

Coffeyville Community College

THTR-160
COURSE SYLLABUS
FOR
THEATRE APPRECIATION

Bethanie Frank
Instructor

on-line

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

CREDIT HOURS: 3

INSTRUCTOR: Bethanie Frank

OFFICE PHONE: 620-251-7700 ext. 2188

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.

Ibsen, Henrick. *A Doll's House*

**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:**

Found on the calendar link on the homepage.

**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.

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 Iovesio'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.