and to know all stage blocking techniques at the designated deadline.

In post-production stage actors are strongly encouraged to participate with STRIKE (i.e. assisting with breaking down the entire set, including lights, curtains, costumes, etc.) after the close of their final performance.

Pre-production, production and post-production for media

arts production students are slightly different from the above. TC students learn all of the technical responsibilities of TV production as part of the assigned TC course requirement. The students are trained to be mentally equipped, and to assist in various fashions that pertain to the pre-production process.

During a videotaped production process, TV students depend upon the knowledge and the cooperation of the other team members.

In the post-production process, TV students are required to assist with breaking down the set and returning all used equipment back to its 'normaled' position.

After a stage performance, however, theatre student actors are usually in a hurry to change back into their street clothes, in order to leave the theatre as soon as possible. But, if they were taught the balance of THR and TV production, under the proposed curriculum, they would no longer be conditioned to leave in such haste.

Theatre students learn to work as an ensemble as they perform on stage. But, they must also be trained to work as a unit when it comes to the 'grunt work' of pre-production and post production. Student stage actors must learn that they are not the most important focus of a production (or, at least they should not outwardly act like it). They should be taught that it is the combined work of the entire production team, cast and crew, that contributes to the overall success of the production.

The proposed integrated curriculum would train its actors to

be more Applicable, Supportive, Subjective, Understanding, Respectable and Encouraging (A.S.S.U.R.E.) to fellow teammates. The dedicated actors would, perhaps, continue to practice these techniques as they move forward into more productive career opportunities.

Television provides great opportunities for both telecommunication and theatre students. The proposed integrated curriculum would enable students from both areas of concentration to increase their knowledge of TV production, and to improve their production skills in theatre.

LITERATURE REVIEWAn Integrated Curriculum: How Telecommunication Students Would Benefit From Theatre

Theatre courses at MSU provide opportunities for students to perform in various aspects of the art, which is an expressive and social outlet.

Many theatre students have taken courses in telecommunication to enhance their knowledge of TV production.

Similarly, many telecommunication students have taken stage acting courses to improve their on-camera, presentational skills, while other TC students have taken theatre directing courses to further develop their skills as directors.

It is hypothesized that TC students would become more qualified and better educated, if they were given the opportunity to take advantage of an integrated curriculum, by taking THR related courses to improve their skills.

TC students' production skills would improve as they learn the similarities and differences of theatre production through combined coursework. The integration would better prepare them for a more productive future.

Below are key theatre areas of interest for TC students. These areas are critical to an improved understanding of performance and of the theatrical perspective.

Actor Preparation: Creating a Role

Actors take great pride in the roles they create for the

theatre, or, for television programs.

But, how do they prepare for their roles? Are the actions of their characters internalized before they present them on camera? Do actors conduct physical and vocal warm-ups before ever attempting to perform for a videotape recording? Do they create characters that their audience can believe in? Do the actors try to discover the physical life of their characters?

These are just a few questions that would be discussed with TC students taking theatre courses under the proposed integrated curriculum. TC students would learn the importance of warm-ups; how to integrate the art of THR production techniques and TC production techniques; and how to be more sensitive to theatre actors.

The Five W's

TC students would learn the five "W's": Who?, What?, Where?, When? Why?, and sometimes How? The students would learn how actors ask and answer questions that relate to their own characters, in which they themselves must find the specific answers. They would also learn how actors INTERNALIZE their character's actions.

"Every movement you make on stage, every word you speak, is the result of the right life of your imagination"; "...If you speak any lines, or do anything, mechanically, without really realizing who you are, where you came from, why, what you want, where you are going, and what will you do when you get there, you will be acting without imagination. That time, whether it be

short or long, will be unreal, and you will be nothing more than a wound-up machine, an automation" (Stanislavsky, 1978, p.67).

A few years ago, the author directed an amplified version of the play, "CINDERELLA". If this version were to be used as an integrated class exercise, TC acting students would learn to ask and answer questions like the examples given below:

Q. **WHO** am I?

A. I am Cinderella, one who is forced to do hard chores; eat scraps; and live with mice who have become my friends. My mean old ugly Step-Mother and Step-Sisters turned me into their slave after my father passed away.

Q. **WHAT** would I do if I were this character?

A. I would hope against all hope that I could go to the ball at the royal palace. I would like to meet the prince face to face. I would go to the ball in disguise if I could.

Q. **WHERE** am I?

A. I am in a nearby town and in a far away land.

Q. **WHEN** does the scene take place? Is it in the Morning? Afternoon? Evening? Midnight?

A. This particular scene takes place in the morning, as the entire town is informed that the King is giving a ball for his son, the Prince. The King has invited every maiden to the ball, with hopes of finding a bride for the prince.

OFTENTIMES WE USE **HOW**?

Q. **HOW** will I get all of my chores done in time to go to the ball? Or, **HOW** could I convince my Step-Mother to let me go to the ball? Or, **HOW** could I believe in a miracle when I am almost sure that I won't get to go to the ball and meet the handsome prince?

A. I will do all of my chores early and that will impress my Step-Mother. Then, she will allow me to go to the ball too. I won't even ask for a new dress. I will use the hand-me-downs of my Step-Sisters to dress myself up. I will do almost anything to get an opportunity to meet the handsome prince.

Interpretive Training For TC Students

TC students should acquire INTERPRETIVE TRAINING. They should "learn how to read a play, to analyze its structure, and to discover its total meaning" (McGaw, p.8).

When TC students are playing the role of host for a TV production, they should learn as much as they can about the topic and the script. If the topic/script involves personal information about the guests, the students should also get into the habit of finding out a little about the guests too.

"This type of training cannot be accomplished only from study of a book. It requires the guidance of able teachers, coaches, and directors. Since theatre is a highly cooperative endeavor, training must provide the opportunity to work with others in exercises and in scene study. After the basic skills have been acquired, it must take provision for the student to work before an audience, preferably first in a laboratory situation and later under conditions that approximate those existing in the professional theatre" (McGaw, p.9).

Building a Character: Action/Reaction Techniques

"Most frequently, especially among talented actors, the physical materialization of a character to be created emerges of its own accord, once the right inner values have been established" (Stanislavski, 1977, p.3). Reactions such as a limp, or a casual stride, or a twitch, etc., could be developed through characterization.

Italics in a script may prompt an actor to internalize a mood, or a reaction to a statement from another actor, or situation. Internalization requires actors to "learn how to control and to make effective use on stage of their sensory and emotional responses", which relate to the playwrights meaning of the script (McGaw, 1980, p.8).

Information like the following may be given to prompt an actor to internalize, and to react to stimuli like those given below:

1. It is extremely cold outside
2. Your fingers are so cold that they are beginning to feel numb
3. The wind is blowing and there are patches of ice on the ground

First of all, the director would ask the actor to recall a similar, real life situation. Then, the actor would be asked to re-enact (characterize) what his memory could re-call from his similar experience, and then act-it-out.

The actor would marvel at the instant recall of what the cold wind actually felt like to his hands, face, fingers, and toes. Only then would the actor be able to successfully re-create the physical actions of the cold weather called for in the scene.

After establishing his purpose for being out in the cold weather, as well as where he is going, the actor would probably pretend to walk very carefully; occasionally pretend to slip on one of the small (imaginary), ice patches on the ground; and bravely face the cold, windy, weather as he fulfills his purpose in the scene.

If TC students had the opportunity to "adhere strictly to this rule in all of their exercises, no matter to what part of the program they belonged to, they would find their imagination developing and growing in power" (Stanislavski, 1978, p.67).

In addition, they would have far better understanding of the process of developing and performing a character, resulting in better and more in-depth videotaped portrayals and better relationships between actors and producers.

Improvization, Rehearsal and Audition Techniques

The proposed integrated coursework would teach TC students how to understand the techniques of improvisation, rehearsal and audition techniques for the actor. They would be placed in live situations and asked to physically and verbally act out the given circumstance. Sometimes props would be included.

For example, the director might say to his TC acting students (as he places chairs in like fashion to airplane seats) 'You are in an airplane. You begin to feel jerky motions. Suddenly, the plane begins to lose altitude as it plunges toward the ground. Finally, the pilot regains control and stabilizes the plane and continues its flight. Considering the 5 W's, IMPROVIZE the situation without losing character. Which means, do not play-act with the situation, but, rather, BE the people who are actually experiencing this horrifying act.'

After a few sessions of training, the director would expect the students to be able to instantly characterize similar given

situations and circumstances; emotionally and physically.

TC students would learn to interact appropriately with THR student actors; they would understand improvizational techniques and be better prepared to perform on camera and on the stage; they would develop believable characters that their audience could relate to; and their acting skills would improve as they perform for news, interviews, comedy and dramatic productions.

The skills acquired through training in improvizational and audition techniques would further increase TC students' understanding of what actors must do to be effective and to communicate to audiences both on stage and on television.

Make-up For Stage and TV

In the department of theatre at MSU, make-up courses are mandatory for student actors.

The students are required to learn the fundamental principles of stage make-up in a part lab, part lecture type of environment. The class is designed to teach performers how to execute their own character, corrective, and aging make-up for possible future roles.

Some actors even go on to become make-up artists for various theatre productions at MSU, due to the excellent training they receive through THR make-up courses.

Some of the basics that are taught in make-up classes are:

- Base make-up application

- Slimming and lengthening the face
- Shortening and widening the face
- Altering the shape of the nose and mouth
- Altering the shape of the eyes and forehead
- Altering the shape of the Chin and neck
- Execution of corrective make-up
- Aging make-up:
 - Sinking temples and cheeks
 - Aging forehead
 - Aging mouth, nose, labial folds and eyes
 - Aging chin, neck, and hands

Make-up can be used to "produce simple illusions which will make an actor seem more attractive to his public by correcting minor faults...each character reflects something of the sort of life he leads - the tan of the outdoor worker, the redness of the confirmed drinker, the paleness of the tubercular. Adjustments must be made for period styles - the sideburns of the nineteenth century dandy, the over-painting of the Moliere court lady. All of these factors must be considered before the make-up is ready to be presented to the audience" (John Gassner, 1953, p.382).

Make-up Courses For TC Students

Make-up should also be an important factor for telecommunication students.

Many TC student productions at MSU have been constructed by students who have used little or no make-up at all. This minor detail stands out to those who have learned to use make-up

regularly when they are on the air.

Make up should be a requirement for all on-camera talent, whether it be a class project or otherwise. Students should practice the application of make-up for TV roles. The results would always be positive, because the talent would look more professional and feel more confident resulting in a better show.

"No one has ever learned how to apply theatrical make-up merely by reading a few books or articles or by doing it only when faced by the realization that the show goes on tomorrow. Any knowledge or proficiency can only come by practice, by using some paints and seeing what happens" (Gassner, 1953, p.389).

The proposed integrated curriculum would allow interested TC students to enroll and register for make-up courses in the Department of Theatre, to improve their skills in make-up application for on-camera productions, for the purpose of producing better-quality-student programs. Existing make-up courses could be adapted to include make-up for television, which is more subtle and less dramatic than for the stage.

A Mirror Conceived: THEATRICAL BEGINNINGS

Just as the students are now required to know and understand the history of television, those who choose to combine TC and Theatre should undertake an examination of the history of theatre. Such knowledge would provide perspective on current theatrical themes, styles and practices and give students much needed understanding of why and how plays are created and

performed. The following quote from the work of Grose/Kenworthy provides a rationale for the value of theatre history which is equally relevant to both TC and THR students.

"It is unlikely that anyone will ever know just how the theatre emerged. Many theories are advanced, each rooted in a particular view of the relationship between humanity and the need for cultural expression. Yet from these various theories common themes emerge.

At its almost basic level theatre history seeks to describe the theatre as it existed in each age, and to show the changes that took place through the centuries. Yet, the theatre is a complex institution, made up of several collaborative arts. Thus, theatre history involves the study of the history of play writing, acting, and directing, as well as theatre architecture, sceneography, stage machinery, props, lights, costumes, make-up, and the audience.

There are many specific reasons for the study of theatre history. For the person who intends to make the theatre either a vocation or an active avocation, the reasons are most clear. Much of what goes into the practice of modern theatre has its roots in the past, and the modern portrayal of a role from antiquity or the creation of a modern setting along classical lines, demands a certain knowledge of the period being presented. In addition, to this direct transference of theatre history to the modern stage, today's theatre practitioner does little that is not rooted in the theatrical past. An appreciation and knowledge of these origins can contribute to an artistically sound, modern production.

In summary, for the person who does not contemplate an active involvement in theatre, the study of theatre history has other values. Because it is a microcosm of human experience, theatre history can provide insights into other areas of human activity. Economic, social, political, intellectual, and cultural aspects of life are all reflected in the mirror of the theatre, and such reflections grant a deeper understanding of various periods of human history. There is no other art form that so deeply portrays the totality of life around it and can show through its study a capsulated view of that life. The follies and fancies, gore and glory of human adventure are all passing shapes in that mirror of life, the theatre" (Grose/Kenworthy, 1985).

Part 3Telecommunication and Theatre Undergraduate Programs: What They Currently Offer Students

Michigan State University's Publication of Academic Programs, 1993, could be used as a guideline to justify the need for an integrated curriculum.

The Publication states that the DEPARTMENT OF TELECOMMUNICATION "...seeks to provide undergraduate students with the knowledge and skills required for careers in the field of telecommunication...Within a strong liberal arts and science tradition, the Department seeks to prepare undergraduate majors in Telecommunication to understand, participate in, and critically analyze and evaluate all aspects of the field" (p.201).

Similarly, the publication states, that the DEPARTMENT OF THEATRE offers its students, "...various levels of training...to provide opportunities for many students to perform in all aspects of this art as an expressive and social outlet" (p. 169).

If MSU telecommunication and theatre students are encouraged to take advantage of "ALL ASPECTS" of the art of theatre, or, "ALL ASPECTS" of the field of telecommunication, then, why are THR student's performances limited only to the stage? Why aren't THR students offered the option of perfecting their talents by performing in front of cameras in the TC Department at MSU? Why do most THR students graduate with little, or, no skills in media arts production? Why do so many TC students lack necessary skills

in, and understanding of the performance aspect of telecommunication projects? Why don't TC students get opportunities to work on stage in theatre productions?

MSU's Department of Telecommunication courses tend to be geared more toward the development of student's technological skills, more so than the technical and performance skills on-camera and behind the scenes.

Department of Theatre courses tend to be geared more toward the development of the student's performance skills on the stage, rather than the development of the student's technological and performance skills on-camera, behind the scenes and on the stage.

Integrated courses, however, would help TC/THR students to be productive news anchors, interviewers, actors, and camera operators. The courses would be designed to focus on both the technical and the performance aspect of telecommunication and theatre. Students taking integrated courses in TC/THR would learn how to: conduct themselves properly in front of the camera when on the air; successfully read news stories; perform interviews; act for the camera; act for the stage; execute demonstrations; do remote shoots, and to become versatile enough to adapt to various technical and/or performance situations in the classroom, on the stage, in the studio and in the field, etc.

Other than student-run TC productions produced in the student video production studios at MSU, most TC students

receive no formal training in acting for the camera.

Other than home video equipment, most theatre students receive no formal training in studio camera and remote equipment.

The Department of Telecommunication and Theatre do, in part, offer good opportunities for their students. But, at this time, neither department grants its students any formal training which combines theatre and TC. This researcher believes such training would be valuable to both theatre and TC students. The following is a sketch of possible collaborative course work.

Rationale for Why MSU Needs an Integrated Curriculum

Michigan State University's Department of Telecommunication strives toward presenting good productions and TV programs with effective, technical and visual results. The problem is, however, the department cannot always find good talent within their own field to make their programs visually effective. Oftentimes, the TC Department comes to the THR Department for student actors to do on-camera productions.

On the other hand, the Department of Theatre at MSU has the talent that the TC department seeks, but lacks the facilities and equipment that would enable theatre students to learn more about the field of telecommunication. Many theatre students have to wait until a producer or director from the TC Department requests students from THR to perform on-camera. Otherwise, those THR students would never get a glimpse of what TV production is all about. Many theatre students have graduated with a Bachelor of

Arts degree in theatre with little, or, no knowledge of TV production.

Therefore, an integration of coursework between the Departments of TC/THR could enable interested students to obtain either a double major, or, a major-minor in TC and/or THR which would better prepare students for the marketplace upon graduation.

The following is based on this researcher's experience, and interviews with faculty and administrators:

- ** This researcher estimates that ninety percent of all undergraduate TC production majors at MSU will graduate with little, or, no experience of how to be better able to communicate with actors during productions. In an integrated curriculum, they would have a better chance in their communication skills and therefore, possibly risk missing great job opportunities that involve working closely with talent if they are not trained properly
- ** Telecommunication students at MSU could be offered extensive training in stage acting, directing, make-up, stage design, or, lighting classes that might enhance their theatre production skills; and /or teach them how to communicate effectively with talent (e.g., talent breaks vs director breaks; theatre lingo; stage directions; warm-up exercises for actors, stage space vs videospace, etc.)
- ** TC students should get more exposure and experience in on-air/on-stage production and speaking techniques from required theatre and telecommunication courses. Students should learn the balance of the two
- ** Theatre students should have more than just 'in-class'

discussion of experiences in media arts production, or, any performances that are to be done in front of cameras. They should learn by getting hands-on experience

- ** This researcher estimates, that upon graduation, 90% of all undergraduate theatre/acting students at MSU will seek on-camera employment, mainly in New York, California and Chicago, with little or no experience in media arts production. They could fail and/or end up with meager jobs in order to support themselves, due to lack of experience
- ** MSU theatre students should be offered extensive training in media arts production to prepare them for possible work in television.

Proposed Curriculum Design

The university requirements for bachelor degrees under the Undergraduate Education section of the MSU 1993 Publication of Description of Courses and Academic Programs "expects students to complete: 120 credits, including general elective credits, which are required for the Bachelor of Arts degree in Telecommunication & Theatre" (MSU 1993 Publication of Description of Courses and Academic Programs, p.201).

For interested students seeking to obtain a degree from a production/performance aspect of TC/THR, the researcher suggests that those students be given the opportunity to complete coursework that would enable them to receive:

- 1) A double major in TC/THR or THR/TC
- 2) A major in TC, with a minor in THR

3) A major in THR, with a minor in TC

Because curricula are best designed and implemented by faculty, this researcher will not provide the details of a re-designed collaborative curriculum. Presented below is an outline of those courses which would provide adequate grounding in theatre for TC students and in telecommunication for theatre students. Initially, given the existing structure of the 2 degree programs, it may only be possible to accomplish a Major/Minor relationship across the 2 disciplines, with a dual major a goal for the future.

However, even under current curriculum structures, it may be possible to use elective courses in either department to enable students to accomplish the primary goal of this thesis - greater understanding across these 2 related disciplines.

For Theatre Students
COURSES

Skills/Concepts Presented

TC 200	Institutional, economic and content development of telecommunication including broadcasting, cable, new video technologies, and telephone and data transmission
TC 201	Operational principles of audio, data and video telecommunication technologies
TC 240	Characteristics of image and sound media and their role in shaping the meaning of media messages. Application of aesthetic principles in the design of media messages

Plus 5 - 6 relevant courses:

TC 310	Basics of policy and plans in TC systems and services in the U.S. and other nations
TC 342	Conceptualization, design, planning, producing, directing, editing, and evaluation of video programs
TC 370	Analysis of fiction and non-fiction forms, emphasizing social background and cultural values. Screening of significant feature and documentary films
TC 442	Advanced principles of studio and field production. Techniques of design, recording, editing and writing. Emphasis on electronic field production & editing
OR	
TC 443	Advanced audio production specializing in multi-channel techniques. Industry focus on all aspects of the audio field
TC 446	Current and future hypermedia capabilities. Applications and design of systems
TC 452	Telecommunication and information industry issues including economic dynamics, market structures, business practices, and interfaces with other industries

For Telecommunication Students

<u>Courses</u>	<u>Skills/Concepts Presented</u>
THR 100	Theatre as a social comment. Translation of social vision into dramatic art. Demonstration and application of theatrical conventions, play genres, and production techniques

THR 101	Improvisational exercises, creative exercises, monologue and scene study
THR 211	Basic technical aspects of the design and construction of stage scenery and lighting
THR 212	Technical aspects of the design and construction of stage costumes and props. Materials and techniques related to theatrical makeup
THR 310	Emphasis on vocal interpretation and characterization. Department play attendance required

Plus 5 - 8 relevant courses

THR 341	Intensive practicum in concepts and techniques of stage directing. Stage design movement and analysis
THR 402	Voice and movement. Advanced techniques for developing physical awareness in movement and voice as instruments of expression
THR 410	Selecting, interpreting and performing dramatic and non-dramatic literature for an audience. Reading for sense, instant characterization through vocal expressiveness, and audience control
THR 411	Advanced theory and practice in lighting design and equipment. Application of light to stage production through play analysis, color theory, and the development of lighting plot
THR 413	Theory and application of two-dimensional make-up for the stage
THR 431	Theory and practice from mythic and cultic origins to the beginning of stage realism. Emphasis on theatre as an expression of its social and cultural matrix

THR 432	Crisis and change in theatre architecture and dramatic forms. Dominance of commercial theatre, the rise of educational theatre, and the impact of high technology
THR 441	Advanced directing skills, theories and techniques applied to the non-realistic play. Works selected from Shakespeare, the musical theatre, and other non-related forms used in practicum

The above table provides basic information about specific courses in TC and THR which might be useful to faculty in designing a new collaborative TC/THR curriculum. The table makes it clear that existing courses could be used to begin a collaborative curriculum. Complete curriculum re-designs is a faculty responsibility and is beyond the scope of this thesis. However, the above courses could be the basis for minors in TC for theatre students; and minors in theatre for TC students.

****NOTE**** There have been instances of collaboration in part. Similar coursework has been done at MSU involving two MSU faculty members, namely, Gretchen Barbatsis, Associate Professor of Telecommunication; and Joyce Ramsay, Associate Professor of Theatre. The TC & THR students who participated in the combined classes, learned the value of integrated coursework (videotaped samples of their accomplishments are included in the promotional thesis videotape).

Similar Existing Curriculum

Moorhead State University has adopted a curriculum similar to that which is proposed in this document. They offer

Radio/TV/Film in the Speech Department, and Mass Communication.

Moorhead State University's Communication Department offers courses in Advertising, Print and Broadcast Journalism, and Public Relations. The Speech Department offers coursework in Film and Telecommunication Arts, Theatre, and Public Speaking.

Courses at Moorhead State are designed to encourage its students to combine career preparation with the breadth and depth of knowledge traditionally associated with the liberal arts. Students with multi-disciplines take courses from both Speech and Communication Departments based on their own specific major or minor. The following are examples of a few courses offered:

<u>Courses</u>	<u>Skills/Concepts presented</u>
Speech 100	The theory and practice of public and public speaking, stressing both content and delivery in speech communication
Speech 150	Training in the technical phases of theatre production: experience in set construction, painting, properties, backstage organization, light, sound, and costumes
Speech 219	An intro to telecommunications theory, appreciation, and criticism and its impact on the speech communication process. Speech communication is studied through the interrelationships among various functional and aesthetic elements of radio, television, and film
Speech 244	A foundation course in stage direction, a core requirement for all majors. The theory and practice of directing: casting, blocking, composition, picturization, movement, rehearsal performance
Speech 285	Theory of and practical experience with basic radio and television equipment in studio and

remote production. Projects include knowledge, application and aesthetics concerning equipment function, selection and operation

- Speech 290 Theory and practice in the professional areas of radio and television. Exercises include news anchoring/announcing, interviewing, hosting, and delivering public service announcements
- Speech 384 Theory and practice in the production aspects of television. Content includes: message/audience analysis, script preparation, studio and crew management in producing a variety of television formats. Major project include producing a PSA for airing.

Moorhead State University offers its students opportunities to study and participate in the areas of Rhetoric, Forensics, Telecommunications (Radio-Television-Film) and Theatre Arts (Acting, Directing and Technical Theatre).

The courses are designed to enhance student's production skills, organizational and writing skills and performance skills.

This is a program that works and is a possible model for Michigan State University's proposed integrated curriculum. (See appendix for further descriptions of courses).

Extra-Curricular Activities

Under the proposed integrated curriculum, telecommunication student organizations like The Green & White Report (a news magazine production that airs on MSU's campus cable); On-Line Lansing (an interview show that is broadcast on WKAR-TV Channel 23, in East Lansing, MI and on MSU's campus cable); and The Show, (an award winning sitcom that is based on the life experiences

of college students who live in a college dormitory), would continue to be managed by students in the TC department.

Similarly, theatre directing students would continue to organize, audition, rehearse and produce student productions in "Studio 49," or in whatever facility that is provided for them.

Students from both departments would be encouraged to co-participate in the above student organizations, to gain the opportunity to work with one another on student production projects; and for the purpose of integrating their interests in an all-student production organization.

Summary

College and university curriculums are designed to meet the educational needs and interests of eligible, prospective students. Like other institutions, Michigan State University reflects this commitment. However, there is room for growth. This thesis promotes an integration of the Departments of Telecommunication and Theatre: To further improve the curriculum for undergraduate students in both departments; to equip students with better skills that would enable them to become more marketable upon graduation from MSU; to prepare students with the necessary tools for the purpose of understanding the importance of both departmental areas of concentration; i.e., how the departments relate, differ, compare, etc.; and to effectively train students to be able to quickly adapt to various situations, from videotaped production to public speaking engagements, to

public speaking engagements, to stage performance.

Students offered rich opportunities to engage in an integrated curriculum, involving theatre and telecommunication production, would display more highly developed production skills and would be better adapted for the future marketplace.

Need For Further Research

This research, like all studies had its own set of limitations. One of the major drawbacks of this study was the lack of universities in the state of Michigan and other neighboring states offering an integrated program in TC/THR.

Various colleges and universities on the East and West Coast have already adopted similar programs for students pursuing interdisciplinary degrees in performing arts, TV production, film, communication arts, etc. Readers are encouraged to contact those universities for information about those programs.

Other research and analysis is encouraged to further develop the TC/THR double major, and major-minor.

Description of Accompanying Videotape

MSU faculty/professors/instructors; high school administrators, teachers, high school seniors, college freshmen/sophomores

Content

The program is a videotaped-pilot that presents short

interviews with selected MSU administrators and faculty members from the Departments of Telecommunication, Theatre, Communication Arts and Sciences and the College of Arts & Letters. The videotape also introduces students from the TC/THR departments working together, combining their skills and talents for the purpose of producing high quality productions, performances and presentations at MSU.

Program Format

A fast-paced videotape interview/demonstration format is used because of its strength in presenting examples, comments, ideas and demonstrations.

Program Elements

- Studio classroom actualities
- Interviews with administrators/faculty/students
- Appropriate music in relationship to program audience
- Examples of interaction of TC/THR students
and MSU faculty working together
- Title graphics/credits

Program Use

- For MSU faculty/student workshops; classrooms; studios; administrative recruiting processes for interested high school students; and made available to universities and local libraries for all interested viewers upon request
- 1/2" or 3/4" copies distributed by the Department of Telecommunication
- Easy to use (30 seconds of Bars & Tone; 15 seconds of Black at top of tape)

- Clearly labeled
- Promoted by the Department of Telecommunication

APPENDIX

APPENDIX

Department of Speech Communications/Theatre Arts

at

MOORHEAD STATE UNIVERSITY

(Revised: May 1991)

Department of Speech Communication and Theatre Arts

Carol Gaede, Chair; Bryant Alexander, James Bartruff, Marty Birkholt (on leave), Timothy Choy, David Grapes, Virginia Gregg, Roray Hedges, Ted Larson, John Ravet, Larry Schnoor, David Wheeler

AREAS OF STUDY: Speech Communication and Theatre Arts (see also English curricula for English-Speech teaching combination).

SPEECH-THEATRE CURRICULA

The Department provides opportunities for the student to pursue academic study in Speech Communication and/or Theatre Arts. Majoring in either of these areas encourages the student to combine career preparation with the breadth and depth of knowledge traditionally associated with the liberal arts. Within each major, a student may select from a variety of career concentrations. Students in the department are trained to develop analytical skills, research approaches, organizational techniques, and performance abilities essential for success in many professional fields.

Major in Speech Communication B.A. Degree (68 credits)

This degree is designed for the student who wishes to develop basic understanding and proficiency in the established theories, effective techniques, and useful skills of the speech communication field. Students majoring in Speech Communication are encouraged to take a second major or a minor in a related area of interest. In addition to the core requirements for the major, students will complete one of the career concentrations listed.

Core Requirements for all majors in Speech Communication (31 credits)

Spch 100 Speech Communication (4)
Spch 101 Voice and Diction (4)
Spch 105 Beginning Oral Interpretation (4)
Spch 202 Introduction to Rhetoric (4)
Spch 219 Introduction to Telecommunication (4)
Spch 220 Introduction to Theatre (4)
*Spch 490 Senior Seminar in Speech/Theatre (4)

Three credits from at least two of the following areas:

Spch 010 Collegiate Forensics (1)
Spch 020 R/TV/Film Practicum (1)
Spch 150 Theatre Practicum (1)

*Grade of "C" or better required for graduation

One of the career concentrations listed below (38 credits)**PROFESSIONAL COMMUNICATION CONCENTRATION**

The student who plans a professional career as a communication consultant, lawyer, salesperson, business manager, minister or public relations consultant should elect the following concentration of courses:

Spch 204 Principles of Debate (4)
Spch 209 Parliamentary Procedures (3)
Spch 280 History of the Film (4)
Spch 290 Radio-Television Performance (4)
Spch 308 Small Group Communication (4)
Spch 312 Principles of Persuasion (4)
At least 14 credits of departmental electives at the 300 level or above.

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FILM & TELECOMMUNICATION ARTS

The student interested in a professional career in the production and performance phases of radio, television, and/or film should elect the following concentration of courses. Students interested in the journalism area should consider taking the Broadcast News concentration in the Mass Communications Department.

Spch 285 Radio-TV Operations (3)
Spch 290 Radio-Television Performance (4)
Spch 280 History of Film (4)
Spch 284 Beginning Film Making (4)

One course from the following:

Spch 308 Small Group Communication (4)
Spch 310 Contemporary Rhetoric (3)
Spch 312 Principles of Persuasion (4)

One course from the following:

Spch 222 Principles of Acting (4)
Spch 244 Principles of Play Direction (4)
Spch 250 Technical Theatre Methods (4)

At least 14 credits of departmental electives at the 300 level or above.

INDIVIDUALIZED SPEECH COMMUNICATION CONCENTRATION

This program is designed for the student who is not interested in pursuing a career-oriented concentration of courses but whose work involves community leadership programs which deal with a variety of communication activities found in religious, social, civic, and cultural organizations. As a result, some flexibility in the structuring of courses is possible. The following requirements are stipulated for an individualized Speech Communication concentration.

Substitute the requisite number of credits in approved speech communications courses for the area of concentration through consultation with an advisor.

At least 50 percent of credits in this concentration must be at the 300 level or above.

Minor in Speech Communication B.A. Degree (38-39 credits)

Core requirements except Spch 490 (27 credits)

As listed under the major in Speech Communication

Four electives from listings in a given career concentration area as listed under the major in Speech Communication (11-12 credits)

Major in Theatre Arts B.A. Degree (78 credits)

This degree is designed for the student who wishes to pursue a broadly based humanistic theatre arts background, a career in one phase of professional theatre, or preparation for graduate study. Students majoring in theatre arts are encouraged to develop an additional area of concentration in a related field in consultation with an advisor.

Core Requirements for all majors in Theatre Arts (30 credits)

Spch 100 Speech Communication (4)
Spch 126 Stage Dance I (4)
Spch 150 Theatre Practicum (1) (6 credits total)
Spch 220 Intro to Theatre (4)

Spch 222 Principles of Acting (4)
Spch 244 Principles of Directing (4)
Spch 250 Technical Theatre Methods (4)

The Theatre Arts Core will be required of all undergraduate majors. When students have completed an emphasis, they will have studied the breadth of theory and practice across the theatre arts discipline and in related speech communication areas. In addition to the core requirements, students will complete one of the following career concentrations.

ACTING

The student primarily interested in the development of artistic skills as a stage performer should elect the following concentration of courses which will provide a sound background in stage voice, stage movement, dramatic literature, and an understanding of the total theatre production process. An area of concentration in a related field is advised.

Spch 232 Scene Study (4)
Spch 254 Intro to Stage Design (4)
Spch 322 Development of Drama I (4)
Spch 324 Development of Drama II (4)
Spch 326 Development of Drama III (4)
Spch 332 Movement/Voice for Actors (4)
Spch 333 Advanced Movement/Voice for Actors (4)
Spch 431 Acting Styles (4)
Spch 432 Advanced Scene Study (4)
Spch 490 Senior Seminar (4)

Total: 40 credits plus Theatre Core (30 credits) plus two electives at 300 level or above (8 credits). TOTAL: 78 credits

DIRECTING

The student planning a career as a stage director in a community, institutional, or professional theatre setting should elect the following concentration of courses which is designed to provide a knowledge of the entire production process as well as with special emphasis in acting, directing, dramatic literature, and theatre organization.

Spch 232 Scene Study (4)
Spch 254 Intro to Stage Design (4)
Spch 322 Development of Drama I (4)
Spch 324 Development of Drama II (4)
Spch 326 Development of Drama III (4)
Spch 332 Movement/Voice for Actors (4)
Spch 344 Advanced Directing (4)
Spch 431 Acting Styles (4)
Spch 444 Styles of Directing (4)
Spch 490 Senior Seminar (4)

Total: 40 credits plus Theatre Core (30 credits) plus two electives at 300 level or above (8 credits). TOTAL: 78 credits required for major.

TECHNICAL THEATRE

The student planning a career either as a scene designer, technical director, or lighting technician in a community, institutional, or professional theatre setting should elect the following concentration of courses. An area of concentration in a related field such as Art or Industrial Art is recommended.

Spch 254 Intro to Stage Design (4)
Spch 322 Development of Drama I (4)
Spch 324 Development of Drama II (4)
Spch 326 Development of Drama III (4)
Spch 344 Advanced Directing (4)
Spch 350 Advanced Tech Theatre Methods (4)
Spch 351 Scene Design I (4)
Spch 352 Stage Lighting (4)
Spch 451 Scene Design II (4)
Spch 490 Senior Seminar (4)

Total: 40 credits plus Theatre Core (30 credits) plus two electives at 300 level or above (8 credits). TOTAL: 78 credits required for major.

THEATRE ARTS MANAGEMENT

The student planning a career in theatre arts management work, either with governmental arts organizations or with professional and regional theatre companies, should elect the following concentration of courses. Independent study projects and/or an internship should be considered as well as a strong area of concentration in a related field of study such as Business Management.

Spch 285 Radio-TV Operations (3)
Spch 228 Theatre Arts Management (3)
Spch 254 Intro to Stage Design (4)
Spch 312 Principles of Persuasion (4)
Spch 322 Development of Drama I (4)
Spch 324 Development of Drama II (4)
Spch 326 Development of Drama III (4)
Spch 469 Internship (10)
Spch 490 Senior Seminar (4)

Total: 40 credits plus Theatre Core (30 credits) plus two electives at 300 level or above (8 credits). TOTAL: 78 credits required for major.

CHILDREN'S DRAMATICS

The student planning a career in creative dramatics or children's theatre with church, community, or professional theatre groups should elect the following concentration of courses. Independent study projects and/or an internship should be considered as well as an additional area of related study such as Recreation.

Spch 223 Stage Make-Up (3)
Spch 254 Intro to Stage Design (4)
Spch 322 Development of Drama I (4)
Spch 324 Development of Drama II (4)
Spch 326 Development of Drama III (4)
Spch 332 Movement/Voice for the Actor (4)

Spch 333 Adv Movement/Voice for the Actor (4)
Spch 341 Creative Dramatics (3)
Spch 342 Children's Theatre (3)
Spch 490 Senior Seminar (4)

Total: 37 credits plus Theatre Core (30 credits) plus electives at 300 level or above (11 credits).
TOTAL: 78 credits

Individualized Theatre Arts

This program is designed for the student who is not interested in pursuing a career-oriented concentration of courses but who wishes to pursue the study of theatre through the areas of theatre history, dramatic literature, and dramatic theory and criticism. Additional work in film theory and criticism is recommended as well. The following requirements are stipulated:

Theatre Core (30 credits)
Spch 322 Development of Drama I (4)
Spch 324 Development of Drama II (4)
Spch 326 Development of Drama III (4)
Spch 490 Senior Seminar (4)
TOTAL: 46 credits

The remaining credits required in this area of concentration must be approved through consultation with an advisor. In addition to the 46 credits stipulated above, the student in this concentration must complete an additional 32 speech-theatre credits for a total of 78.

Minor in Theatre Arts B.A. Degree (35 credits)

Spch 100 Speech Communication (4)
Spch 126 Stage Dance I (4)
Spch 150 Theatre Practicum (1 credit) (3 credits total)
Spch 220 Intro to Theatre (4)
Spch 222 Principles of Acting (4)
Spch 244 Principles of Directing (4)
Spch 250 Technical Theatre Methods (4)
Two electives at 300 level or above (8 credits)
TOTAL: 35 credits

Minor in Theatre Arts Dance B.A. Degree (36 credits)

Spch 126 Dance for the Stage I (4)
Spch 127 Dance for the Stage II (4)
Spch 128 Dance for the Stage III (4)
Spch 332 Movement/Voice for Actors (4)
Spch 335 Principles of Choreography (4)
Spch 433 Dance Production (2)
PE 220 Human Anatomy (4)
PE 348 Dance History (2)
MUS 110 Fundamentals of Music (4)
or
MUS 111 Musicianship for Non-Majors I (4)
Electives at 300 level or above (4)
TOTAL: 36 credits

Major in Speech Communication and Theatre Arts (Teaching)

The Bachelor of Science degree in Education with a major in Speech Communication/Theatre Arts is designed for the student who wishes to pursue a career in the teaching profession. This degree will allow the student to receive certification necessary to qualify as a Speech Communication-Theatre Arts instructor in secondary schools.

The student may also wish to consider an additional area of study in order to have greater flexibility for employment in teaching; the fields of English and Mass Communications are particularly recommended.

Major Course Requirements (64 credits)

Spch 100 Speech Communication (4)
Spch 101 Voice and Diction (4)
Spch 105 Beginning Oral Interpretation (4)
Spch 202 Introduction to Rhetoric (4)
Spch 204 Principles of Debate (4)
Spch 220 Introduction to Theatre (4)
Spch 222 Principles of Acting (4)
Spch 244 Principles of Directing (4)
Spch 250 Technical Theatre Methods (4)
Spch 280 History of Film (4)
Spch 312 Principles of Persuasion (3)
Spch 340 The Teaching of Speech (4)
Spch 490 Senior Seminar in Speech/Theatre (4)
SLHS 101 Introduction to Speech, Language, and Hearing Sciences (3)
Electives in Speech Communication/Theatre Arts at 300 level or above (9)

To satisfy the requirements of the State Board of Education for secondary certification with a major in Speech Communication/Theatre Arts, students must participate in at least two speech activities: forensics, theatre, oral interpretation, or broadcasting.

(All Teacher Education requirements shall be fulfilled to complete this major. See Education Department)

Minor in Speech Communication (Teaching) (38 credits)

Spch 100 Speech Communication (4)
Spch 101 Voice and Diction (4)
Spch 202 Introduction to Rhetoric (4)
Spch 204 Principles of Debate (4)
Spch 209 Parliamentary Procedures (3)
Spch 308 Small Group Communication (4)
Spch 340 The Teaching of Speech (4)
SLHS 101 Introduction to Speech, Language, and Hearing Sciences (3)
Electives in 300 level or above Speech Communication courses (8)

(This minor can be awarded only in combination with at least one teaching major.)

Minor in Theatre Arts (Teaching) (34-36 credits)

Spch 101 Voice and Diction (4)
Spch 105 Beginning Oral Interpretation (4)
Spch 220 Introduction to Theatre (4)

Spch 222 Principles of Acting (4)
Spch 244 Principles of Play Direction (4)
Spch 250 Technical Theatre Methods (4)
Spch 254 Intro to Stage Design (4)
Electives in 300 level or above Theatre Arts courses (8)

(This minor can be awarded only in combination with at least one teaching major.)

Dual Major in English and Speech Communication/Theatre Arts B.S. Degree (Teaching)

Major Requirements in English (64 credits)

Core Requirements (28 credits)

Engl 211-212-213 Major British Writers I-II-III (12)
Engl 371-372-373 Survey of American Literature I-II-III (12)
Engl 314 Shakespeare (4)

Electives in English (12 credits)

Elective, any level (4)
Electives, 300 or 400-level (8). One course in literature recommended.

Courses Required for Teaching Certification (24 credits)

Engl 380 Literature: East and West (4)
Engl 365 Language and Learning (4)
Engl 391(g) Teaching English in Secondary Schools (4)
Engl 392(g) Teaching Adolescent Literature and Reading (4)
Engl 393(g) Grammars of English (4)
Engl 394 Advanced Composition (4)

Major Requirements in Speech Communication/Theatre Arts (54-55 credits)

Spch 100 Speech Communication (4)
Spch 101 Voice and Diction (4)
Spch 105 Beginning Oral Interpretation (4)
Spch 202 Introduction to Rhetoric (4)
Spch 204 Principles of Debate (4)
Spch 220 Introduction to Theatre (4)
Spch 222 Principles of Acting (4)
Spch 244 Principles of Directing (4)
Spch 250 Technical Theatre Methods (4)
Spch 280 History of the Film (4)
Spch 312 Principles of Persuasion (3)
Spch 340 The Teaching of Speech (4)
SLHS 101 Introduction to Speech, Language, and Hearing Sciences (3)
Electives in Speech Communication/Theatre Arts at 300 level or above (3-4)

To satisfy the requirements of the State Board of Education for secondary certification with a major in Speech Communication/Theatre Arts, students must participate in at least two speech activities: forensics, theatre, oral interpretation, or broadcasting.

All Teacher Education Requirements must be fulfilled to complete this major.

SPEECH COMMUNICATION COURSES

Spch 010 Collegiate Forensics (1) (Fws)

Practical experience in individual and group speaking events and oral interpretation for inter-collegiate tournaments and on-campus activities.

Spch 020 R/TV/Film Practicum (1) (Fws)

Practical experience in radio/television, or film performance and production activities. (Maximum 4 credits)

Spch 100 Speech Communication (4) (Fws)

The theory and practice of public and personal speaking, stressing both content and delivery in speech communication.

Spch 101 Voice and Diction (4) (F)

The study of sound production designed to develop proficiency in voice and articulation. Students will learn the International Phonetic Alphabet.

Spch 105 Beginning Oral Interpretation (4) (Fws)

The theory and practice of the oral presentation of literature and critical listening; performances include poetry, prose and drama.

Spch 202 Introduction to Rhetoric (4) (F)

The principles and techniques of speech communication in the light of classical and modern rhetorical theory.

Spch 204 Argumentation and Debate (4) (F)

The theory and practice of argumentation and debate on questions of fact, value, and policy in public affairs.

Spch 209 Parliamentary Procedures (3) (on demand)

The theory and practice of parliamentary rules used to conduct business and professional meetings.

Spch 210 Effective Business Speaking (3) (Fws)

Theory and practice of communications in business and professional meetings.

Spch 219 Introduction to Telecommunications (4) (alternate years)

An introduction to telecommunications theory, appreciation, and criticism and its impact on the speech communication process. Speech communication is studied through the interrelationships among various functional and aesthetic elements of radio, television, and film.

Spch 284 Beginning Film Making (4) (alternate years)

Theory and practice for the pre-professional film maker. Students learn to operate basic motion picture equipment. Projects include planning, shooting, and editing short films.

Spch 285 Radio/Television Operations (3) (Fws)

Theory of and practical experience with basic radio and television equipment in studio and remote production. Projects include knowledge, application and aesthetics concerning equipment function, selection and operation. (Cross-listed as MC 285)

Spch 290 Radio-Television Performance (4) (F/alternating W)

Theory and practice in the professional areas of radio and television. Exercises include news anchoring/announcing, interviewing, hosting, and delivering public service announcements. (Cross-listed as MC 290)

Spch 305 Advanced Oral Interpretation (4) (S of alternate years)

The analysis and performance of literary forms and styles. Prerequisite: Spch 105 or Consent of Instructor.

Spch 308 Small Group Communication (4) (WS)

The theory and practice of communication in a variety of formal and informal group situations.

Prerequisite: Spch 100 or Consent of Instructor.

Spch 309 Rhetorical Criticism (4) (W)

Criteria for evaluating the problems, process, and effects of individual and/or group efforts to communicate.

Spch 310 Contemporary Rhetoric (3) (S)

Communication problems, strategies, techniques and issues in the contemporary community.

Spch 311 Readers' Theatre (4) (on demand)

Theory and techniques of group interpretation of literature through the readers' and/or chamber theatre format. Prerequisite: Spch 105 or consent of instructor.

Spch 312 Principles of Persuasion (4) (W)

Theory and practice of the logical and psychological aspects of persuasive speaking. Prerequisite: Spch 100 or Consent of Instructor.

Spch 317 Radio-Television Acting (4) (on demand)

Theory and practice in acting roles in the professional areas of radio and television. Character portrayal situations such as commercials and dramas are included. Consent of Instructor.

(Recommended preparation: Spch 222)

Spch 340 The Teaching of Speech (4) (on demand)

Methods of conducting high school speech and theatre courses, structuring of curriculum, selecting and developing course materials, and methods of evaluation. Prerequisite: Core courses or equivalent.

Spch 382 Survey of Film Styles (4) (on demand)

A genre approach to the styles and types of films which have developed in the cinema.

Representative forms such as westerns, comedies, musicals, social dramas, and/or suspense thrillers are examined and evaluated.

Spch 384 Television Production (4) (Fws)

Theory and practice in the production aspects of television. Content includes: message/audience analysis, script preparation, studio and crew management in producing a variety of television formats. Major projects include producing PSA for airing. Prerequisite: Spch 285/MC 285.

(Cross-listed as MC 384)

Spch 416(g) Special Projects in Speech Communication (4) (on demand)

Advanced individualized creative or investigative work in a particular phase of speech

communication. May be taken more than once if content is substantially different. Prerequisite: Consent of Instructor.

Spch 453(g) General Semantics (3) (on demand)

Analysis of the limitations and of the effects of verbal habits; application of general semantics principles and techniques.

Spch 469(g) Internship in Speech Communication (3-16) (on demand)

Spch 484 Television Directing (4) (alternating W/S)

Theory and practice in methods of directing TV talent, blocking cameras and sets, and directing TV crews. Exercises include a variety of TV dramas, talk shows, comedy, music, and instructional television productions. Prerequisite: Spch 285/MC 285 and Spch 384/MC 384.

Spch 486 Techniques of Film Directing (4) (on demand)

Theory and practice of developing artistic and technical skills in directing motion pictures. Major film making projects are included in class activities. Prerequisite: Spch 281 and Spch 284, or consent of instructor.

Spch 490 Senior Seminar in Speech/Theatre (4) (S)

Capstone course for speech or theatre majors; proposal, completion, and presentation of individualized project; interviewing skills; written exam integrating and applying knowledge from separate courses. Grade "C" or better required for graduation.

Spch 499(g) Topical Workshop (1-4) (on demand)

Spch 540 Problems in Speech Education (3) (on demand)

Problems involved in the development of speech communication programs.

THEATRE ARTS COURSES

Spch 126 Dance for the Stage I (4) (F)

A beginning course in dance technique with units in jazz, ballet, tap, and musical theatre forms.

Spch 127 Dance for the Stage II (4) (W)

An intermediate course in dance technique. Prerequisite: Spch 126 or Consent of Instructor.

Spch 128 Dance for the Stage III (4) (S)

An advanced course in dance technique. Prerequisite: Spch 127 or Consent of Instructor.

Spch 150 Theatre Practicum (1) (Fws)

Training in the technical phases of theatre production: experience in set construction, painting, properties, backstage organization, light, sound, and costumes. Participation in theatrical production.

Spch 220 Introduction to Theatre (4) (Fw)

Critical analysis of great plays and live theatre performances focusing on the basics of dramatic theory, an appreciation of theatrical styles, and a deeper understanding of dramatic themes.

Spch 221 Theatre in America (4) (S)

Critical analysis of American plays in performance focusing on American dramatic themes, theatre history, and production styles.

Spch 222 Principles of Acting (4) (Fws)

Basic terminology and techniques used by the actor in creating a role for the stage.

Spch 223 Stage Make-Up (3) (alternate years)

Techniques and styles of stage make-up used in stage productions.

Spch 226 Dance for the Stage (4) (on demand)

The theory and practice of basic dance skills used in musical theatre production.

Spch 228 Theatre Arts Management (3) (on demand)

The study of sound fiscal operation, production cost preparation, public relations and promotion, and laws affecting theatre operations.

Spch 232 Scene Study (4) (W)

As a follow-up to Principles of Acting, students in Scene Study will rehearse and perform scenes from the dramatic canon of great plays. The scenework will be performed as an actor's lab with regular feedback from the instructor and fellow classmates. Prerequisite: Spch 222.

Spch 244 Principles of Directing (4) (F)

The foundation course in stage direction, a core requirement for all majors. The theory and practice of directing: casting, blocking, composition, picturization, movement, rehearsal and performance.

Spch 250 Technical Theatre Methods (4) (F)

The theory and practice of working with stage equipment; the methods and procedures of scenery construction, stage rigging, and scene shifting.

Spch 254 Introduction to Stage Design (4) (W)

The fundamentals of designing scenery for the stage: process of design, elements of design, and execution procedure. Prerequisite: 250 or consent of instructor.

Spch 280 History of the Film (4) (F)

A chronological approach to the artistic and technical development of the American motion picture medium. Influential films are viewed and discussed.

Spch 281 Film Form/Criticism (4) (S)

A critical approach to artistically significant motion pictures and motion picture directors. Analysis of film content, structure, and directorial technique is presented through screenings and discussion.

Spch 282 Film and the Novel (4) (F)

A comparative analysis of major novels with their screen versions. Emphasis is on the aesthetic and interpretive similarities and differences in the two art forms. (Cross-listed as English 232)

Spch 283 Film and the Stage (4) (on demand)

A comparative analysis of major dramas with their screen versions. Emphasis is on the aesthetic and interpretive similarities and differences in the two art forms.

Spch 322(g) Development of the Drama I (4) (F)

Greek and Roman tragic and comic playwrights, Aristotelian criticism, and classical theatre history. (Cross-listed as Engl 343)

Spch 324(g) Development of the Drama II (4) (W)

Early native farce, religious drama, and the drama and theatrical innovations of the Renaissance through the 18th century. (Cross-listed as Engl 344)

Spch 326(g) Development of the Drama III (4) (S)

The drama of the modern era, beginning with the 19th century Romantics, viewed as a revolutionary, cultural, political, and artistic force. (Cross-listed as Engl 345)

Spch 327 Musical Theatre History (4) (W)

Musical Theatre productions past and present are examined and critically evaluated. An analysis of the various forms of musicals with an emphasis on the libretto, lyrics, and production elements.

Spch 330(g) Dramatic Production I (1-6) (summer only)

Play production techniques (acting and directing, technical theatre) through the process of staging weekly productions for summer theatre audiences. May be repeated by undergraduates. Prerequisite: Consent of instructor.

Spch 331(g) Dramatic Production II (1-6) (summer only)

Play production techniques (acting and directing, technical theatre) through the process of staging weekly productions for summer theatre audiences. May be repeated by undergraduates.

Prerequisite: Consent of instructor.

Spch 332(g) Movement and Voice for the Actor (4) (S)

Instruction in voice through study of breathing and alignment, IPA and applications of IPA to stage dialects. Movement instruction in Alexander Technique, basic stage combat and circus skills: tumbling, juggling, etc. Prerequisite: Spch 232, or consent of instructor.

Spch 333(g) Advanced Movement and Voice for the Actor (4) (F)

Application of voice and movement to scenework. Advanced work in stage dialects. Building upon the foundation of Alexander movement technique, a study of stage movement as it applies to period plays including court dance, bows and curtsies, advanced stage combat forms and pantomime. Prerequisite: Spch 332.

Spch 335 Principles of Choreography (4) (F)

Adaptation of choreographic assignments, in-class critiques, and analyses permit students to evolve a personal, original style appropriate to the non-concert dance form. Prerequisite: Consent of Instructor.

Spch 341(g) Creative Dramatics (3) (on demand)

The principles and practices of informal drama and storytelling with children; the use of creative dramatics in the elementary classroom.

Spch 342(g) Children's Theatre (3) (alternate years)

The principles which govern children's theatre; the analysis of scripts, production problems, and procedures to be used for young audiences.

Spch 344(g) Advanced Directing (4) (W)

Advanced study of techniques of direction through the use of movement, picturization, tempo and script analysis. Prerequisite: Spch 244 or consent of instructor.

Spch 350 Advanced Tech Theatre Methods (4) (on demand)

Acquiring the basic artistic and technical skills needed for designing scenery for the theatre; practice in theatrical drafting, perspective drawing, rendering, model building and scenery painting techniques. Prerequisite: Spch 254 or consent of instructor.

Spch 351 Scene Design I (4) (on demand)

Explore different types of stage settings: different styles, designing for different types of theatre spaces, and different approaches to the genres of dramatic literature. Prerequisite: Spch 350 or consent of instructor.

Spch 352(g) Stage Lighting (4) (S alternating years)

The use and capabilities of light in dramatic productions, lighting instruments, control devices and lighting design. Prerequisite: Spch 250 or two quarters of Spch 150.

Spch 382 Survey of Film Styles (4) (on demand)

A genre approach to the styles and types of films which have developed in the cinema.

Representative forms such as westerns, comedies, musicals, social dramas, and/or suspense thrillers are examined and evaluated.

Spch 431(g) Acting Styles (4) (W)

Principles and problems in the acting of major historical and theatrical styles. Prerequisite: Spch 333 or consent of instructor.

Spch 432 Advanced Scene Study (4) (S)

An advanced scene study course drawing upon scenes from the classical and avant garde theatre. Prerequisite: Spch 431 or consent of instructor.

Spch 433 Dance Production (2) (S)

The course explores theory and practice in the production aspects of dance. Students in the class will be required to rehearse and perform dances choreographed by faculty or visiting guest artists. Prerequisite: Consent of Instructor.

Spch 434(g) Special Projects in Theatre Arts (4) (on demand)

Opportunity for the advanced student to do individual creative or investigative work in a particular phase of theatre. May be taken more than once if content is substantially different. Prerequisite: Consent of instructor.

Spch 438(g) Contemporary Playwrights (4) (alternate years)

Individual British, American, and continental playwrights; may be elected twice when the reading lists are substantially different.

Spch 444(g) Styles of Directing (4)

Principles and problems in the production of major historical and theatre styles. Prerequisite: Spch 344 or consent of instructor.

Spch 451(g) Scene Design II (4) (on demand)

Advanced investigation into designing for the stage, includes designing for different types of theatres and theatrical events. Designs presented through the execution of color renderings and scale models. Prerequisite: Spch 351 or consent of instructor.

Spch 469 Internship in Theatre (3-16) (on demand)

Spch 486 Techniques of Film Directing (4) (on demand)

Theory and practice to develop artistic and technical skills in directing motion pictures. Major film making projects are included in class activities. Prerequisite: Spch 281 and Spch 284, or consent of instructor.

Spch 490 Senior Seminar in Speech/Theatre (4) (S)

Capstone course for speech or theatre majors; proposal, completion, and presentation of individualized project; interviewing skills; written exam integrating and applying knowledge from separate courses. Grade "C" or better required for graduation.

Spch 499(g) Topical Workshop (1-4) (on demand)

Spch 520 Seminar in Educational Theatre (3) (on demand)

Problems involved in the development of educational theatre programs. Prerequisite: Consent of instructor.

Spch 522 Dramatic Theory and Criticism (3) (on demand)

Principles of dramatic criticism from Aristotle to the present day. Critical standards and methods, and theory application in the evaluation of drama in performance. Prerequisite: Consent of instructor.

BIBLIOGRAPHY

TELECOMMUNICATION AND THEATRE:
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