Course Description

What is our collective history? What are our myths? What can we learn about who we are through looking at the stories we’ve told in the theatre in the last 2000 years? In this class we will be reading plays, examining theatre performances, and production methodologies. We will also be looking at the role of the audience and it’s unique responsibility in the world of live theatre.

The course utilizes a combination of Power Point Presentations, Discussion Boards, analyzing written text, attending live performances, and Student Projects. You will be required to see two productions during the semester and write a response for these productions. Production dates are included in the class schedule.

IMPORTANT NOTE: Students need to be aware that some of the material discussed and images shown may be controversial and/or make them uncomfortable. It is completely valid to try to understand why this is so, however, our primary goal in this class is to understand the material and images from within their cultural and artistic context.

IMPORTANT NOTE TWO: Students need to be aware that they will be required to attend two live theatre performances, which can range in price on average from free-$60 or over $100 if you attend a musical in Spokane or another metropolitan area. This is a requirement for the class and there is no alternative assignment.

Required Text

Information about these required texts and links to texts can be found in “Course Documents” on the THEA 101-60 blackboard site.

The Essential Theatre Enhanced 10th Edition; Oscar G. Brockett. (For more detailed information on the class text look in Blackboard>Course Documents.)

Macbeth by William Shakespeare, available online at Project Gutenberg
  <http://www.gutenberg.org/ebooks/1129>

The Enemy of the People by Henrik Ibsen, available online at Project Gutenberg
  <http://www.gutenberg.org/ebooks/2446>

Iphigenia 2.0 by Charles Mee adapted from Euripides’s play, available online at
  <http://www.charlesmee.org/iphigenia.shtml>
Course Schedule

• This course is conducted fully online
• This is a 16-week course
• This course begins on 8/20/18 and ends on 12/13/18
• This course requires frequent participation; sometimes 5 of 7 days
• Weekly content will open Saturdays at 12:00 AM and close 7 days later on Friday at 11:59 PM.

Course Objective

Upon completion of this course, participants will demonstrate knowledge and practical understanding of Theatre Appreciation. Students will be able to:

• Be familiar with and have an understanding of the term ―art.
• Be familiar with a broad definition of theatre.
• Analyze the important periods of theatrical development throughout history.
• Be familiar with specific elements of Theatre.
  o Play Structure.
  o Technical theatre
  o Ancient Theatre
  o Middle Ages
  o Shakespearean era
  o Romantic period
  o Modern theatre
  o Musical Theatre

Course Objectives and Outcomes

Students completing this course are expected to acquire the ability and skills to:
A. Distinguish and apply appropriate terminology specific to the discipline of theatre.
B. Recognize and describe the different elements and professional roles involved in a theatrical production.
C. Interpret multi-cultural perspectives, influences of ideas and individuals, and major productions throughout history that have led to the development of the theatre.
D. Develop critical perspectives about the role theatre plays in the world and reflect on the application of theatrical skills in nontheatrical settings.

Expanded Description of Student Outcomes

Students completing this course are expected to acquire the ability and skills to:
A. Distinguish and apply terminologies, methodologies, processes, epistemologies, and traditions specific to the discipline.
   1. Demonstrate an understanding of the principles of theatre.
   2. Demonstrate an understanding of the materials, methods, and technologies used to produce theatre.
3. Demonstrate the ability to analyze theatrical elements in a theatrical production.

B. Perceive and understand formal, conceptual, and technical elements specific to the discipline.
   1. Identify and describe the roles and responsibilities of: actors, directors, producers, costume designers, lighting designers, sound designers, and playwrights who work in theatre.
   2. Describe the collaborative nature of the theatre and how the theatrical elements are used in concert to create a production.

C. Analyze, evaluate, and interpret texts, objects, events, or ideas in their cultural, intellectual or historical contexts.
   1. Demonstrate an understanding of the contextual basis of the ideas and individuals in the eras covered in this course.
   2. Demonstrate an understanding of the contextual basis of the influences on our own material culture.

D. Demonstrate self-reflection, intellectual elasticity, widened perspective and respect for diverse viewpoints.
   1. Analyze theatrical works in terms of their specific content and changing context and apply them to an understanding of the artist, culture, or time period.
   2. Relate theatrical skills to public speaking, job interviews, collaborative work, interpretive design, textual analysis, project management, etc.

E. Interpret artistic and/or humanistic works through the creation of art or performance.

**Time and Pace Expectations**

This class is not a self-study or online correspondence course. You may access Blackboard at any time. But, this course has deadlines. Regular weekly participation is mandatory. Participants must complete assignments, tests, quizzes, and all other requirements by the posted deadlines. Failure to submit assignments on time may result in not passing the course. With this in mind, you must have daily access to Blackboard. You will not be permitted to turn in work after deadlines. If you encounter a technical problem, please contact LCSC technical support and your instructor immediately. Links to technical support are under the Student Resources button.

Online instruction requires a philosophical shift for the student and instructor. This course requires you to be more **active** in your learning process. In other words, you cannot be a **passive** learner who waits for information. Instead you must be pro-active in watching, reading, studying, writing, questioning, discussing, and understanding the material of this course. I will be your **guide** to knowledge, not your provider.

This course is **not** easier or less time-consuming than an on-campus equivalent. It is recommended that you set aside 3-4 hours per week for each credit hour. This course is the equivalent of 3 credit hours. Therefore, in this course you should expect to spend 9 - 12 hours each week in preparation and completion of course assignments. This equates to around 1.5 hours every day.
All assignments except the discussion boards will be available from the beginning of the term and can all be completed ahead of time. Assignments will be removed from Blackboard after the due date has passed and will not be accessible.

## Course Assessment

### Grading Policy:

**90-100% - A** Rich imaginative content, personal investment, well informed and executed, exciting, a step beyond what’s required.

**80-89% - B** More than competent, interesting and organized, delivered fluently and conversationally, well researched.

**70-80% - C** Generally competent, meets requirements, but lacks personal creativity and excitement.

**60-70% - D** Rudimentary, awkward and unclear, insufficient research and preparation

### Point Distribution:

| A = 100-90% (1000-900 points) | 6 Discussion Boards | 20 points each (120) |
| B = 89-80% (899-800 points) | 2 Performance Papers | 100 points each (200) |
| C = 79-70% (799-700 points) | 1 Creative interp. proj. | 120 Points (120) |
| D = 69-60% (699-600 points) | 3 Play Tests | 70 points each (210) |
| F = Below 60% (less than 599) | 7 Weekly quizzes | 50 points (350) |
| Total | 1,000 total points | |

Quizzes will cover the assigned chapters using multiple-choice, true or false, and essays.

All other written material will be graded on a student’s ability to engage with the material, through thoughtful questions, analysis and application of ideas and theories.

### Play Tests

There will be a test covering Macbeth (due 9/28), An Enemy of the People (10/26), and Iphigenia 2.0 (11/09). These tests will be worth 50 points and some have extra credit available and will consist of short essay answers concerning basic comprehension of the three plays. Be aware that the ALL TESTS ARE AVAILABLE FROM THE BEGINNING OF THE TERM BUT WILL NOT BE AVAILABLE AFTER THE DUE DATE. These tests are NOT to be taken in cooperation with your classmates, but you may use the play itself to answer the questions. Play tests can only be taken once. Bb>Assignments>Week 6, 10, 12>Quizzes. Or, Bb>Quizzes and Exams>Week 6, 10, or 12.

### Quizzes

There will be quizzes every other week. Quizzes and Exams can be accessed in Bb> Quizzes and Exams>Quiz Week (current week), or Bb>Assignments>Week (current week)>Quiz. Quizzes are to be taken individually; any indication that students have collaborated on a test will result in a null score and referral to the student conduct office. All quizzes are available on Blackboard from the beginning of the term but will be removed from Bb the Friday they are due at 11:59 PM. Each week’s quiz will be based on the assigned chapters due that week and the Power Point lecture. Feedback on multiple choice and true/false section of the tests will be given immediately after the test is completed. Quizzes are open book and can be taken twice.

### Discussion Board Participation:

All Posts must be made before Friday at 11:59 PM.
Every other week a new discussion board prompt will be posted on Blackboard. You will be given participation points for making an original post and adding to the conversation with at least two replies to your classmates. This is a chance to have discussions with your classmates about the material covered in the class, so be sure to not only read that week’s prompt but to also read the responses of your classmates. To receive full participation points you must post your own Original Response to the discussion board prompt and also respond to TWO of your classmates’ responses. A rubric for the Discussion Board grading and net etiquette is available at Blackboard>Course Documents>Online Discussion Board Rubric and Online Etiquette Expectations. Your responses to the discussion board must show that you are utilizing the information covered in class up to that point and that you are having an open and critical discussion, allowing yourself to be challenged as well as challenging others. Opinions alone are not sufficient. Your response must be supported with information and rational discourse, analysis, and even re-examination in light of what others in the class are posting. As the instructor for the course, I will also be involved in the conversation on DB. I will be reading all of the student posts and responses and adding to the conversation. All of my comments are intended to be constructive and instructive. My posts will serve to ask different questions as well as help lead the conversation in useful directions. You can, of course, respond to my posts or challenge my posts with different opinions. DB is a great place to ask questions. (For more detail on discussion board grading, refer to the rubric in —course documents on Blackboard).

Attendance to 2 live theatrical performances:
The first of the performance papers must be turned in before 10/05 at 11:59 PM. The second paper, on The Force of Habit presented by the LCSC theatre department, must be submitted before 11/30 at 11:59 PM. A ticket stub and playbill must be scanned (or photographed) and submitted at the same time as the paper. This Assignment must be submitted through Bb > Live Performance Papers 1 and 2. During this course students will need to attend two live theatrical performances, including plays, musicals and improve shows (High School Plays, Ballet and Opera are not acceptable, if you have questions ask). There are, on any given weekend in the LC Valley, and surrounding area, multiple live theatrical performances. Students must attend two over the course of the term and write a critical response of the performance (2 page minimum): what did you see, what did you hear, what did you feel? This should not be merely a synopsis of the play. Tell me about the acting, about all of the design aspects and how all of the elements of theatre came together to make a more complete experience. This is an opportunity to take what you’ve learned in class and show me that you can understand theatre as a collaborative and dynamic art. Be keenly aware that you will need to plan ahead to see a performance, tickets can be sold out, shows can be cancelled, but these situations do not excuse this assignment. For more specific expectations on writing assignments, see the Writing a Theatrical Review located in Documents or attached to the “Submit Live Performance Paper” button. To find local theatre performances go to Bb>Local Theatres, or search on the Internet, Inland Paper or other News Paper.

Final Assignment: Creative Interpretation Project
Imagine that you are the Marketing Director, Set Designer, or Adapting Playwright of a production of William Shakespeare’s play, Macbeth; Henrik Ibsen’s An Enemy of the People; or, Charles Mee’s Iphigenia 2.0. For this assignment you will participate in the creative process for conceptualizing the marketing of, the designing the set for a theatrical production, or adapting a new scene for one of these plays. Your creative efforts will focus upon helping the potential audience understand the play’s theme or main idea. The plays you can choose from are, Macbeth, An Enemy of the People, and Iphigenia 2.0 (you only need to use one play for this assignment). This assignment will be submitted on Blackboard on 12/13 by 11:59 PM. You will also need to post your project on Blackboard for your classmates to see. If you have questions as to the appropriateness of your project please ask for clarification. A full detailed description of
this assignment can be found under Submit Signature Assignment Creative Interpretation Project on Blackboard.