ART OF THE THEATRE

THEA 1310.W01 Art of the Theatre Online Course Spring 2020
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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 two live productions presented by the campus Theatre Dept. to use for the two play review essays. The instructions for the essay papers 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 written or digital DVD text. This text or DVD is available in the BARNES AND NOBLE CAMPUS BOOKSTORE. MAKE SURE THAT YOU SELECT THE TEXT FOR ART OF THE THEATRE ONLINE THEA 1310.WO1. THE OTHER TEXTBOOKS ARE FOR FACE TO FACE COURSES!!

If the bookstore is out of the copies, there is also a DVD online at www.ndbco.com.

DO NOT TAKE THE QUIZZES THAT ARE AT THIS SITE listed on the DVD. 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

www.ndbco.com
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.

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For your Play Reviews, you are responsible to view two live plays during the course of the semester. The instructions for this essay papers are at the end of the syllabus. The plays that you are to view this semester are **LET THE RIGHT ONE IN** in the **WARREN Theatre** (October 15-20 with the paper due October 25) and **HAMLET** by William Shakespeare in the Warren Theatre (November 12-17 with the paper due November 22).

**EMAIL YOUR PLAY REVIEW PAPERS TO ME BY THE DEADLINES AT don.luna@tamucc.edu.** **DO NOT SEND IT THEM TO ME VIA BLACKBOARD!!!! EMAIL ONLY!!!**

**Grading:**

2 critical analysis papers on the plays at the University, Warren Theatre. These papers will explore the role of collaboration and teamwork and how Theatre (a live play) communicates its message to the public.

2 Review papers: Critical analysis of a live play 200 pts each  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

DEADLINES FOR ALL WORK THIS SEMESTER:

Jan 21  Chapter quizzes open READ YOUR SYLLABUS!!!!
Jan 31  Chapter 1 quiz deadline
Feb 7   Chapter 2 deadline
Feb 14  Chapter 3 deadline
Feb 21  Chapter 4 deadline
Feb 28  Chapter 5 deadline
Mar 6   Chapter 6 deadline
Mar 13  GENTLEMEN’S GUIDE TO LOVE AND MURDER play review deadline
Mar 27  Chapter 7 deadline
Apr 3   Chapter 8 deadline
Apr 6   LAST DAY TO DROP THIS CLASS WITH A ‘W’
Apr 10  Chapter 9 deadline
Apr 17  Chapter 10 deadline
Apr 24  MARIE ANTOINETTE play review deadline
May 1   Chapter 11 deadline
May 6   Chapter 12 deadline

ALL DEADLINES ARE FIRM. LATE WORK/EXAMS WILL NOT BE ACCEPTED.

Disabilities Accommodations
The Americans 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 call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

**Academic Advising**
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

**Dropping a Class**
I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. *Please consult with your academic advisor, the Financial Aid Office, and me, before you decide to drop this course.* Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation **WILL NOT** automatically result in your being dropped from the class. The last day to withdraw from this class is APRIL 6, 2020.

**Grade Appeals**
As stated in University Procedure 13.02.99.C2.03, *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 Procedure 13.02.99.C2.03, *Student Grade Appeals*. These documents are accessible online at:
For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s office in the college in which the course is taught. For complete details on the process of submitting a formal grade appeal in CLA, please visit the College of Liberal Arts website, http://cla.tamucc.edu/about/student-resources.html.

**Academic Integrity/Plagiarism**

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade for that assignment.

**Classroom/professional behavior**

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

**Statement of Academic Continuity**

In the event of an unforeseen adverse event, such as a major hurricane and classes could not be held on the campus of Texas A&M University–Corpus Christi; this course would continue through the use of Blackboard
and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

Course Outline for THEA 1310 Art of the Theatre online course

As this is an online course, you may work ahead and finish quizzes prior to the deadline date but you will not be able to take the quizzes after the deadlines. All quizzes are multiple choice questions and are timed to 20 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 and also with a video introduction by me. 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 Presentionalism

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 play review ESSAYS at don.luna@tamucc.edu. DO NOT SEND YOUR PLAY REVIEW ESSAYS TO ME VIA BLACKBOARD. IT IS UNRELIABLE.

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 AT LEAST five typed, double-spaced pages. A GOOD RULE IS A PAGE PER ANSWER. 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?