

THE STORY TELLER'S JOURNEY

Theatre 100 03- FALL 2015

rev. 26.AUG.15

T and TH 2:00 PM -3:20 PM

Leader: Matthew Allar

Classroom: Millington 25

4 credit hours

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Office Hours: Mon & Wed 3:30-4:30pm (and by appointment and drop by)

OVERVIEW

This course explores the tradition and craft of story telling through the investigation of a variety of media, objectives, and intentions. Just as no two individuals are alike, neither are their stories – richly shaped from a blend of life experiences and popular trends. Over the course of this term, we will try to identify what it means to share a story, and why this is critical to human interaction. From the origins of mankind, to the cyber sphere of the 21st century, men and women have relied on a variety of tools to passionately share ideas and exploits using a wide array of tools available to them, and their peers. Where does this impulse come from and why does it continue on today?

SPECIFIC GOALS

As part of the “College Curriculum” at The College of William and Mary, this course digs into the “big idea” of story telling as a primal component of human interaction. Over the next 15 weeks, course participants will encounter storytelling through a variety of lens, and via several forms of communication – text, audio, video, still imagery and artwork, dance, and theatre just to name a few. We will develop a shared skillset of discussion and analysis through these experiences, while also developing original stories in a variety of formats. Making use of classic and progressive methodologies, participants in the class will share their portfolio of work via an online platform allowing discussions to fluidly continue inside and outside of the class sessions.

HOW IT WORKS

The course is broken down into five “impulses” of storytelling: *Voices, Images, Moving Pictures, Sounds, and Words*. During each module, we will work with several existing stories (complete works, and selections). Class sessions will be devoted to analysis and discussion of specific themes and methodologies found and/or associated with the previously encountered stories. Each module concludes with the creation of a shareable story from each course participant, inspired by the other material and storytellers recently explored in the current module. Participants will specifically respond to the work of others in their “cohort” (a rotating small group), primarily via ongoing web-based blog entries. Each module will afford class participants the chance to work with different members of our group.

BY THE END OF THE COURSE I WILL...

Enjoy a strong facility to analyze the human impulse to tell a story
 Possess a variety of skills in text, audio, and visual analysis
 Own a portfolio of original, personal stories, shared through a variety of mediums
 Have investigated the digital/multi media resources available on campus
 Have attended multiple storytelling events on campus
 Have a clearer understanding of what stories are important to share, not only to yourself, but to your colleagues, as well.

ATTENDANCE

Since it's impossible to replicate the shared experience of participating in a class session, please make it a goal to attend every class meeting. Two unqualified (no questions asked) absences are permitted. Individual projects and presentations missed as a result of any other, non-medical absence(s) can only be made up by **prior arrangement** with the instructor. Each instance will be handled on a case-by-case basis. Exceptions will be made for a personal crisis or serious illness; however such situations must be directed through the Student Affairs office. Class will begin promptly at 11:00 AM each day – **please don't be late**. **Arriving more than ten minutes late to class constitutes an absence. This includes any time you may need to prepare yourself or your materials for the day's class. Any unexcused absence will reduce your final grade by 10 points (P.A.C.) in each instance, in addition to preventing you from receiving credit for the material due that day.**

PARTICIPATION

This class demands personal and communal commitment. Storytelling is inherently a collaborative art form and therefore, so is this class. It is expected that each participant will arrive prepared for each class session – mentally, physically, and emotionally. This includes completing all assigned work for the given session, but also means arriving at the classroom mentally and physically prepared. Active listening skills are as crucial to our work as verbal and creative skills. If at any time you feel as though your thoughts and opinions have been unfairly dismissed by the course leader (Prof. Allar), or by another student, please speak to Prof. Allar about it as soon as possible, as we can then work toward improving your class experience.

SNACKS AND DRINKS

Beverages in *closed* containers are permitted in class, provided that they do not become a distraction to anyone / portion of the class. It is expected that participants will *maintain the cleanliness* of the room. Please, no food in class.

PHONES AND DEVICES

Turn them off. Not on vibrate, off. No exceptions, No texting. Zilch, Nada, Nope. Any violation of this policy during classes will **reduce your final grade by 10 points (P.A.C.) in each instance.**

ACADEMIC INTEGRITY

Don't cheat. Don't lie. Don't Steal. A complete description of the College of William and Mary's Honor System can be found in the student handbook. If you have any questions about this policy, please speak with Prof. Allar about it *prior* to choosing your course of action.

STATEMENT OF COURSE AND CLASSROOM ACCESSIBILITY

If you have a documented accessibility request and need reasonable accommodations to fully participate in course activities or meet course requirements, you must:

- (1) contact the Director of Student Accessibility Services in the Dean of Students Office. 757-221-2510
<http://www.wm.edu/offices/deanofstudents/services/studentaccessibilityservices/>
- (2) meet with Prof. Allar, within two weeks of receiving a copy of the accommodation letter from the Director of Student Accessibility Services to discuss your accommodation needs and their implementation.

TEXTS, MATERIALS, TOOLS, ETC...

Required texts:

A Giacometti Portrait. James Lord ISBN # 9780374515737

Close Range, Wyoming Stories. Annie Proulx ISBN # 0684852225

The Invention of Hugo Cabret. Brian Selznick ISBN # 0439813786

On The Road. Jack Kerouac ISBN # 0140283293

The Alchemist. Paulo Coelho ISBN # 0062315005

Misc. Other: Additional research materials on reserve in Swem Library, sent via email, Blackboard or distributed to you in class.

*** In accordance with W&M Informational Technology policies, everyone must have ongoing access to a personal, portable computer.

GRADING

Your grade for the term is based on 1000 possible points. Points are earned in the following categories. You are welcome to schedule an appointment to discuss your class standing at any point during the semester.

125 Pts.: Voices	125 Pts.: Images	125 Pts.: Moving Pictures
125 Pts.: Sounds	125 Pts.: Words	125 Pts.: Final Project
150 Pts.: Participation / Attitude / Commitment		100 Pts.: Portfolio

Your final grade is earned via the following distribution:

A	930-1000	B	830-869	C	730-769	D	630-669
A-	900-929	B-	800-829	C-	700-729	D-	600-629
B+	870-899	C+	770-799	D+	670-699	F	599-0

THEATRE 100 03 SCHEDULE : *SUBJECT TO CHANGE* rev. 26.AUG.15

1	8/27	First Class, Welcome, Adventure, <i>Isle of CB</i> , Blog Setup: HW Read <i>A Giacometti...</i>
2	9/1 9/3	Blog Fixes and Glitches First Person Accounts: HW <i>BB The Moth, Ted Talks</i> WWW, TED Talks and The Moth: HW BB Little Bets, Deavere-Smith, John Leguizomo
3	9/8 9/10	In class groups: identifying WM concerns: HW 10 minute presentations Group presentations: Radio Drama, Audio Books: HW My story recording project
4	9/15 9/17	Fine Art: HW Muscarelle Visit, BB Reading Museums Advertising: HW Collage Project
5	9/22 9/24	Monuments, Shrines: HW Campus mapping, "Read" <i>Hugo Cabret</i> Graphic Novels: HW BB Film Selections, and <i>The Artist</i>
6	9/29 10/1	Silent Film: HW <i>The Godfather</i> Major Motion Pictures: HW Point of View Writing, See <i>The Sister's Grey</i> <i>THE SISTER'S GREY</i> : Oct 1-Oct 3 @ 8:00pm, Oct 4 @ 2:00pm
7	10/6 10/8	Documentaries: HW Blackfish, and BB response pieces NO CLASS: MA @ CONFERENCE: HW Read <i>On The Road</i>
8	10/13 10/15	NO CLASS: FALL BREAK: HW Sleep, and laundry Travelogues: <i>HW Buddy trip, oral tradition, and music</i>
9	10/20 10/22	Novels: HW Read Annie Proulx <i>Close Range, Wyoming Stories</i> selections Short Stories: HW BB Audio / Text Speeches <i>WM HOMECOMING: 10/22-10/24</i>
10	10/27 10/29	Popular and Traditional Music: HW Watch <i>West Side Story</i> Opera and Musical Theatre: HW TBD *** FRIDAY 10/30 DON GIOVANNI @ The Kimball Theatre : 8:00pm
11	11/3 11/5	Speeches, Orations: HW Read <i>The Alchemist</i> Parables, Myths: HW Audio / Mash up project
12	11/10 11/12	Soundscapes, Scoring, Voiceover: HW Voice Over Project Environment Factors and Concoctions: HW Location Observation Project, See <i>Ave Q</i> <i>AVENUE Q: Nov 12-14 and 19-21 @ 8:00pm, Nov 22 @ 2:00pm</i>
13	11/17 11/19	Final Project Introduction / Presentation Lottery: HW TBD Walk and Talk Campus / Community: HW TBD
14	11/24 11/26	TBD / Rain Date W&T: HW Finish Final Projects NO CLASS THANKSGIVING BREAK: HW Eat some Tofurkey
15	12/1 12/3	Presentations Part One Presentations Part Two

FINAL PORTFOLIO DUE: TUESDAY December 8th at 5:00pm (or before)