

Bergen Community College
Division of Business, Arts and Social Sciences
Department of the Performing Arts

Course Syllabus

Introduction to the Theatre THR 101

Date of Most Recent Syllabus Revision: January 9, 2015
Course Typically Offered: Fall ___ Spring ___ Every Semester X Other ___
Syllabus last reviewed by: BCC General Education Committee _____
Curriculum Committee _____

Basic Information About Course and Instructor

Semester and Year:
Course and Section Number:
Meeting Times and Locations:
Instructor:
Office Location:
Phone:
Departmental Secretary:
Office Hours:
Email Address:

Course Description

Introduction to the Theatre is a study of live theatre and how it is produced, how it has developed historically and culturally, and how it is analyzed and evaluated. This is primarily a theory course, but it also include theatre-going assignments.
3 lectures, 3 credits
No prerequisites and/or co-requisites.

Student Learning Objectives: As a result of meeting the requirements of this course, students will be able to

1. Develop a historical and sociological perspective of Theatre through listening, viewing and reading selected Theatre repertoire. Develop an understanding of the sociological, historical and cultural role theatre has played since the ancient Greeks.
2. Identify and discuss significant works of Theatre. Critique and analyze selected dramatic works verbally and through written assignments.
3. Develop an understanding of Aristotle's six elements of theatre and apply those elements to every theatrical event.
4. Analyze the contributions made by each of the collaborative artists that create a theatrical production.
5. Review a Theatre production, appraise the artistic merits, compare it to others of the same show, support and defend their opinions with historical precedence and accepted performance practice.

In support of the above-mentioned goals, the course will include reading, writing, listening, viewing and discussion assignments from the textbook and from outside sources (e.g., DVDs, videos, etc.). Students are strongly encouraged to take an active part in class discussions and writing assignments.

Objectives will be assessed as follows:

1. The historical and sociological perspective of Theatre will be determined through students' participation in class discussions and on the midterm and final exams.
2. Awareness of important individuals and their contributions will be determined through Midterm and Final exams, and the completion of a final project, whose components are a researched and written outline and an presented to the class.
3. Ability to identify and understand each of Aristotle's Six Elements of a play; plot, character, theme, spectacle, diction and music.
4. Ability to identify and analyze each of the individual elements contributed by the collaborative artists and how the function as a whole.
5. Ability to discuss the history of theatre with its social and cultural elements

through class discussion, mid-term exam and final exam.

6. Ability to review a Theatre production will be assessed through the final project of a written performance critique.

Course Content

Introduction to the Theatre – introduces the fundamental aspects of Theatre. Students will study the history of Theatre such from the ancient Greeks and Romans to contemporary theatre as well as theatre from every corner of the world. Works from playwrights such as: Sophocles, Shakespeare, Moliere, Beckett, O’Neill & Williams, will be surveyed. Selected works will be considered from the context of their relationship to historical and artistic values. Students will consider aspects of performance in Theatre and gain an understanding of the responsibilities and expectations involved in the field.

Technological Literacy

Technological literacy and/or information literacy is one expectation of this course. Students will be encouraged to use such technology as the internet and contribute points of information using PowerPoint during scheduled class discussions.

Course Texts and/or Other Study Materials

Optional: Wainscott, Ronald & Fletcher, Kathy. Theatre: Collaborative Acts. Allyn and Bacon. 2010 ISBN-10: 0-205-62569-X7

Recommended: Euripides. Rudall, Nicholas (translation). Medea. Ivan R. Dee. 2000 ISBN: 1-56663-321-4

Shakespeare, William. A Midsummer Nights Dream (No Fear Shakespeare Series). Spark Publishing. 2003 ISBN: 1-586-638-483

Williams, Tennessee. A Streetcar Named Desire. Signet. 2003 ISBN: 0-451-16778-3

Miller, Arthur. All My Sons. Dramatists Play Service, Inc. 1974 ISBN: 0-8222-0016-3

Grading Policy

The final grade in this course will be determined by a student's overall mastery of the subject matter as evidenced on exams, quizzes, oral presentations, homework assignments, consistent attendance and quality class participation. There will be one mid-term exam, one final exam, 2 final projects, and weekly assignments.

Attendance, preparation and active participation	5%
Midterm & Final Examinations	30%
Written – 3 Minute Play	10%
2 Written Assignments	20%
Crew Hours	10%
Final Project (the journey of a play)	25%

Criteria for Evaluation:

Attendance, preparation and active participation:

- consistent attendance
- evidence of studying text and assignments by contributing to class discussions
- completed assignments
- overall demonstration of comprehension of the course material.

3 Minute Play:

Students will write their own play which should have at least two characters. The action should take place in the dialogue with only a few stage directions to describe the setting and any emotional moments you may want to highlight. The plot should grow to a climactic moment and then be resolved in the denouement - Don't end with a cliffhanger, wrap it up!

2 Written Assignments:

Students will attend two Bergenstages productions during the semester which will be the subject matter for which they are to write their papers. The first will be explaining how Aristotle's Six Elements of a play are incorporated/presented in the production. The second will be a critique of the play; students will act as a columnist from the newspaper and write their 'review' of the play.

Crew Hours:

Each student is required to contribute 10 hours towards set construction, painting, lighting, costume, publicity, etc., for the Bergenstages productions during the semester. A work report must be handed in by the end of the term with signatures verifying work done.

Final Project:

Students will track the journey of a play as it goes from playwright to the director then to producers, actors, designers, etc. in a notebook. This approach will lend a more intimate experience into the process of 'creating theatre' and the total collaborative process. The student will be required to maintain a journal of this process and its results will be evaluated at the end of the term. Items to be included are Finding a Theatre, the Playwright's Biography, Character Descriptions, Finding a Dreamcast, Set Design, Costume Design, Poster Design, etc.

**90-100 = A 86-89 = B+ 80-85 = B 76-79 = C+ 70 - 75 = C 65-69 = D
E =Unofficial Withdrawal W =Official Withdrawal INC=Incomplete 0-64 = F**

Any work turned in late from the original due date shall be deducted by one letter grade. Two letter grades shall be deducted after the second week from the due date, and three letter grades after the third week from the original due date. There are no make-up examinations unless approved in advance by the instructor.

BCC Attendance Policy

All students are expected to attend punctually every scheduled meeting of each course in which they are registered. Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline. Attendance will be kept by the instructor for administrative and counseling purposes.

Students will be evaluated on attendance and participation in class using the following criteria: consistent attendance; evidence of studying text and assignments; completed daily assignments; quality classroom responses.

Bergen Community College Academic Policies:

Bergen Community College is committed to academic integrity – the honest, fair and continuing pursuit of knowledge, free from fraud or deception. Please review the college catalogue or student handbook for further information on this topic.

Bergen Community College has adopted an internal grievance procedure to provide for prompt and equitable resolution of complaints alleging any action prohibited by federal regulation implementing Section 504 of the Rehabilitation Act of 1973, as amended, and the Americans with Disabilities Act of 1990. (ADA).

Please review the college catalogue for further information on this topic.

Bergen Community College is committed to providing its students and employees with an academic and work environment free from sexual harassment or discrimination. Please review the policy prohibiting sexual harassment in the college catalog.

Please review the statement on acceptable use of BCC technology in the college catalog.

Faculty hold 3 office hours per week, and as requested by students, by appointment. Students are encouraged to seek out their faculty member for academic needs.

Student and Faculty Support Services

All students are encouraged to visit and use the BCC Library. There are particularly excellent electronic references in the area of music available to our students.

Students are encouraged to use the student support services of the college. These services include: the Writing Center, the music-computer Lab, the Tutorial Center, and the Office of Specialized Services.

The Distance Learning Office – for any problems you may have accessing your online courses	Room C-334	201-612-5581 psimms@bergen.edu
Smarthinking Tutorial Service	On Line at:	www.bergen.edu/library/learning/tutor/smart/index.asp
The Tutoring Center	Room L-125	201-447-7908
The Writing Center	Room L-125	201-447-7908
The Online Writing Lab (OWL)	On Line at:	www.bergen.edu/owl
The Office of Specialized Services (for Students with Disabilities)	Room S-131	201-612-5270
The Sidney Silverman Library – Reference Desk	Room L-226	201-447-7436

Course Outline:

Note to Students: This Course Outline and Calendar is tentative and subject to change, depending upon the progress of the class

Introduction to the Theatre Course Outline:

Week	Topic/Activity	Learning Objectives	Assignments/Events
1	Course Introduction ■ Cultural Collaboration: Theatre in Society ■ Social Functions of Theatre ■ Theatre and Cultural Exploration ■ Theatre Censorship	1,2,5	Read Act One, Ch.1 Text Read Part 1, One Act Plays.
2	Collaboration of Actor, Audience & Space ■ The Audience: Empathy & Aesthetic Distance ■ The Nature of Acting ■ Space: Proscenium to Experimental	1,2,4,5	Read Act One, Ch. 2 in text Backstage Tour of theatre

3	<p>The Playwright: Understanding & Interpreting the Play.</p> <ul style="list-style-type: none"> ■ Aristotle's 6 Elements: ■ Play structure ■ Dramatic genre: Tragedy, comedy, tragicomedy, melodrama, etc. 	1,2,3,4,5	<p>Read Act One, Ch. 4 & 5 & Act Two, Ch. 8 in text</p> <p>Read "The Zoo Story"</p>
4	<p>Foundations: Classical Theatrical Forms</p> <ul style="list-style-type: none"> ■ Classical Greece & Rome ■ Classical India, China & Japan ■ Medieval Europe: Liturgical & Morality Plays 	1,2,3,4,5	Read Act Three, Ch.11 in text
5	<p>Discovering a Classic</p> <ul style="list-style-type: none"> ■ Explore the Greek Tragedy ■ Apply Aristotle's Six Elements 	1,2,3,4,5,6	Read "Medea"
6	<ul style="list-style-type: none"> ■ Midterm (Ch. 1,2, 4, 5 & 11 and one Act Plays and "Medea") 	1,2,3,4,5,6	
7	<p>Reinterpretations: Europe Rediscovered the Western Classics</p> <ul style="list-style-type: none"> ■ The Italian Renaissance – Neoclassicism & Commedia Dell'arte ■ Elizabethan England ■ The Spanish Golden Age ■ 17th Century France – Moliere ■ Restoration England 	1,2,3,4,5	Read Act Three, Ch.12 in text
8	<p>Revolutions: Romanticism to Postmodern Experiment</p> <ul style="list-style-type: none"> ■ 19th Century Melodrama ■ Realism vs. Naturalism ■ The Avante-Garde Movement 	1,2,3,4,5	Read Act Three, Ch.13 in text
9	<p>Discovering a contemporary classic</p> <ul style="list-style-type: none"> ■ Importance of environment to character behavior ■ Realism becomes the forum for current, volatile social issues 	2,3,4,6	Read "All My Sons"
10	<p>The Director: Vision and Leadership</p> <ul style="list-style-type: none"> ■ Actor-Playwrights and Company Leaders ■ Medieval Playmasters & Actor- 	1,2,3,4,5	Read Act Two, Ch. 6 in text.

	<p>Managers</p> <ul style="list-style-type: none"> ■ Interpretation, Concept and Collaboration ■ The Rehearsal Process 		
11	<p>The Actor: From Mask to Contemporary Performance</p> <ul style="list-style-type: none"> ■ The Actor's Face ■ The Actress Enters ■ Acting Styles & Methods ■ The Actor's Work 	1,2,3,4,5	Read Act Two, Ch. 7 in text.
12	<p>The Designer: Materializing Conception & the World of the Play</p> <ul style="list-style-type: none"> ■ The Set Designers/Scenic Artists Work ■ The Lighting Designers Work ■ The Costume Designers Work ■ The Sound Designers Work 	1,2,3,4,5	Read Act Two, Ch.9 in text.
13	<p>The Producer: Coordination, Promotion, Economics</p> <ul style="list-style-type: none"> ■ Producing for Commercial Theatre – Broadway, Off Broadway, Off Off Broadway ■ Producing in Amature ■ Unions, Funding 	1,2,3,4,5	Read Act Two, Ch.10 in text.
14	<p>The History of Musical Theatre: From Operetta to Lion King</p>	1,2,3,4,5,6	DVD, VCR & Youtube clips.
15	<ul style="list-style-type: none"> ■ Review ■ Final Exam (Parts 1 – 9 inclusive) 	1,2,3,4,5,6	