

**Coffeyville Community College**

**#THTR-160**  
**COURSE SYLLABUS**  
**FOR**  
**THEATRE APPRECIATION**

**Mark Frank**  
**Instructor**

**COURSE NUMBER:** THTR-160 **COURSE TITLE:** Theatre Appreciation

**CREDIT HOURS:** 3

**INSTRUCTOR:** Mark Frank

**OFFICE LOCATION:** 170 Arts and Sciences Building

**OFFICE HOURS:** See schedule posted on office door

**OFFICE PHONE:** 620-251-7700 ext. 2145

**PREREQUISITE(S):** None

**REQUIRED TEXT  
AND MATERIALS:**

Cohen, Robert. *Theatre*. 6th edition. McGraw-Hill. New York. 2003.

Frank, Mark. *A Collection of Plays by Mark Frank*. Writer's Club Press. 2002.

**COURSE**

**DESCRIPTION:**

A basic approach to the what, why and how of theatre. An introduction to the history of the theatre as reflected in architecture, design, playwriting and acting of the major periods.

**EXPECTED LEARNER  
OUTCOMES:**

1. Describe what is theatre and what makes it different from other arts.
2. Understand theatre as a **seeing place**.
3. Understand non-traditional theatre spaces.
4. Explain the collaborative effort of the makers of a play.
5. Recognize the perspectives and forms of drama.
6. Understand dramatic structure and associated terminology.
7. Explain theatre language as a special language to organize our perceptions of it.
8. Understand tools for seeing and hearing the script in the mind's eye.
9. Develop criteria for judging a performance's effectiveness.

**LEARNING TASKS  
& ACTIVITIES:**

Week 1: Syllabus, Chapters 1-2, Play Analysis #1  
Week 2: Chapter 2-Greek/Romans  
Week 3: Chapter 3-Renaissance/Medieval/Restoration  
Week 4: Chapter 3-Kabuki/Bunraku/Noh Theatre  
Week 5: Play Analysis #2, Chapter 4  
Week 6: Chapter 6

Week 7:	Play Analysis #3, Chapter 7
Week 8:	Play Analysis #4, Review Chapters 1-7
Week 9:	Midterm Test Chapter 1-7, Play Analysis #5 (Test), Play Paper Due (2 pages)
Week 10:	Chapter 8, Play Analysis #6
Week 11:	Chapter 9
Week 12:	Play Analysis #7
Week 13:	Chapter 10-11
Week 14:	Chapter 12, Play Analysis #8
Week 15:	Chapter 13-14
Week 16:	Play Analysis #9, Review for Final Chapters 8-14
Week 17:	Final Test Chapters 8-14, Play Analysis #10 (Test), Play Paper Due (2 pages), Notebook Due

**ASSESSMENT OF OUTCOMES:**

Grades of A(100-90%), B(89-80%), C(79-70%), D(69-60%), and F(59-0%) are given in this course. Incompletes given at the semester end will only be given if previously agreed upon by the student and instructor with a specific time designated for the completion of the incomplete work. Please note the college's policy on incompletes as stated in the college catalog.

Tests must be taken on the scheduled day. Only if arrangements are made with the instructor prior to the original test date will a student be allowed to take a test late, and then it must be taken before the second class period following the test. There is a penalty of one letter grade for written assignments which are turned in after the calendar day on which it is due.

The objective of written reports:

1. To expose the student to plays in the periods covered in class.
2. To allow the student an opportunity to utilize precepts of dramatic analyzation with actual scripts.

**ATTENDANCE POLICY:**

Students are expected to attend all classes. It is the responsibility of the student to make definite arrangements with the instructor for make-up work BEFORE going on field trips or other college-sponsored events. Class periods, assignments, and tests that are missed without prior arrangements with the instructor may not be made-up unless unusual circumstances prevail and at the instructor's prerogative.

You are awarded 100 points if you do not miss more than 3 class periods unexcused during the semester. Absences are considered excused if the student makes definite arrangements with the instructor for make-up work BEFORE going on field trips or other college sponsored events. A note from your doctor may also be considered an excused absence if you are seriously ill and miss many classes. Calling to let the instructor know you are absent does not constitute an EXCUSED absence. \*REMEMBER YOU ARE ALLOWED 3 ABSENCES DURING THE SEMESTER TO ACHIEVE YOUR 100 POINTS. AFTER YOUR THIRD ABSENCE YOU FORFEIT ALL YOUR ATTENDANCE POINTS! IF YOU MISS MORE THAN FOUR CLASSES YOU WILL DROPPED FROM THE CLASS. (This 100 points is figured into your grade total.)

**\*Being late twice is considered an absence.**

0-3 100 pts. A

4 B

5 C

6 D

7 F

**EXTRA  
CREDIT:**

Students are encouraged to attend live theatre performances other than CCC productions. Extra credit may be earned by attending a full length theatre, dance or opera performance. Ten points will be added to the final course grade for each performance attended and a one page typewritten review turned into the instructor. The total extra credit points cannot exceed 100 points.

To receive the extra credit, the student must bring a program or ticket stub from the event. The student should be able to answer basic questions about the event in the review paper they turn in. The student, NOT THE INSTRUCTOR, is responsible for finding the event and purchasing the tickets. Many theatre events are listed in nearby city newspapers. These are available in the Learning Resource Center. Students may also attend church, high school, or community theatre in the area.

**NOTEBOOK  
POLICY:**

You are awarded 100 points if you hand in a notebook at the end of the semester COMPLETE with lecture notes from this class. This notebook will not only be a good guide to study from for tests in this class, but also help you learn how to take notes better. This 100 points is also figured into your total grade at the end of the

semester. JUST TAKE NOTES IN THIS CLASS. Photo copied notes NOT accepted!

**ANALYSIS  
POLICY:**

In this class this semester you will learn how to do a play analysis. I will walk you through the first two you do in class. They are worth 50 points each and there are ten of them during the semester for a total of 500 points. They must be turned in the day they are due or they are not accepted. This 500 points is figured into your total grade at the end of the semester. They must be COMPLETE!!!!

**MAKE-UP  
WORK:**

There is no make-up work unless you have a doctor's note or are excused by your advisor.

**POINT SYSTEM:**

Daily Quizzes @ 5 points each	160 points
Attendance	100 points
Notebook	100 points
10 Play Analysis	500 points
16 Chapter Quizzes	160 points
Final Exam	200 points
2 Play Reviews (2 pages) and typed @ 200 points each	<u>400 points</u>
<b>(You must see both plays. Must have programs)</b>	
TOTAL	1620 points

**PLAY  
REVIEW:**

Among the aspects the student might discuss in the two page, double-spaced, typed critique are:

1. What did or would the set look like? Did it fit the environment of the play/musical? What would you have done differently?
2. What was your opinion of the lights, costumes, sound? Did they help or hurt the production?
3. What was your opinion of the actors/characters? Were they believable in their parts? Who was your favorite? Explain your entire answer.
4. Who was your least favorite actor/character? Why?
5. What special effects (if any) did you like in the play?
6. What part of the play was your favorite? What part was your least favorite? Discuss.
7. What was your overall opinion of the play?
8. What was the theme (message) of the play?
9. Would the play be entertaining for a modern audience?
10. Who would you cast out of Hollywood if you were the director of these characters?

**ADDITIONS:**

1. No work is accepted late. Work is due on the due date. Only a school sponsored activity, a college visit or a doctor's note will be accepted for an excused absence.
2. Plagiarism or cheating by a student in this class will result in the student receiving an "F" for the course.
3. Being late is regarded as an absence in this class.
4. All written papers must be typed, 12 point, Times New Roman font, and double spaced.
5. If a student is absent more than four times (unexcused) from this class they will be dropped.
6. Tests and quizzes may not be made up. If you miss a text/quiz due to an excused absence then arrangements must be made to make up the test/quiz before the test/quiz is given.
7. Disruptive conduct in this class will result in one warning and then dismissal permanently from this class.
8. You must bring paper, writing utensil, and the correct text for the class everyday or you may be asked to leave the class.
9. Talking during films or lectures will result in dismissal from class.

## COMPETENCIES:

### SECTION I DISCOVERING THEATRE: THE BEGINNINGS

DESCRIBE WHAT IS THEATRE AND WHAT MAKES IT DIFFERENT FROM OTHER ARTS.

1. Identify the two major groups that must come together for theatre to happen. (knowledge)
2. Relate how recognizable events and places are created for theatre. (application)
3. State the origin and meaning of the word theatre. (knowledge)
4. Explain the three basic components of theatre. (comprehensive)
5. Illustrate how a performance is entertainment. (analysis)
6. Describe how theatre is **DISCOVERY**. (knowledge)

UNDERSTAND THEATRE AS A **SEEING PLACE**.

7. Identify the two essential components of theatrical space. (knowledge)
8. Distinguish how medieval theatre's fixed and processional stages relate to our own theatre practices. (comprehension)
9. Explain the fixed traditions of the Japanese Noh and Kabuki theatres. (comprehension)
10. Illustrate how the modern open stage combines features of the Elizabethan theatre and the proscenium stage. (analysis)

UNDERSTAND NON-TRADITIONAL THEATRE SPACES.

11. Define **environmental theatre**. (knowledge)
12. Name the distinct elements of a Bread and Puppet performance. (knowledge)
13. Explain "poor theatre." (comprehension)
14. Point out solutions environmental directors have arrived at to discover the proper actor-audience relationship for each production. (analysis)
15. Describe the social and moral objectives of Grotowski's Laboratory Theatre. (knowledge)

### SECTION II

EXPLAIN THE COLLABORATION OF DIVERSITY OF MODERN THEATRE THROUGH THE PLAYWRIGHT.

16. Explain the meaning of the word **playwright** in its most literal sense. (knowledge)
17. Relate the playwright's function as a collaborator in the theatrical process. (application)
18. Name the playwright's tools for creating a fictional world. (knowledge)
19. Explain the artistic role of the director in the theatre. (knowledge)
20. Name six major director responsibilities. (knowledge)
21. Describe a director's **promptbook**. (knowledge)

22. Relate the importance of auditions and casting. (analysis)
23. Identify what is meant by the play's **spine**. (analysis)
24. State the actor's **external technique** and relate an example. (knowledge and application)
25. Describe **subtext**. (knowledge)
26. Explain the purpose of **dress rehearsal**. (evaluation)
27. State the objectives of movement and voice training for the actor. (knowledge)
28. Break down how a designer studies a script. (analysis)
29. Summarize how a costume establishes aspects of character, social class, age, and weather. (comprehension)
30. Differentiate between **straight** and **character** makeup. (analysis)
31. Explain how scenery, costume, lighting, and sound enhance the actors' work. (evaluation)
32. Describe the producer's job in the commercial Broadway theatre. (knowledge)
33. Define **option** and **angel**. (knowledge)
34. Explain Actors' Equity Association and whom it represents. (comprehension)
35. Relate the purpose of an out-of-town tryout. (application)
36. Point out how producing Off-Broadway differs from Broadway. (analysis)

### SECTION III

#### RECOGNIZE THE PERSPECTIVES AND FORMS OF DRAMA.

37. Identify seven dramatic forms. (knowledge)
38. Explain Aristotle's understanding of tragedy. (comprehension)
39. List the subjects of comedy. (knowledge)
40. Demonstrate how tragicomedy combines elements of both comedy and tragedy. (application)
41. Compare methods used to create an **adaptation**. (evaluation)
42. Explain Eugene Ionesco's definition of **absurd**. (synthesis)
43. Relate how farce fulfills our darkest wishes. (application)
44. State what is meant by **alienation effect**. (knowledge)
45. Define **epic theatre**. (knowledge)

### SECTION IV

#### UNDERSTAND DRAMATIC STRUCTURE AND ASSOCIATED TERMINOLOGY OF THEATRE.

46. Describe what constitutes **dialogue**. (knowledge)
47. Distinguish between children at play and theatre. (comprehension)
48. Distinguish between a play's **actual time** and its **symbolic time**. (analysis)
49. Illustrate differences between **climactic**, **episodic** and **situational** play structure. (analysis)
50. Explain how **crisis** and **climax** are related. (comprehension)
51. Identify the function of **double plot**. (knowledge)
52. Explain **happenings** and **talking pieces**. (comprehension)

## SECTION V

EXPLAIN THEATRE LANGUAGE AS A SPECIAL LANGUAGE TO ORGANIZE OUR PERCEPTIONS OF IT.

53. Distinguish between **verbal** and **nonverbal** effects as used to reveal character. (comprehension)
54. Define **physicalization**, **sound-and-movement exercises**, and **character transformation**. (knowledge)
55. Identify two trends in language for the "new" theatre of the '60s. (analysis)
56. Explain the function of a **soliloquy**. (comprehension)
57. Relate what aspects of theatre language communicate meaning to an audience. (evaluation)

## SECTION VI

UNDERSTAND TOOLS FOR SEEING AND HEARING THE SCRIPT IN THE MIND'S EYE.

58. Interpret the playwright's material three dimensionally. (evaluation)
59. Describe how **pauses** and **silences** are used for effect in the theatre. (knowledge)
60. Define **style**, **realism**, and **theatricalism**. (knowledge)
61. Relate a script to enactment through human activity, space, character, purpose, organization, and performance style. (application)
62. Separate what the characters say to one another, as well as what they don't say. (analysis)
63. Justify why the playwright has organized the incidents and events in the way that he or she has done. (evaluation)

## SECTION VII

DEVELOP CRITERIA FOR JUDGING A PERFORMANCE'S EFFECTIVENESS/PLAY REVIEW.

64. Identify the essential differences between **drama criticism** and **theatre criticism**. (analysis)
65. Name four main viewpoints that audiences bring to the theatre. (knowledge)
66. Explain how theatre entertains. (evaluation)
67. Describe theatre criticism as an economic force. (knowledge)
68. Explain in what ways general audiences become critics of the performances they see. (evaluation)

**This syllabus is subject to revision at the instructor's discretion and with prior notification of the revision to the student.**