The Art of the Theatre explores the origins, elements, and ideas concerning theatre as it affects us today. This is accomplished through reading of the text, an exploration into the creative processes associated with the productions of live plays, and an examination of the theatre through the imagination of both the theatre artist and the audience. The student is expected to view at least one live production to use for the final essay. The instructions for the essay paper are at the end of this syllabus.

**Student Learning Objectives:**

1. **Critical Thinking and Social Responsibility:** The student will learn an overview of the history of the Theatre and understand the historical, cultural, and social issues such as social responsibilities and morality that inform and shape Theatre as an art form. The student will demonstrate this understanding through an essay on the social responsibility or moral lesson that the live play they view conveys.

2. **Teamwork and Communication:** The student will learn the contributions and collaboration (teamwork) of the playwright, the actor, the designers, management and the audience into the creative process of the Theatre and how Theatre communicates its message to the audience. The student will demonstrate this understanding of teamwork and the communication process through a written report on the live play they view and the design choices that the collaboration of designers use to convey the message of the play.

3. **Critical Thinking and Communication:** Having learned an overview of the history of the Theatre and its connections with history, culture, and social responsibility, and the contributions and collaborations (teamwork) of Theatre artists and management, the student will be able to critically evaluate Theatre and develop an informed, aesthetic response to Theatre.
as an art form. The student will demonstrate this development of an aesthetic response through the critical play analysis and written report on a live play they view.

The text we are using is a digital OR DVD text. The DVD or digital text is only available online. The book is THE ART OF THE THEATRE There is also a free Print Edition and Password Protected Website where you may access the and purchaser the DVD online at www.ndbco.com. DO NOT TAKE THE QUIZZES THAT ARE AT THIS SITE. YOUR CHAPTER QUIZZES ARE UNDER ASSESSMENT ON THE BLACKBOARD SITE. If you have problems, you may call 619-647-9906 for assistance with the text or downloads. For information or assistance regarding the Blackboard 9.1 platform, you should refer all questions to TAMUCC Island Online website or by calling 361-825-2825 during school hours.

GENERAL ORIENTATION GUIDE

NATIONAL SOCIAL SCIENCE PRESS
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619-647-9906

All Text Packages Contain: Digital Text on CD, Free Printable and Free Printed Student Text, and Password Protected Website.

1. The Student Process:
   A. Students purchase the digital text on DVD at the website provided.
   B. Within the cover of the DVD is a serial number. They then go to the NSS Press website at http://www.nsspress.com and with that serial number they use the automated system to set up their own login and password to enter the text site online. It is important that students pick their instructor when they register the DVD. DO NOT USE THE QUIZZES ASSOCIATED WITH THE WEBSITE. YOUR CHAPTER QUIZZES ARE ON THE BLACKBOARD SITE UNDER ASSESSMENT.
   C. At the text site online find the continually updated text with updated videos and links and also find supplementary materials such as power point presentations. It is very important that students register the DVD because the text online is continually updated and current, especially with the newest videos.
   D. There is a search engine that takes the place of a printed index at the text website that is very useful for students. They can search for any items within the text with this search engine.
   E. Within the password protected website is a printable text in PDF format which students find very useful. More and more students and
faculty are moving away from a printed text, but students can follow
the directions on the inside cover of the DVD and can order
the free printed text, if they wish.

F. If students are using a Mac computer they need to read the Mac
instructions carefully at the home page of the NSS Press website.
G. The interactive texts play best by using Internet Explorer, Google
Chrome, Safari as the browsers rather than Firefox or other browsers.

For your final project, you are responsible to seek out and to
view one live play of your choice during the course of the
semester. The instructions for this essay paper are at the end of the syllabus.
You must select this play by researching existing Theatres in your area and viewing
one live play or musical for this assignment. EMAIL YOUR FINAL PAPER TO ME
AT don.luna@tamucc.edu. DO NOT SEND IT TO ME VIA BLACKBOARD!!!!

Corpus Christi community theatres are the Harbor Playhouse,
361-882-7469 located at 1 Bayfront Park downtown and the Aurora Arts
Theatre, 361-851-9700, at 5635 Everhart Road. If you choose them, you should
call both Theatres early in the semester and commit to a day and time. Do not wait
until the last minute to see your show. Theatres often sell out. This assignment will
function as your final paper for the class. You will need to email the
paper to me for grading. My email address is
don.luna@tamucc.edu. Do NOT send the final paper via
blackboard. EMAIL it to me at don.luna@tamucc.edu

Grading:
1 critical analysis paper on a live play. This paper will explore the role of
collaboration and teamwork and how Theatre (a live play) communicates its
message to the public. This paper (instructions are at the end of the syllabus) will
serve as a final exam paper.
Final paper: Critical analysis of a live play 400 points possible
12 chapter exams 50 points each 600 points possible

Total points possible 1000 points
Grading Scale:
A  900- 1000 points
B  800- 899 points
C  700- 799 points
D  600- 699 points
F  Below 600 points

Academic Integrity:
Students are expected to do their own work. To claim another’s work as your own constitutes plagiarism. Plagiarism in any form will result in a “0” for the assignment. Subsequent violations will result in an “F” for the course and a referral to the Dean of Students for University disciplinary actions.

EQUITY STATEMENT: All persons, regardless of gender, age, class, race, religion, physical disability, sexual orientation, etc., shall have equal opportunity without harassment in this Theatre course. Any problems with or questions about harassment can be discussed confidentially with your instructor or with the department chair.

Academic Advising:
The College of Arts and Humanities requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

Equal Access for Disabilities:
The American with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Disability Services Office at (361) 825-5816 or visit the office in Driftwood 101.

*** Grade Appeal Process. As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules
Course Outline for THEA 1310 Art of the Theatre online course

As this is an online course, you may proceed at your own rate. Be aware though that all Chapter Quizzes are due prior to December 3. You will not be able to take the quizzes after that time. All quizzes are 10 multiple choice questions and are timed to 30 minutes so be sure to have your notes with you and make sure that you can complete the quiz in one session. You can retake the quiz only one time should you choose to retake the quiz. The quiz will time out if you attempt to leave it. Do not attempt to take the quizzes while trying to read through the text. You will not have enough time and you may be timed out prior to finishing the quiz.

Each chapter is introduced by the authors. There are also valuable links at the end of each chapter for additional information not specifically covered in the chapters and/or there may be links to information that enhance your understanding of this exciting Art form.

Part One: Discussing Plays: Terms and Theories

Chapter One: THE THEATRICAL EXPERIENCE

Included in the chapter are:
The Pleasures of Theatregoing
Illusion vs. Convention
Representationalism and Presentationalism
Chapter Two: PLOT

Included in the chapter are:
Plot as a Process of Perception
Climactic and Episodic Plots
Basic Elements of Plot
Creating a Believable Fictional World
Revealing the Plot over Time

Chapter Three: CHARACTER

Included in the chapter are:
Character Traits
Character Types
Dimensions of Character
Characters in Greek Drama
Characters in Renaissance Drama
Characters in Modern Drama

Part Two: Types of Drama

Chapter Four: TRAGEDY

Included in the chapter are:
The Origins of Tragedy
Defining Tragedy
The Tragic Hero
Tragic Vision
Shakespearean Tragedy
French Tragedy
Tragedy in Non-Western Cultures
Modern Tragedy

Chapter Five: SERIOUS DRAMA

Included in the chapter are:
Melodrama
Realism
Revolt against Realism
Tragicomedy
Chapter Six: COMEDY

Included in the chapter are:
Types of Comedy
Techniques of Comedy
Comic Roles
Comedy through the Ages

Chapter Seven: MUSICAL THEATRE

Included in the chapter are:
Plays with Music and Lyrics
Character Songs-I AM
Character Songs-I WANT
Songs that Tell Stories
Musical Metaphors
Cameo Songs

Part Three: Producing Theatre

Chapter Eight: ACTING

Included in the chapter are:
Acting in Theatre History
Stanislavski and Modern Acting Theory

Chapter Nine: DIRECTING

Included in the chapter are:
Organizing rehearsals
Rehearsal Strategies
Staging the Play
The Director as Interpreter
Visionary Directors

Chapter Ten: DESIGNING

Included in the chapter are:
Dramatic Dimension
Aesthetic Dimension
Theatrical Dimension
Focus on Adolphe Appia
Part Four: Social Movements and Theatre

Chapter Eleven: THEATRE AND SOCIETY

Included in the chapter are:
Satire in Greek comedy
The Federal Theatre and Living Newspapers
San Francisco Mime Troupe
Luis Valdez and El Teatro Campesino
Bread and Puppet Theatre
Free Southern Theatre
Dario Fo: The People’s Jester
Augusto Boal: Theatre of the Oppressed

Part Five: Selected World Theatre

Chapter 12: Theatre Around the World

Included in the chapter are:
Japanese Theatre
  Noh Theatre
  Kabuki Throughout History
  Kabuki as an Art form
  Bunraku
  Modern Japanese Theatre
Chinese Theatre
  Shimpa
  Shingeki
Indian Theatre
  Sanskrit Drama
  Devotional Drama
  Dance Drama
  Colonial Theatre in India
  Post-Colonial Indian Theatre
African Theatre
  Traditional and Popular African Theatre
  African Playwrights

Please email me your final paper at don.luna@tamucc.edu. DO NOT SEND YOUR FINAL PAPER TO ME VIA BLACKBOARD. IT IS UNRELIABLE.

Final Paper on a live play due by July 1st.
Play Review Guidelines

DURING THE PRODUCTION
1. Arrive early with a positive attitude and an open mind.
2. Check out the program and be sure to take it home with you.
3. When the show begins, turn your full attention to the stage; let yourself become immersed in the world of the play. Don’t try to analyze or figure out the play or production yet.
4. **DO NOT TAKE NOTES DURING THE SHOW.**

STRUCTURING YOUR CRITIQUE/REVIEW
Your written review will need to be between two to five typed, double-spaced pages. You MUST support your opinions with specific examples from the performance. Please organize your review using the following guidelines.

**Paragraph 1—The Script.** Comment on the text of the play as a work of literature. Was it of merit to produce? Was it interesting and appropriate for the audience in attendance? What particular theme(s) did the work address? **Do not summarize the plot or re-tell the story of the play.** Your review is for me, and I have also seen it I’m sure!

**Paragraph 2—Design Elements.** Consider the costumes, lighting, set and sound. Did the design of these elements contribute to the overall quality of the production? Did they help you better understand environment, location, theme, subject matter, etc? How could the design elements be improved?

**Paragraph 3—Acting.** Were the characters believable within the world of the play? Were you able to hear and understand lines of dialogue clearly? Did the actors react and respond accordingly to the situations and events of the play? Who was your favorite performer? Why? Which performer could use the most improvement? What could they do to get better? Use specific examples from the performance to support your opinions.

**Paragraph 4—Directing.** Did the director use movement patterns (blocking) that supported the action in each scene? Did all of the different elements of the theatrical event (design, acting, blocking, etc.) contribute the overall effectiveness of the show? Did the performance run smoothly and professionally?

**Paragraph 5—Audience Response.** What was your overall reaction to the play? Was it enjoyable, moving, funny, thought-provoking, and/or engaging? What was the general response from the rest of the audience? Did you overhear anyone comment about the performance as they were leaving? What would have improved your enjoyment of this theatrical event?