



**Visual and Performing Arts
Center of Excellence**

DRAM 1310 – Introduction to Theatre

CRN 32009 – Fall 2017

Alief-Hayes Room B124 / 8:00 AM – 10:50 AM / Saturdays

3 hour lecture course / 3 semester credit hours / 48 hours per semester / Regular Term

Instructor:

Dr. Toni Rao-Southerlan

Instructor Contact Information:

Office (713) 718-6302

Email antoinette.raosoutherlan@hccs.edu

Office location and hours:

Individually Schedule Appointments Before or After Class or Call My Office.

Please feel free to contact me concerning any problems that you are experiencing in this course. Work hard and have fun. Come prepared to class with required readings and play attendance. Be creative and enjoy the art of the theatre. I am available to hear your concerns and to discuss course topics. I want you to succeed.

Course Description

DRAMA 1310 INTRODUCTION TO THEATRE

1. Survey of all phases of theatre including its history, dramatic works, stage techniques, production procedures, and relation to the fine arts. Participation in major productions may be required. As defined in the Academic Course Guide Manual (AGCM) produced by the Texas Higher Education Coordinating Board, 2009 (THECB).
2. Basic principles of theatre, including the various styles of theatrical production and present practices in the theatre. Required of majors. Open to non-majors. Core Curriculum Course (As listed in the 2009-2017 HCC Catalog.)
3. **Required Textbook:**
Wilson, Edwin. *Theatre Experience*. (Current edition)

Prerequisites

Must qualify to take INRW 0420 or ESOL 0360

Course Goal

To actively engage students in the understanding of Theatre as a human experience and socially-relevant entity, through the exploration of techniques, elements, history, and literature of the Theatre.

Student Learning Outcomes

Upon successful completion of this course, students will:

1. Analyze theater through written responses to play texts and/or live performance.
2. Demonstrate a basic knowledge of theater history and dramatic works.
3. Describe the collaborative nature of theater arts.
4. Demonstrate the relationship of the arts to everyday life as well as broader historical and social contexts.

Learning Objectives

Students will:

1. Critique live theatrical productions for elements of theatre and audience.
2. Be an audience participant at no less than (3) theatrical productions.
3. Complete in-class project to demonstrate difference between literature and performance.
4. Using historical approaches, discuss the role of the audience.
5. Complete in-class projects in acting, playwriting, and technical elements to show collaboration.
6. Link societal issues and contemporary viewpoints on the changing role of the audience.
7. Discuss the importance of communication flowing to and from the stage at a live theatrical event.

Core Curriculum:

This course fulfills the following core Intellectual Competencies: *reading, writing, speaking, listening, critical thinking, computer literacy and communication*. A variety of academic experiences are used to develop these competencies.

Reading: Reading at the college level means having the ability to understand, analyze and interpret a variety of printed materials: books, articles, and documents.

Writing: Writing at the college level means having the ability to produce clear, correct, and coherent prose adapted to a specific purpose, occasion, and audience. In addition to knowing how to use correct grammar, spelling, and punctuation, students should also become adept with the writing process, including how to determine a topic, how to organize and develop it, and how to phrase it effectively for their audience. These abilities are acquired through practice and reflection.

Speaking: Effective speaking is the ability to communicate orally in clear, coherent, and persuasive language appropriate to purpose, occasion, and audience.

Listening: Listening at the college level means having the ability to understand, analyze, and interpret various forms of spoken communication

Critical Thinking: Critical thinking embraces methods for applying both qualitative and quantitative skills/methodologies analytically and creatively to subject matter in

order to evaluate arguments and to construct alternative strategies. Problem solving is one of the applications of critical thinking used to address an identified task. Students should be able to apply creative thinking, innovation, levels of inquiry, and multiple levels of evaluation as well as be able to synthesize information and construct new strategies of thought.

Computer Literacy: Computer literacy at the college level means having the ability to use computer-based technology in communicating, solving problems, and acquiring information. Core-educated students should have an understanding of the limits, problems, and possibilities associated with the use of technology and should have the tools necessary to evaluate and learn new technologies as they become available.

Communication: Communication skills include not only written and oral skills, but also visual presentation. Students should be able to communicate not only with instructors, but hone their communication skills for successful self-presentation in the larger world.

Additional competencies include *Teamwork* and *Social Responsibility*. A variety of academic experiences are used to develop these competencies.

Teamwork: An emphasis on teamwork should allow students to actively engage in considering different points of view and use that knowledge to not only work with but also support others with a shared goal.

Social Responsibility: In order for students to not only understand their own experience but also the experience of others, both near and far, social responsibility has been placed as a competency. Students with clear social responsibility should be able to understand other cultures, their own role in societal and civic matters, and the world as a global community.

Each of these core competencies will be assessed and evaluated via the regular assignments, assessments, projects and experiences students complete throughout this course. These competencies are integral to successful completion of those assignments, assessments, projects, and experiences and will be used in the evaluation of such per the standardized rubrics established by HCCS.

Instructional Methods:

Methods of instruction may include: explanations, online demonstrations, critiques, slide presentations, video/film presentations, online lectures, and/or readings (from textbooks, peer-reviewed articles, books, original source seminal texts). Class may include demonstrations, field trips, assignments, introductions, rehearsal time for class projects, and critiques.

Student Assignments:

Assignments/Activities may include: Scene work and monologue performance, attendance at theatrical performances, written critical responses, group projects, critiques,

exams or quizzes, various assigned readings from textbooks, peer-reviewed articles, books, original source seminal texts; discussions based on various topics related to the major areas of study in Drama; writing papers including critiques, essays, analyses, reviews, research, comparing and contrasting artistic or design theories and perspectives; service learning projects; presentations; group and/or individual projects. This course requires a minimum of 2000 words in a combination of writing assignments and/or projects.

Student Assessments:

Methods of Assessment/Evaluation may include: Scene work, monologue performance, creative projects, tests and quizzes which may include: definitions, matching, multiple choice, true/false, short answer, brief essay, essay, lists; writing assignments, discussions and/or critiques; written papers including critiques, essays, analyses, reviews, research, comparing and contrasting artistic or design theories.

Instructional Materials:

See below for complete list.

HCC Policy Statement: Americans With Disabilities Act (ADA):

HCC strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please meet with a campus Abilities Counselor as soon as possible in order to establish reasonable accommodations. Reasonable accommodations are established through an interactive process between you, your instructor(s) and Ability Services. It is the policy and practice of HCC to create inclusive and accessible learning environments consistent with federal and state law. For more information, please go to <http://www.hccs.edu/district/students/disability-services/>

Updated Faculty Syllabus and other class resources:

Can be found at the following link: <http://learning.hccs.edu/faculty/a.raosoutherlan>

HCC Policy Statement: Academic Honesty:

You are expected to be familiar with the College's Policy on Academic Honesty, found in the catalog and student handbook. Students are responsible for conducting themselves with honor and integrity in fulfilling course requirements. Penalties and/or disciplinary proceedings may be initiated by College System officials against a student accused of scholastic dishonesty. "Scholastic dishonesty" includes, but is not limited to, cheating on a test, plagiarism, and collusion.

Cheating includes:

Copying from another student's test paper; Using materials during a test that are not authorized by the person giving the test; Collaborating with another student during a test without authority; Knowingly using, buying, selling, stealing, transporting, or soliciting in whole or part the contents of a test that has not been administered; Bribing another person to obtain a test that is to be administered.

Plagiarism includes:

The appropriation of another's work and the unacknowledged incorporation of that work in one's own written work offered for credit.

Collusion includes:

The unauthorized collaboration with another person in preparing written work offered for credit.

Violations:

Possible punishments for academic dishonesty may include a grade of "0" or "F" on the particular assignment, failure in the course, and/or recommendation for probation or dismissal from the College System. A recommendation for suspension or expulsion will be referred to the College Dean of Student Development for disciplinary disposition. Students who wish to appeal a grade penalty should notify the instructional supervisor within 30 working days of the incident. A standing committee appointed by the College Dean of Instruction (Academic or Workforce) will convene to sustain, reduce, or reverse the grade penalty. The committee will be composed of two students, two faculty members, and one instructional administrator. A majority vote will decide the grade appeal and is final.

Official HCC Attendance Policy:

Students are expected to attend classes regularly. Students are responsible for material covered during their absences, and it is the student's responsibility to consult with instructors for makeup assignments. Class attendance is checked daily by instructors. Although it is the responsibility of the student to drop a course for non-attendance, the instructor has the authority to drop a student for excessive absences. A student may be dropped from a course for absenteeism after the student has accumulated absences in excess of 12.5 percent of the hours of instruction (including lecture and laboratory time).

For example:

For a three credit-hour lecture class meeting three hours per week (48 hours of instruction), a student may be dropped after six hours of absences.

Administrative drops are at the discretion of the instructor:

If you are doing poorly in the class, but you have not contacted your professor to ask for help, and you have not withdrawn by the official withdrawal date, it will result in you receiving a grade of "F" in the course.

Course Withdrawals-First Time Freshmen Students-Fall 2007 and Later:

Effective 2007, section 51.907 of the Texas Education Code applies to first-time in college freshman students who enroll in a Texas public institution of higher education in the fall semester of 2007 or thereafter. High school students currently enrolled in HCC Dual Credit and Early College are waived from this requirement until they graduate from high school. Based on this law, HCC or any other Texas Public institution of higher education may not permit students to drop after the official day of record more than six college level credit courses for unacceptable reasons during their entire undergraduate career.

Course Withdrawals:

Be sure you understand HCC policies about dropping a course. It is the student's responsibility to withdraw officially from a course and prevent an "F" from appearing on the transcript. If you feel that you cannot complete this course, you will need to withdraw from the course prior to the final date of withdrawal. Before, you withdraw from your course; please take the time to meet with the instructor to discuss why you feel it is necessary to do so. The instructor may be able to provide you with suggestions that would enable you to complete the course. Your success is very important.

If you plan on withdrawing from your class, you must contact a HCC counselor or your professor prior to withdrawing (dropping) the class for approval and this must be done prior to the withdrawal deadline to receive a "W" on your transcript. Final withdrawal deadlines vary each semester and/or depending on class length, please visit the online registration calendars, HCC schedule of classes and catalog, any HCC Registration Office, or any HCC counselor to determine class withdrawal deadlines.

Allow a 48-hour response time when communicating via email and/or telephone with a professor and/or counselor. Do not submit a request to discuss withdrawal options less than a day before the deadline. If you do not withdraw before the deadline, you will receive the grade that you are making in the class as your final grade.

Early Alert Program:

To help students avoid having to drop/withdraw from any class, HCC has instituted an Early Alert process by which your professor may "alert" you and HCC counselors that you might fail a class because of excessive absences and/or poor academic performance. It is your responsibility to visit with your professor or a counselor to learn about what, if any, HCC interventions might be available to assist you – online tutoring, child care, financial aid, job placement, etc. – to stay in class and improve your academic performance.

Repeat Course Fee:

The State of Texas encourages students to complete college without having to repeat failed classes. To increase student success, students who repeat the same course more than twice, are required to pay extra tuition. The purpose of this extra tuition fee is to encourage students to pass their courses and to graduate. Effective fall 2006, HCC will charge a higher tuition rate to students registering the third or subsequent time for a course. If you are considering course withdrawal because you are not earning passing grades, confer with your instructor/counselor as early as possible about your study habits, reading and writing homework, test taking skills, attendance, course participation, and opportunities for tutoring or other assistance that might be available.

EGLS3 -- Evaluation for Greater Learning Student Survey System:

At Houston Community College, professors believe that thoughtful student feedback is necessary to improve teaching and learning. During a designated time, you will be asked to answer a short online survey of research-based questions related to instruction. The anonymous results of the survey will be made available to your professors and division chairs for continual improvement of instruction. Look for the survey as part of the Houston Community College Student System online near the end of the term.

TITLE IX OF THE EDUCATION AMENDMENTS OF 1972, 20 U.S.C. A§ 1681 ET. SEQ.:

Houston Community College is committed to cultivating an environment free from inappropriate conduct of a sexual or gender-based nature including sex discrimination, sexual assault, sexual harassment, and sexual violence. Sex discrimination includes all forms of sexual and gender-based misconduct and violates an individual's fundamental rights and personal dignity. Title IX prohibits discrimination on the basis of sex-including pregnancy and parental status-in educational programs and activities. If you require an accommodation due to pregnancy please contact an Abilities Services Counselor. The Director of EEO/Compliance is designated as the Title IX Coordinator and Section 504 Coordinator. All inquiries concerning HCC policies, compliance with applicable laws, statutes, and regulations (such as Title VI, Title IX, and Section 504), and complaints may be directed to:

David Cross

Director EEO/Compliance
Office of Institutional Equity & Diversity
(713) 718-8271
3100 Main Houston, TX 77266-7517
Institutional.Equity@hccs.edu

Campus Carry

At HCC the safety of our students, staff, and faculty is our first priority. As of August 1, 2017, Houston Community College is subject to the Campus Carry Law (SB11 2015). For more information, visit the HCC Campus Carry web page at <http://www.hccs.edu/district/departments/police/campus-carry/>.

Individual Instructor's Requirements Statement:

Students are required to follow the codes of Netiquette. Students who do not behave appropriately within the course (emails, forums, and assignments) will be penalized. Students need to use self-discipline to complete assignments and assessments correctly and on-time. Since technical issues can arise at any time, it is recommended that you complete assignments and assessments well ahead of the deadline. ***Technical problems will not extend deadlines.***

HCC Grading Information: Grading percentile:

The official HCC grading rubric is as follows:

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| 90–100 percent | A | Exceptionally fine work; superior in presentation, visual observation, comprehension and participation |
| 80–89 percent | B | Above average work; superior in one or two areas |
| 70–79 percent | C | Average work; good, unexceptional participation |
| 60–69 percent | D | Below average work; noticeably weak with minimal participation |
| Below 60 percent | F | Clearly deficient in presentation, style and content with a lack of participation |

Instructor Grading Criteria:

In-class projects, critiques, assessments, and any/all other materials will be evaluated according to the following criteria:

- Adherence to all specific assignment guidelines/content requirements.
- Adherence to deadlines.
- Level of technical difficulty attempted and achieved. More sophisticated work may receive higher scores.
- Appropriate rubrics will be used by the instructor for grading projects/assignments.
- Extra credit will only be offered to students who have successfully completed all assignments and assessments. **Extra credit is not designed to replace a “0” in the gradebook.** Extra credit will be at my discretion and will be discussed with the class. I will give you several options to choose from such as extra theatre critiques or analysis of extra plays and/or their playwrights, directors or designers of the productions.

Instructor Grading Scale:

- 9 Quizzes on 14 chapters
- 24 Exercises
- 2 Group Projects
- 4 Plays to read and analyze (“*Antigone*”; “*A Midsummer Night’s Dream*”; “*Fences*”; and “*Fiddler On the Roof*”)
- 3 Play Critiques (Rubrics will be given. Must have theatre ticket attached to paper.)
- 1 Final Exam

Group Project Assignments Due on December 2, 2017:

Instructional Recovery efforts are being implemented to provide supplemental instruction for the class meetings lost to inclement weather. The focus of these assignments are course content and curricular intention based on required learning objectives.

These assignments are required to support the demonstration of the relationship of the arts to everyday life as well as broader historical contexts in order to ensure that students view works of art and provide critical analysis of their effectiveness.

Group Project #1: Choose a scene from an approved play to design and present the different aspects of theatre production for the scene. Present to the class your final renderings and other design work. As a group explain how you analyzed the play and came up with your designs (Set design, costume design, lighting design, sound design and etc.).

Group Project #2: From the chosen approved scene from your play for your group, assign responsibilities for jobs such as director, actors for characters, prop person, stage manager and other LIVE production aspects of the performance of the scene which may include lights and sound. Perform the scene for the class and be prepared to analyze your group and the other class groups’ performances from an audience/critic’s point of view.

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| Quizzes | = 20% |
| Exercises | = 20% |
| Group Projects | = 35% |
| Plays and Critiques | = 15% |
| Final Exam | = 10% |

TOTAL GRADE = 100%

Weighted grades are calculated like this:

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|---------------------------------------|------------|
| 9 quizzes average grade | x .20 = 00 |
| 24 exercises average grade | x .20 = 00 |
| 2 group projects average grade | x .35 = 00 |
| 4 plays and 3 critiques average grade | x .15 = 00 |
| 1 final exam grade | x .10 = 00 |

Total Grade Point Average (GPA) Earned by adding 00's = 00

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|---------------------------------------|------------|
| Extra Credit average grade (optional) | x .50 = 00 |
| GPA Earned Above | x .50 = 00 |

Total Final Grade Point Average (GPA) by adding two 00's = 00

Late Work Penalties

There are deadlines associated with all assignments/tests/projects/critiques and etc. If you turn in your work after the deadline, your work will be subject to a **10 points per day deduction**.

For example, if a critique is due on February 8th and you do not turn in the critique until February 10th, the highest **possible** grade for the critique would be 80%. The actual grade would be calculated this way:

100 (the highest for the critique)
 -10 (late deduction for day 1)
 -10 (late deduction for day 2)
 -xx (deductions for assessment of work)

Here is an example:

100 (the highest for the critique)
 -10 (late deduction for day 1)
 -10 (late deduction for day 2)
 -15 (deductions for--not following format requirements, inadequate length)

65% would be the grade (notice it would have been 85% if not turned in late).

NO LATE WORK will be accepted after December 16, 2017 at 10:50 AM.

Incompletes:

The grade of "I" (Incomplete) is conditional. It will only be assigned if at least 80% of the course work is complete. Students receiving an "I," must make an arrangement with the instructor in writing to complete the course work within six months. After the deadline, the "I" becomes an "F." All "I" designations must be changed to grades prior to graduation. Changed grades will appear on student record as "I"/Grade (example: "I/A").

Withdraws:

The grade of "W" (Withdrawal) appears on grade reports when students withdraw from a class by the drop deadline. Instructors have the option of dropping students up to the deadline. After the deadline, instructors do not have that option — not even when entering final grades. *I will not utilize the faculty-initiated drop option for any reason or under any circumstance.*

Assignment Policy:

You are responsible for reading all text assignments and plays for this class. Readings are mapped out for you in the class schedule. You will be tested over the content of those reading assignments. We will not be reading text assignments or plays in class (possibly scenes, but not the entire play). It is your responsibility to be prepared to discuss and be tested over them when the class schedule designates. You are encouraged to form study groups to prepare for presentations and exams. However, your final product - must be original.

Attendance Policy:

Sign-in at the top of class. Regular and punctual class attendance is expected of all students. Your attendance in this class could affect your final grade. Late arrivals to class and/or early departures from class may be noted as absences.

Cell Phones:

Electronic devices are not permissible in class by students for note taking nor pictures. If you are using electronic devices for any purpose you may be asked to leave and will be counted absent. Phones not turned off and secured properly during an exam will invalidate your grade.

Readings & Videos:**Reading and Video Review Links:****"Antigone"**

Script

<http://classics.mit.edu/Sophocles/antigone.html>

"A Midsummer Night's Dream"

"A Midsummer Night's Dream" presented by Rice University Department of Visual and Dramatic Arts (1:37:43)

<https://youtu.be/0P-bJjrVOtl>

The making of "A Midsummer Night's Dream" under the 100-year-old oaks at Rice University (00:06:27)

<https://youtu.be/Y0mXcRFo8gg>

A Midsummer Night's Dream (BBC Radio 3) (02:09:00)

<https://youtu.be/SRZ2SmmmyMC4>

“Fences”

Theatre Production on YouTube **(02:10:41)**

<https://youtu.be/PoRmIJ7eFMk>

Fences - Analyzing Staging in Act 1, Scene 3 - "How come you ain't never liked me?" (1987 – Broadway with James Earl Jones **(00:05:11)**)

<https://youtu.be/jE2dDmMGfa4>

Show Clip - Fences - "What About My Life?" Broadway.com **(00:02:34)**

https://youtu.be/qt5LLLU_qew

“Fiddler On the Roof”

Fiddler On The Roof Theatrical Production - Full Show **(02:25:01)**

<https://youtu.be/lc-aeZiYmGA>

Fiddler On The Roof May 2014 Star Playhouse Theatrical Production **(02:30:23)**

https://youtu.be/ewrfyD7j_Hg

Fiddler on the Roof (1/10) Movie CLIP - Tradition! (1971) HD **(00:04:27)**

<https://youtu.be/kDtabTufxao>

“A Streetcar Named Desire”

A Streetcar Named Desire 1951 - Marlon Brando **(02::37:32)**

<https://youtu.be/ausWIKROaSk>

Tennessee Williams "Streetcar Named Desire" North Central College 2015 Theatrical Production **(02:03:59)**

<https://youtu.be/xQf6EVj1jX0>

Extra Credit Plays:**“Miss Saigon”**

Act 1

https://www.youtube.com/watch?v=DHAdbOq_W_Q

Act 2

<https://www.youtube.com/watch?v=O4yOC9cILN0>

“Legally Blonde, the Musical”

<https://www.youtube.com/watch?v=xjkscx9Osmw>

“Fires in the Mirror, parts 1 – 6”

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=hnkrUJny0CE&list=PL_L_iUCwOIfRhwm5_PjCUAaCsBAaUjcL5)

[v=hnkrUJny0CE&list=PL_L_iUCwOIfRhwm5_PjCUAaCsBAaUjcL5](https://www.youtube.com/watch?v=hnkrUJny0CE&list=PL_L_iUCwOIfRhwm5_PjCUAaCsBAaUjcL5)

Other Extra Plays: (I can help you locate the URLs and hard copies):

“Romeo and Juliet”**“Much Ado About Nothing”****“Antony and Cleopatra”****“King Lear”****“Julius Caesar”****“Cat On A Hot Tin Roof”****“Ghosts”****“A Doll’s House”****Kentucky Cycle Part 1 and Part 2**

Other Types of Plays to Investigate for Extra Credit: (I can help you locate the URLs and hard copies):

Cultural/Ethnic Plays

Political Plays

Avant-Garde Plays

Post-Modern Plays/Theatrical Art

16 WEEK CALENDAR

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| Week 1 09/02 | No Class Meeting due to Inclement Weather |
| Week 2 09/09 | No Class Meeting due to Inclement Weather |
| Week 3 09/16 | <p><u>Class introduction</u>; Syllabus; Explanation and overview of assignments, textbook, play readings, supplies and list of plays from which to see and critique. <u>Handout: “The Role of the Chorus in Greek Tragedy” and “Summary of Antigone Plot”</u></p> <p>Assignment for next week: Read Chapters 1 and 2 “Audience Perspective” and “Antigone” by Sophocles http://classics.mit.edu/Sophocles/antigone.html</p> |
| Week 4 09/23 | <p><u>Discussion of Chapters 1 and 2 “Audience Perspective”</u>: Discuss purpose of Greek Chorus in Greek Tragedies... Demonstrate how that applies to the play “Antigone”.</p> <p><u>Exercise #1</u>: Discuss & demonstrate how to transform a movie scene into an “on stage” scene.</p> <p><u>Exercise #2</u>: Discuss and report on several different plays and what an audience member might do in advance to better appreciate the performance.</p> <p>Assignment for next week: Read Chapters 3 and 4 “Audience, Actors & the Stage”. Choose a scene from an approved play to work on the different aspects of theatre, including acting that you will use throughout the semester for two group projects due December 2nd.</p> |
| Week 5 09/30 | <p><u>Short Quiz #1</u>: Chapters 1 & 2</p> <p><u>Discussion of Chapters 3 and 4 “Audience, Actors & the Stage”</u>: Begin work on chosen scene to prepare from an actor’s point of view and discuss three challenges of acting on the stage ...</p> <p><u>Exercise #3</u>: Experience (hands-on) acting exercises that follow Stanislavski’s style of “getting into character” called <i>The Method</i> (including <i>warm-up exercises</i> for the body, mind and voice).</p> <p><u>Exercise #4</u>: Experience and explain the difference for an actor, audience and director on performing a scene in different “stage spaces”.</p> <p><u>Exercise #5</u>: Discuss and explain the best “stage space” to perform different types of plays.</p> <p>Assignment for next week: Read Chapters 5 and 6 “The Director, Producer & Playwright”; Read “A Midsummer Night’s Dream”</p> |
| Week 6 10/07 | <p><u>Short Quiz #2</u>: Chapters 3 & 4</p> <p><u>Discussion of Chapters 5 and 6 “The Director, Producer & Playwright”</u>: Discuss how a director shapes a theatrical production and the difference between film and theatre directing...Discuss the role of the producer... Discuss the role of the playwright...</p> <p><u>Exercise #6</u>: From chosen plays and the play from which you have chosen your scene to pursue, discuss and explain “the spine” of the play; “style” of the play; and “aspects of directorial concept” of the play.</p> <p><u>Exercise #7</u>: By using the “rules of the game” for a playwright, write a synopsis (or outline) and one scene of play that your group creates together.</p> <p><u>Exercise #8</u>: Read aloud parts of and discuss “A Midsummer Night’s Dream” and explain how a director and actor can approach it to perform before an audience.</p> <p>Assignment for next week: Read Chapters 7 and 8 “Dramatic Structure and Genres”</p> |

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| <p>Week 7 10/14</p> | <p>Short Quiz #3: Chapters 5 & 6 Discussion of Chapters 7 and 8 “Dramatic Structure and Genres”: <u>Exercise #9:</u> Compare Shakespeare’s scenes in “Romeo and Juliet”, “A Midsummer Night’s Dream”, “Much Ado About Nothing”, “Antony and Cleopatra”, “King Lear” or “Julius Ceasar” to “Antigone” or Tennessee Williams “Cat On A Hot Tin Roof” or Ibsen’s “Ghosts” and “A Doll’s House” showing and explaining the difference between climatic and episodic play structure. <u>Exercise #10:</u> Playwrights develop characters of all kinds. Discuss and explain the different kinds and give examples from plays. <u>Exercise #11:</u> Decide which genre a play fits into and why (including your group play/scene). Be prepared to write about the difference between different genres of plays. Assignment for next week: Read Chapter 9 “Scenery”</p> |
| <p>Week 8 10/21</p> | <p>Short Quiz #4: Chapters 7 & 8 Discussion of Chapter 9 “Scenery”: Discuss the scene designer’s 6 objectives and how they could apply to different plays; Discuss 5 elements of scene design; Discuss ground plan and positions of stage vs TV; Demonstrate how certain props can help identify character and other environment aspects of the play. Explain how the Scene Designer works with other designers and specialists to create a set for the stage. <u>Exercise #12:</u> Give examples of how the environment can affect everyday life as well as on the theatre stage. Give examples of scenery, lighting, costume and sound. <u>Exercise #13:</u> Discuss the job of a scene or set designer and apply that information to a set of the play of the project of your group. Create a Ground plan, elevation, rendering and drawing for your scene. Assignment for next week: Read Chapter 10 “Stage Costumes”; Read “Fences”</p> |
| <p>Week 9 10/28</p> | <p>Short Quiz #5: Chapter 9 Discussion of Chapter 10 “Stage Costumes”: Discuss the effects of costume on characters from the actor’s point of view and from the audience point of view. Discuss the job of the costume designer. <u>Exercise #14:</u> Read aloud parts of and discuss “Fences”. Explain what a costume designer needs to do to prepare for a “Fences” production. Explain how what the characters wear affect their characterization and the impression that the audience will get from it. <u>Exercise #15:</u> How does “what a person wears” affect our judgement of the person? Give examples in real life. <u>Exercise #16:</u> Design costumes for the scene your group is preparing. Assignment for next week: Read Chapter 11 “Stage Lighting and Sound”</p> |
| <p>Week 10 11/04</p> | <p>Short Quiz #6: Chapter 10 Discussion of Chapter 11 “Stage Lighting and Sound”: Discuss the short history of stage lighting and sound for the stage and how fast it has grown sense. <u>Exercise #17:</u> Discuss and explain how we use lighting and sound to set mood and direct our attention in everyday life. Explain how that relates to stage lighting and sound. Design lighting and sound for your group’s scene and explain how the lighting and sound affects the style and mood of your scene. Assignment for next week: Read Chapter 12 “Musical Theatre”; Watch “Fiddler On the Roof” and be prepared to critique</p> |

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| <p>Week 11 11/11</p> | <p>Short Quiz #7: Chapter 11 Discussion of Chapter 12 “Musical Theatre”: Discuss how Musical Theatre is considered to be originated from the U.S. as an art form. <u>Exercise #18:</u> Watch and read a scene from “Fiddler on the Roof” and discuss. Explain how you perceive musicals today. <u>Exercise #19:</u> What are five types of Musical Theatre and give examples. Which do you enjoy the most and why? Assignment for next week: Read Chapters 13 and 14 “Global and U.S. Contemporary Theatre”</p> |
| <p>Week 12 11/18</p> | <p>Short Quiz #8: Chapter 12 Discussion of Chapters 13 and 14 “Global and U.S. Contemporary Theatre”: <u>Exercise #20:</u> Discuss and write about an issue in American society that might be dramatized by playwrights of other nations in a fashion that would be different from the way in which a U.S. dramatist would represent the same issue and what might those differences be. <u>Exercise #21:</u> Discuss and write about U.S. avant-garde and environmental theatre. How does this type of theatrical experience differ for an audience than a traditional performance? <u>Exercise #22:</u> Watch a one-person show (Spalding Gray or John Leguizamo) and discuss and write about the kind of experience you receive from it. Compare it to other types of performances. <u>Exercise #23:</u> Explain how “<i>Fences</i>” related political issues to the audience. Discuss and write about the possible impact it may have on an audience. How might it affect different audiences? <u>Exercise #24:</u> Discuss and explain where you think theatre will go from here and why. Assignment for next week: Prepare your final two Projects for the next two classes.</p> |
| <p>Week 13 11/25</p> | <p>HOLIDAY <i>THANKSGIVING BREAK</i></p> |
| <p>Week 14 12/02</p> | <p>Short Quiz #9: Chapters 13 & 14 Final Scene & Report Assignment for next week: Prepare your final two Projects for the next class.</p> |
| <p>Week 15 12/09</p> | <p>Final Scene and Report Review Questions for Exam Assignment for next week: Prepare for Final Exam</p> |
| <p>Week 16 FINAL EXAM 12/16</p> | <p>FINAL EXAM</p> |

Please remember that this syllabus is subject to change.

All changes will be documented by the instructor.

| HCC Calendar: | |
|---|--|
| Fall 2017 Regular Term Classes Begin | 08/28/2017 |
| Official Date of record | 09/26/2017 |
| Last day to drop classes with 100% refund | 09/12/2017 |
| Last day to drop classes with 70% refund | 09/27/2017 |
| Last day to drop classes with 25% refund | 10/03/2017 |
| Last day to withdraw with grade of W | 11/03/2017 |
| Holidays and Breaks | Thanksgiving Break 11/23 to 11/26 |
| Final Examination | 12/16/2017 |
| Semester ends | 12/17/2017 |

Extra Credit can be obtained by signing up for the following:

HCC will be offering **Theatre Practicum at Spring Branch this fall**. Professor Ed Muth is holding auditions next week. This is a **1 credit course** with a big impact!

SPRING BRANCH DRAMA AUDITIONS

ALL INTERESTED IN THEATRE PERFORMANCE OR TECHNICAL ROLES SHOULD ATTEND

Tuesday, September 19

7:00 PM

Black Box Theater, Performing Arts Center

Students involved in the production must enroll in Theatre Practicum (DRAM 1120, 1121, 2120) or be completing a course project for another DRAM (Drama) course with the instructor's permission. **(You may use this as extra credit for the course. It will be heavily weighted.)**

Rehearsals begin September 25. Performance are scheduled November 15- November 20.

Inquiries about the production or rehearsal schedule should be directed to the director of the production, Ed Muth, edward.muth@hccs.edu.

Pre-Approved List of Plays for Critiques:

You are required to attend and critique three (3) LIVE theatrical productions for this course. You must select from the pre-approved list below. The website for each location is included so that you can easily access more information about the play itself as well as the appropriate ticketing information.

Please note: Performance Dates can change—it is up to you to check the actual dates with the individual theaters.

(Inclusion in this list means only the play/location are appropriate for the critique assignments of this course and makes no guarantee to the quality of the production.)

Please note: Regardless of the dates listed here. MOST theatres only have performances on **FRIDAY and SATURDAY evenings**, with the **occasional SUNDAY afternoon matinees**. Check the website for each theater and production in order to determine specific performance days.

Alley Theatre (www.alleytheatre.org)

(Generally offers weekday performances—check website for student rate information!!!)

Describe the Night—September 15-October 15

Cleo—September 29-October 22

Mers Theatre One at the HCC Central campus.

At this time, the title of the play is not available. The play information will be made available once the production goes into rehearsal.

Performance dates are:

Thursday, November 9 7:30 PM

Friday, November 10 7:30 PM

Saturday, November 11 7:30 PM

Sunday, November 12 2:00 PM

The Ensemble Theatre (www.ensemblehouston.com)

(Generally offers weekday performances)

Sassy Mamas—September 16-October 15

Main Street Theater (www.mainstreettheater.com)

(Generally offers some weekday performances)

Enemies—September 16-October 15

Stages Repertory Theatre (www.stagestheatre.com)

(Generally offers some weekday performances)

(Check website for info)

Miller Outdoor Theatre

(FREE)

Balls—October 11-29

(Cannot use “Always”, “Patsy Cline” or “Wood Sez”)

4th Wall Theatre Company (www.4thwalltheatreco.com)

Disgraced—September 7-30

Theatre Suburbia (www.theatresuburbia.org)

Exit Laughing—September 15-October 14

Playhouse 1960 (www.ph1960.com)

Over the River and Through the Woods—September 15-October 1

Wait Until Dark—October 20-November 5

(Cannot use youth/children’s productions)

AD Players (www.adplayers.org)

Harvey—September 6-October 1

(Cannot use youth/children’s productions)

StageWorks Theatre (www.stageworkshouston.org)

Noises Off—August 25-September 17

The Woman in Black—October 6-29

(Cannot use youth/children's productions)

Pasadena Little Theatre (www.pasadenalittletheatre.org)

The Oldest Profession—September 22-October 1

The Addams Family—October 13-October 29 (musical)

Landing Theatre Company (<http://www.landingtheatre.org/>)

(New season not posted as of 8/15)

Catastrophic Theatre (<http://catastrophictheatre.com/>)

Evening at the Talk House—September 29-October 21

Rhinoceros—November 17-December 10

Pearl Theater (<http://www.pearl-theater.com/>)

The Foreigner—September 1-17

Antony and Cleopatra—October 13-29 (Shakespeare)

Theatre Southwest (www.theatresouthwest.org)

The Groundling—September 8-30

Encore Theatre (<http://www.encoretheatreive.com/>)

Behind Closed Doors—September 22-October 15

Triple Rock Theatre (<http://www.triplerocktheatre.com/>)

(New season not posted as of 8/15)

Classical Theatre Company (<http://classicaltheatre.org/>)

Mrs. Warren's Profession—October 4-22

Company Onstage (<http://www.companyonstage.org/>)

Most Wretched Deathbed Fever Dreams of Edgar Allen Poe—October 6-28

(Cannot use Local Author Series or Young Audience Series shows)

Queensbury Theatre (www.queensburytheatre.org)

(New season not posted as of 8/15)

Cone Man Running Productions (<http://conemanprod.wixsite.com/home>)

The Winners—September 7-23

The Importance of Eating Earnest—October 12-28

Obsidian Theater (www.obsidiantheater.org)

The Mystery of Edwin Drood—September 21-October 14 (musical)

Mildred's Umbrella (www.mildredsumbrella.com)

Feathers and Teeth—October 19-November 4

Clear Creek Community Theatre (<http://clearcreekcountrytheatre.org/>)

Calendar Girls—September 8-24

Dr. Jekyll and Mr. Hyde—October 13-29

TUTS (www.tuts.com)

The Secret Garden—October 11-22 (musical)

Stage Right (www.stage-right.org)

Noises Off—September 8-24

Young Frankenstein—October 20-November 5 (musical)

Art Park Players (<http://www.artparkplayers.com/>)

The Drowsy Chaperone—October 13-28 (musical)

College of the Mainland Community Theatre (<http://www.com.edu/community-theatre>)

Talley's Folly—September 7-24

Home Grown Theatre (www.homegrowntheatre.net)

(New season not posted as of 8/15)

Cast Theatrical (www.casttheatrical.com)

Second Alarm—October 13-November 4

Theatre Victoria (www.theatrevictoria.org)

Boeing Boeing—September 14-17

(Cannot use children's shows)

Owen Theatre (<http://owentheatre.com/>)

Beauty & the Beast—September 1-23 (musical)

Dial M for Murder—October 20-November 4

(Cannot use children's shows)

Boiling Point Players (<https://www.facebook.com/BoilingPointPlayers/>)

Positions—September 28-October 7

This is Water Theatre (www.thisiswatertheatre.com)

(New season not posted as of 8/15)

University of Houston (www.theatre.uh.edu)

(New season not posted as of 8/15)

Island ETC (www.islandetc.org)

Sex with Strangers—September 15-October 7