

THEA 1100 Section 25H Theatre Appreciation

Fall 2017

TR 12:30 – 1:45

Pafford 107

Instructor: Alan Yeong

Office Room: Old Auditorium Costume Shop

Office Hours: MWF 11:30 – 4:00 @ Old Auditorium Costume Shop

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Course Description:

This course is designed as an introductory study of theatrical arts. Theatre is all arts combined. Theatre is in the essence a collaborative art. This course allows students to briefly survey all aspects of the theatrical organization, history of origins, design process from pre-production to post-production, and the role of audiences and actors relationship. By the end of the course, it is hope that the student will have a better understanding of this art form and gain an appreciation of the theatre performance. This is a pre-requisite course for advanced theatre courses.

Class Learning Outcomes:

1. Students will gain a better understanding to live theatre performances.
2. Students will develop analytical and critical skills needed to understand the components of a play.
3. Students will understand the artistic and technical process of a theatre production.
4. Students will identify and appreciate the various genres of plays/past theatrical history.
5. Students will become a better theatre observer/critic.
6. Students will define and understand the role of individual theatre artists.
7. Students will understand the role of theatre in society.

Degree Learning Outcomes:

1. Students will demonstrate that they are familiar with a representative selection of plays, indicated by a demonstrable knowledge of selected plays, theatrical conventions, and theatrical movements important in the formation of the modern theatre.
2. Students will be able to critically understand basic knowledge of theatre history, theory, and criticism, as well as research sources and methodology.
3. Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.

Required Texts:

Cuomo, Amy and Pauline Gagnon, *Theatre Arts: An Interdisciplinary Approach*. Dubuque, IA: Kendall Hunt, 2nd edition, 2015.

Theatre Arts: *An Interdisciplinary Approach Course Website*, Kendall Hunt. www.grtep.com

This is a QEP Course.

Clear written communication is important in all disciplines, and increasingly employers are expecting college graduates to be good writers. That's one reason why UWG is focusing on improving undergraduate student writing across the core. When you hear about the QEP—UWG's Quality Enhancement Plan—know that what your peers and professors are talking about is WRITING, because we are committed to giving you opportunities across your core curriculum to improve the quality of your writing. Want to know more? Visit the QEP website at <http://www.westga.edu/qep/>

Required Scripts:

Oedipus The King by Sophocles

<http://classics.mit.edu/Sophocles/oedipus.pl.txt>

Angels In America Part One by Tony Kushner

A Doll's House by Henrik Ibsen

Course Requirements/Expectations:

1. You are responsible for all assigned readings for the class.
2. You are to have read the assigned readings before the day of the lecture.
3. Class participation is crucial and encouraged.
4. You will be required to write several in-class assigned video reports as part of class participation requirements.
5. There will be two quizzes on the assigned play readings.
6. You will not be allowed to retake any missed in-class quizzes.
7. There will be 2 pop quizzes, 2 play quizzes, 1 critique paper, 1 seminar paper, 1 research paper, a midterm, and a final examination.
8. Most of the course material lectures will not be found in your text. You will be tested based on class lectures and materials in the required course textbook. Therefore, missing a lecture will not be beneficial.
9. You are allowed to choose one/and or two extra credit projects to enhance your final grade. The extra credit projects are listed below.
10. All cell phones and pagers must be turned off during class period. Failing to do so will result in 10% deduction from your final class grade.
11. There **WILL be no cell phones, Bluetooth devices, and earphones** allowed during any kind of tests or exams. Any of the above mentioned items visible during these events would constitute an act of cheating therefore guilty parties will receive a grade of F for the particular test/exam.
12. **Plagiarism is a serious offense. Any students found cheating will automatically receive a failing grade for the course and will be reported to the appropriate authority.**

****Note: Syllabus schedule is subject to change. It is the student's responsibility to get the changes.

Students, please carefully review the following information at this link, <https://www.westga.edu/UWGSyllabusPolicies/>. It contains important material pertaining to your rights and responsibilities in this class. Because these statements are updated as federal, state, university, and accreditation standards change, you should review the information each semester.

Department Performance Dates:

**** Note: You are responsible to get your ticket from TCPA Box Office. Please reserve these dates in your personal calendar.

Godspell Sept. 26 – Oct. 30, 7:30pm/ Oct. 1, 2:30pm

The Scarlet Letter Nov.7 – 11 & 14 -- 17, 7:30pm/ Nov. 12, 2:30pm

Grading:

Class Participation/Video reports	140 points	<p><u>Grading Scale</u></p> <p>A 560 – 461 B 460 – 361 C 360 – 261 D 260 – 161 F 160 – 0</p> <p><u>Extra Credit</u> 2.5% of final grade (1) 5% of final grade (2)</p>
2 Play Quizzes (10 points each)	20 points	
2 Pop Quizzes (25 points each)	50 points	
1 Seminar – GTC Keynote: Tony Kushner	50 points	
1 Research Paper	100 points	
1 Critique paper ** <i>The Scarlett Letter</i>	100 points	
Midterm	50 points	
Finals Examination	50 points	

Extra Credit Options

Extra credit project

1. You must attend **ONE or TWO** the following production:
 - Theatrical Outfit, *The Hunchback of Notre Dame* – Sept.7 – Sept. 17, <http://www.theatricaloutfit.org/shows/the-hunchback-of-notre-dame/>
 - Alliance Theatre, *Shakespeare In Love* – Aug. 30 – Sept.24, <https://alliancetheatre.org/production/2017-18/shakespeare-love>
 - Godspell, UWG, Sept. 26 – Oct. 30, 7:30pm/ Oct. 1, 2:30pm, <https://www.westga.edu/academics/coah/theatre/current-season.php>
2. Please read pages 177-186 for paper guidelines.
3. This is a 2-pages typed double spaced paper.

4. You must provide a ticket stub and show program along with your paper as proof of attendance.
5. This project is **due** 12/7/2017, no later than 1:00pm.

Video clips:

1. Please pick 3 video clips to watch.
2. Write a 500 word typed report paper about the subject matter's qualities that can be related to your personal life and/or chosen field of professional work.
3. Each report deadline is listed in the course schedule.

Working in the Theatre: Immersive Theatre

<https://vimeo.com/78173436>

Working in the Theatre: Choreography

<https://vimeo.com/166571170>

Working in the Theatre: Swings, Standbys, Understudies

<https://vimeo.com/87614180>

Does School Kill Creativity?

https://www.ted.com/talks/ken_robinson_says_schools_kill_creativity

Sarah Jones: Trusting your creative process <https://www.youtube.com/watch?v=7eEtKgsjEuY>

Articles:

http://www.slate.com/articles/arts/cover_story/2016/06/oral_history_of_tony_kushner_s_play_angels_in_america.html

<https://www.theguardian.com/stage/theatreblog/2016/mar/23/theatre-effective-protest-activism-change-debate>

Important Glossary

- [actor](#)
- [AEA](#)
- [Aeschylus](#)
- [aesthetic distance](#)
- [allegory](#)
- [archetypal figures](#)
- [arena stage](#)
- [Aristophanes](#)
- [Aristotle](#)
- [Artistic Director](#)
- [arts management](#)
- [Audience](#)
- [audition](#)
- [August Wilson](#)
- [balance](#)
- [Bertolt Brecht](#)
- [blocking](#)

- [Board of Directors](#)
- [box office](#)
- [calling a show](#)
- [catharsis](#)
- [Censorship](#)
- [character](#)
- [choreographer](#)
- [climax](#)
- [cold reading](#)
- [collaboration](#)
- [color](#)
- [comedy](#)
- [comedy of manners](#)
- [commedia dell'arte](#)
- [common ground](#)
- [complication](#)
- [costume plot](#)
- [costume shop manager](#)
- [costume supervisor](#)
- [creativity](#)
- [crisis](#)
- [cues](#)
- [curtain call](#)
- [curtain speech](#)
- [cyclorama](#)
- [denouement or falling action](#)
- [Deus Ex Machina](#)
- [diction](#)
- [director's concept](#)
- [doubling](#)
- [drama therapy](#)
- [dramatic need](#)
- [dramaturg](#)
- [dress rehearsal](#)
- [drop](#)
- [Duke of Saxe Meiningen](#)
- [editing](#)
- [Ensemble](#)
- [Epic Theatre](#)
- [epilogue](#)
- [Eugene Scribe](#)
- [Euripides](#)
- [exposition](#)

- [expressionism](#)
- [farce](#)
- [fast change](#)
- [flats](#)
- [foreshadowing](#)
- [found space](#)
- [gels](#)
- [genre](#)
- [gobos](#)
- [ground plan](#)
- [hand props](#)
- [Henrik Ibsen](#)
- [High Concept Director](#)
- [House Manager](#)
- [iambic pentameter](#)
- [imagination](#)
- [improvisation](#)
- [inciting incident](#)
- [legend](#)
- [light plot](#)
- [line](#)
- [Lorraine Hansberry](#)
- [Lying](#)
- [major dramatic question](#)
- [Managing Director](#)
- [Marketing](#)
- [Martin Esslin](#)
- [masking](#)
- [mass](#)
- [method acting](#)
- [mock-up](#)
- [model](#)
- [Moliere](#)
- [mood](#)
- [motivated sound](#)
- [movement](#)
- [Muse](#)
- [music](#)
- [Music Director](#)
- [musical](#)
- [myth](#)
- [parody](#)
- [pastiche](#)

- [period transfer](#)
- [perspective](#)
- [phenomenon](#)
- [platforms](#)
- [Plato](#)
- [plot](#)
- [postmortem](#)
- [premise](#)
- [previews](#)
- [Production Meeting](#)
- [production meeting notes](#)
- [production values](#)
- [professional actor](#)
- [prompt book](#)
- [props](#)
- [proscenium stage](#)
- [psychophysics](#)
- [punchline](#)
- [raked stage](#)
- [Realism](#)
- [Religion](#)
- [rendering](#)
- [research and improvisation](#)
- [Resident or Regional Theatre](#)
- [review](#)
- [Ritual](#)
- [RPG](#)
- [run](#)
- [running crew](#)
- [satire](#)
- [scansion](#)
- [SDC](#)
- [season](#)
- [self consciousness](#)
- [Sigmund Freud](#)
- [Sophocles](#)
- [sound plot](#)
- [spectacle](#)
- [spoken décor](#)
- [staged reading](#)
- [standard notation](#)
- [strike](#)
- [style](#)

- [Susan Lori Parks](#)
- [swatch](#)
- [talent](#)
- [tape out](#)
- [technical director](#)
- [technical rehearsals](#)
- [tempo](#)
- [texture](#)
- [the fourth wall](#)
- [The Laramie Project](#)
- [The Oresteia](#)
- [The Poetics](#)
- [thought](#)
- [thrust stage](#)
- [thumbnail sketch](#)
- [time and place](#)
- [tragedy](#)
- [tragic hero](#)
- [unit set](#)
- [unity](#)
- [unmotivated sound](#)
- [usher](#)
- [Value](#)
- [variety](#)
- [well-made plays](#)
- [will call](#)
- [William Shakespeare](#)
- [willing suspension of disbelief](#)

Date	Lecture	Assign	Due
R 8/10	Course introduction What is Theatre?	<i>Oedipus The King</i>	
T 8/15	Text: Ideas: Creativity, Imagination, Muse, Play/Improv, Role Playing		
R 8/17	Text: Ideas: Psychology/Self-Consciousness, Lying, Jokes, and Tempo/Rhythm		
T 8/22	Text: Ideas: Psychology/Self-Consciousness, Lying, Jokes, and Tempo/Rhythm		
R 8/24	Text Ideas: Surprise, Fashion, Space, Collaboration, and Value		
T 8/29	Text: Stories: Legends/Myths, Ritual/Religion, Family, and Style		
R 8/31	Video#1	Video#1	
T 9/5	Text: Stories: Style		Pop Quiz 1 Video #1
R 9/7	Text: Stories: Legends/Myths, Ritual/Religion, Family, and Style <ul style="list-style-type: none"> • <i>Oedipus The King</i> 		<i>Oedipus Quiz</i>
T 9/12	Text Stories: Structure, Games, Adaptation, Film, Television and Song <ul style="list-style-type: none"> • Shakespeare and movies 	<i>Angels In America</i> , Articles	
R 9/14	Text Stories: Structure, Games, Adaptation, Film, Television and Song		
T 9/19	Text Stories: Asian Theatre		
R 9/21	Text Stories: Asian Theatre Review Critique Paper Template		
T 9/26	Text Stories: Asian Theatre Text: Enactment: Playwright, Theatre Management, Theatre Companies, Director	<i>Godspell</i>	
R 9/28	Discuss <i>Angels In America</i>		
T 10/3	Discuss <i>Godspell</i>	<i>A Doll's House</i>	
R 10/5	FALL BREAK – NO CLASS		
T 10/10	MIDTERM	TONY KUSHNER GTC Keynote	
R 10/12	NO CLASS – GEORGIA THEATRE CONFERENCE Video#2		
T 10/17	DISCUSS TONY KUSHNER	Research Paper	Keynote
R 10/19	Text: Enactment: Front of House, Stage Manager, Actors		Video#2
T 10/24	Text: Enactment: Designers, Set Designers, Costume Designers, Lighting/Sound/Media Design		
R 10/26	Text: Enactment: Designers, Set Designers, Costume Designers, Lighting/Sound/Media Design		

T 10/31	Text: Enactment: Props/Technical Director, Music Director/Choreographer, Critics/Criticism/Audience <i>Discuss A Doll's House</i>		<i>A Doll's House</i> Quiz
R 11/2	Text: Enactment: Props/Technical Director, Music Director/Choreographer, Critics/Criticism/Audience		
T 11/7	Text: Realization: Convention/Aesthetic Distance/Season/Budgets, Advertising and Marketing	<i>The Scarlet Letter</i>	Pop Quiz 2
R 11/9	Text: Realization: Auditions, Script Development Playing Space, Production Meetings, Rehearsals		
T 11/14	Text: Realization –Prompt Book, Building-Sets/Costumes Props, Technical and Dress Rehearsal, Strike, Post Mortem and Censorship		
R 11/16	NO CLASS Video #3		
T 11/21	THANKSGIVING BREAK		
R 11/23			
T 11/28	Discuss <i>The Scarlet Letter</i>		<i>The Scarlet Letter</i> Critique Paper Video #3
R 11/30	FINALS		
R 12/7	Research Project Due by 1pm Extra Credit Project Due by 1 pm		