

Enjoyment of Theatre TA 207

Summer Semester

Course: Enjoyment of Theatre TA 207

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Course description: This course is an introduction and appreciation of the theatre in general, from its origin to today. The topics to be covered will include: a brief history of theatre, how it came about, how it has developed, brief description of theatrical styles, forms and genres, the parts and people involved from the creation of a play to its performance. Students will read plays and attend various productions as they become available, and participate in improvisation games.

Course objective: Students that complete the required work will have an understanding of the process that brings the written play to life. They will know the different types, styles and genres of theatre. The student will also learn theatre analysis techniques and assimilate it for professional assertiveness.

Class policies: Each student is responsible for:

1. Being in the classroom at the time indicated by your schedule. If you are late you will be discounted points from your FINAL grade:
-1 point for each time you are late.
2. The use of cell phones and/or laptops is restricted for in class research. Otherwise, put it away.
3. Putting the trash in the trash cans. You received a clean classroom the next class deserves the same.
4. If for any reason you have to leave class after you sat during the first hour, please talk to me before class starts and let me know. Otherwise, I will consider it an absence and you will lose your attendance for that day. Remember that according to QLU's attendance policy you only are allowed a maximum of four absences.

Academic integrity: Academic dishonesty is prohibited in the Quality Leadership University. It is a serious offense (worldwide) because it diminishes the quality of scholarship, makes accurate evaluation of student progress impossible, and defrauds those in society who must ultimately depend upon the knowledge and integrity of the institution and its students and faculty. In other words, you ruin yourself first and the academic institution you represent. Academic dishonesty includes, but is not limited to: cheating, falsification, plagiarism, multiple submission, fabrication and complicity in academic dishonesty. Penalizations for engaging in academic dishonesty may include: an F on the assignment, and F on the course, a permanent letter place in the student's records,

suspension, and expulsion. The extent of the penalization will be decided by the professor with due support from the university's academic authorities. For more information regarding integrity, you may access the document, "Student's Rights and Responsibilities" at www.qlu.ac.pa Even though artists sometimes use quotations, images, sounds, etc. from other sources by way of example, it is important to remember that you are entering a conversation with the author of any material you use rather than simply restating what he or she has said. It is unacceptable and is punishable (worldwide) to submit another person's work and claiming it your own. When you cite someone else you must write down name and title of the source you are using to support your statement or thesis.

Students with disabilities: The Quality Leadership University is committed to providing access to programs and services for qualified students with disabilities. If you are a student with a disability and require accommodation to participate in and complete requirements for this class, contact the Academic Dean of QLU, Mariana León, for verification of eligibility and determination of specific accommodations. Please speak to me about any concerns you may have. You may also access the complete Disability Policy at www.qlu.ac.pa.

Late work: All work is due on the assigned date unless arrangements have been made with the instructor. Students are responsible for contacting the instructor to make up missed assignments or obtain materials covered during excused absences. If you have questions, see your professor.

Attendance: Attendance in class is mandatory, however, the university's policy allow two (2) total absences. Use them wisely. This means on the fifth (3rd) absence for class you will receive a failing grade for the course. In addition, each student must be present on Presentation day. Tardiness is unacceptable.

Grade Scale for QLU

Grade	Grade	Point per Unit
A+	4.0	97-100
A	4.0	94-96
A-	3.7	90-93
B+	3.3	86-89
B	3.0	83-85
B-	2.7	80-82
C+	2.3	76-79
C	2.0	73-75
C-	1.7	70-72
D+	1.2	66-69
D	1.0	63-65
D-	0.7	60-62
F	0.0	59 and lower

EF: Earned failure—student completed the course but did not pass.

UF: Unearned failure—student stopped attending.

NP: Never participated—the student never attended the class.

Grade distribution:

Attendance and class in participation	25% of the final grade
Papers and reviews (of plays and readings)	25% of the final grade
In class research and lecture	25% of the final grade
Final project	25% of the final grade

The syllabus is a tool for the overall program but it is flexible. I will let you know in advance of any changes.

CLASS CALENDER

What is inside the [...] is only for the professor's reference

Class I

Intro to syllabus

Intro to Theatre – The Nature of Theatre

[Chapter 1]

Audiences and Critiques

[Chapter 1]

Intro to theatre improv (rules and GOTE) – Conflict

The Playwright

[Chapter 7]

Dramatic Structure

[Chapter 2]

Class II

Theatrical Genres

[Chapter 8]

Theatre improv games – Conflict

Stage performers, the Director and the Producer

[Chapters 2 & 3]

The Greeks and the Romans

[Chapters 3 & 4]

Improv games – Conflict

Class III

The Middle Ages

[Chapter 4]

Carnivals – popular theatricality

Improv games – Solo improvisations

Design: Scenery, costume, lighting and sound

[Chapters 5 & 6]

Improv games – Solo improvisations

Homework No. 1 attend a play and write a review. I will let you know which to attend.

Class IV

The Renaissance: Commedia dell'arte, the Golden Age, Shakespeare and the University

Wits, Neoclassicism

[Chapter 12]

Improv games – Solo improvisation

Homework 2: Choose any of the authors of the Renaissance and read one of his plays and write a critique for next week.

Class V

Romanticism

[Chapters 13 & 10]

Improv games – Contrast and dialogue lines

Prepare final project: Romeo and Juliet, Commedia dell'arte

Turn in Homework 1

Class VI

Realism

[Chapters 11 & 14]

Improv games – Contrasts and dialogue lines

Prepare final project: Romeo and Juliet, Commedia dell'arte

Turn in Homework 2

Class VII

The Modern Theatre

[Chapters 15 & 13]

Improv games – Contrasts and dialogue lines

Prepare final project: Romeo and Juliet, Commedia dell'arte

Homework 3: Choose any playwright of the Modern Theatre and read one of his plays, and write a critique.

Class VIII

Contemporary Trends

[Chapter 16]

Turn in Homework 3

Prepare final project – Romeo and Juliet, Commedia dell'arte

Class IX & X

Presentation of Final Project – Improvising scenes in Romeo and Juliet, and Commedia dell'arte

Essay on How do you think theatre has affected your life and how you can apply its practicality.

***This schedule is subject to changes depending on how fast we cover the content of the day.**

THINGS TO WRITE IN A PLAY REVIEW: It is not about answering the questions one by one, but to use the questions to help you elaborate on your idea and write it down as a narrative.

1. ACTING

Were the actors believable? Why?

Which characters did you find well developed?

Were the actor-character listening and reacting to each other?

Which character or characters did you like best? Why?

Which did you dislike? Why?

2. DIRECTING

Was the directing well done?

Did the play flow, drag, move swiftly? Why?

Were the stage movements clean or confusing? Why?

How did you feel the rhythm of the play?

Did the director get his conception of the play across?

3. SCENERY

Was the set complimentary to the story?

Was it realistic or symbolic?

Would you think it was functional to the play or did you find it disturbing or distracting you from the play? Why?

4. COSTUMES

Did the costume look right for the occasion within the given circumstances of the play?

Could you tell some of the character's personality through his/her costume?

Did you find it disturbing, distracting, elaborate, helpful, in accordance with the character's personality?

Was the actor comfortable in it or distracted by it?

5. LIGHTING AND SOUND

Was the lighting too bright, too dark, did it evoke the atmosphere, or disagreed with it?

How was the sound, sound effects, too loud, too low, did it evoke the atmosphere, helpful, distracting, etc.?

6. TEXT

Was the play entertaining?

Was it thought provoking?

Did the play get its message across?

Was it funny, sad, thrilling, enticing, etc.?

Were the characters interesting, funny, lousy, etc.?

THINGS TO TALK ABOUT IN A PLAY CRITIQUE: It is not about answering the questions one by one, but to use the questions to help you elaborate on your idea and write it down as a narrative.

Write a 3 to 5 page paper on each play that is assigned for reading.

1. Name of the play and author's brief biography (not more than $\frac{3}{4}$ of a page).
2. Briefly talk about the plot (i.e. how the action evolves from beginning to end.)

Was the plot complicated or simple?

What is established at the beginning of the play?

Which would be the inciting incident (i.e. the incident that starts the play)?

What are the complications?

Which is or are the turning points?

Which is the climax?

Was the resolution or denouement extensive or short?

Does it tie up the strands of action?

Does it answer questions that were raised earlier?

3. Briefly talk about the main characters, usually there is one protagonist, and one or two antagonists; and also the supporting character for the protagonist. Describe them with adjectives (tormented, happy, arrogant, humble, etc.)

Did they achieve their goals and expectations?

Did you think they changed for better or for worse?

Did they grow in some way or diminish?

How or why do you think they change?

4. What kind of atmosphere did you perceive?

Did you perceive rhythm in the actions and the characters?

Did the play disturb or motivate you in some way?

Did it or did it not arise your interest? Why?

Did you like or dislike the play? Why?

Do you think the author has a point of view in the play or is he just showing us a picture?

Do you think the title of the play agrees with what you read?

List of playwrights from the Renaissance: Search English PDF Free Online

Spain, the Golden Age:

Lope de Vega: The Sheep Well/Fuenteovejuna English PDF

Pedro Calderón de la Barca: Life is a Dream English PDF

Autos sacramentales/Morality Plays English PDF

Italy: Commedia Dell'Arte

Commedia Dell'Arte – Improvisation Theatre and Stock Characters

Opera

Dramatic Rules or Neoclassical Ideals

France:

Neoclassicism, adopted from Italy

Pierre Corneille: The Cid English PDF

Moliere (Jean Baptist Poquelin)

Tartuffe English PDF

The Miser English PDF

The Imaginary Invalid English PDF

The School for Husbands English PDF

The Middle Class Gentleman English PDF

Jean Racine: Phaedra English PDF

List of playwrights from the Modern Theatre and Realism: Search English PDF Free Online or Free Online books

Alfred Jarry: King Ubu

Anton Chekhov: The Sea Gull; The Three Sisters; The Cherry Orchard

Arthur Miller: The Death of a Salesman

August Strindberg: Miss Julie

Bertolt Brecht: The Three Penny Opera; Mother Courage

Eugene Ionesco: The Bald Soprano

Eugene O'Neill: Desire Under the Elms; Mourning Becomes Electra

Federico García Lorca: Blood Wedding, The House of Bernarda Alba

Henrik Ibsen: Doll House; Hedda Gabler; The Wild Duck

Jean Genet: The Maids

John Millington Synge: Riders to the Sea; The Playboy of the Western World

Tennessee Williams: A Streetcar Named Desire; The Glass Menagerie