THA 103 INTRODUCTION TO THEATER
IDEAL PROGRAM
COURSE SYLLABUS

Dear Student,

Please read the following course syllabus carefully, especially the course dates, times and location. If you have any questions, please do not hesitate to communicate with the IDEAL office, your academic advisor, or the instructor.

The IDEAL degree-completion program is designed with the adult learner in mind. Adult learners approach learning with specific goals, want to be able to directly apply new learning to their work and personal lives, and tend to learn best when the coursework is problem-centered so that they are actively engaged in the learning process. In addition, adults bring rich and varied experience to the classroom, which becomes a valuable learning resource for other students.

The IDEAL Program assumes joint responsibility in the learning process. The activities and assignments in our classes build on the shared experience of all learners in each class. This is why each student's preparation, participation and interaction in class activities and discussions are critical to the success of each course. The accelerated format of each course requires a significant amount of time outside the classroom to prepare for and complete the course assignments. This varies between students and courses; however, students typically spend a minimum of ten-twelve hours per week on course material.

To participate in the IDEAL Program, it is expected that you will do the following:

1. Attend every class session. Be on time.
2. Obtain the required course materials prior to the first class session.
3. Complete the first assignment prior to the first class session and all subsequent assignments to the best of your ability.
4. Participate in the class discussions and demonstrate respect and consideration to the instructor and other students when they express themselves in discussion.

If you cannot perform these four expectations, **it is recommended that you drop the course**.

Missing one class session will drop the final grade by one letter grade (for example if the student earned a grade of "B" in the course, the final grade would be a "C"). If a student misses two or more classes a grade of F will be entered as their final grade.

Cheating and Plagiarism

It is the student's responsibility to become familiar with and adhere to the standards set forth in the policies on cheating and plagiarism as defined in Chapters 2 and 5 of the Key to UB http://www.bridgeport.edu/pages/2623.asp or the appropriate graduate program handbook

E-mail correspondence

It is imperative that you check your UB e-mail on a regular basis. All written correspondence, to include IDEAL and the University will be sent to you through his e-mail. **The University can no longer correspond to your personal e-mail account(s).**

Ethics Statement of Confidentiality

An integral component of an IDEAL course is student and faculty expression of personal experiences for the purpose of facilitating coursework. Students enrolled in the program are expected to honor confidentiality as it pertains to student disclosure. Shared information, comments, or opinions expressed by another student or the faculty member during the course of classroom discussion should never be used in a manner which is intended to humiliate, embarrass, harass, damage, or otherwise injure other students in their personal, public, or business lives. In addition, confidentiality must be upheld by not disclosing any information that would identify any particular individual.

The IDEAL Program

THA 103 INTRODUCTION TO THEATER
Summer 2013 – Waterbury
Thursdays
July 18, 2013-August 15, 2013

INSTRUCTOR:

TONI GIANNONE
E-mail: tgiannon@bridgeport.edu
Telephone: 203 261-4953 or 203 220-9595

COURSE DESCRIPTION: This course shall be an introduction to theater--its past, its present and to a certain extent, its future. It will be an introduction to some of the more important plays, artists, and events in theater history. It will be an introduction to some of the theater's terminology. It will be an exploration of how various cultures are reflected in the theater, and how theater, in turn influences cultures. We will utilize selected plays from the text.

TEXTBOOK:
Plays from the Contemporary American Theater
Editor: Brooks McNamara, Signet Classics, 2002.
ISBN: 978-0451528377

WEB SITES/ADDRESSES:

www.broadway.com
www.hollywood.com
http://search.yahoo.com/bin/search?p=sylvester+stallone

GENERAL EDUATIONAL COMPETENCIES:

Critical Thinking	X
Quantitative Skills	
Scientific Method	
Awareness of the Arts	X
Communication Skills	X
Self & Society	X
Historical & Geographical Consciousness	X
Professional Certification	

LEARNING OUTCOMES

Upon successful completion of this course the student will:

Identify and evaluate the theater as an art and as a chronicle of times through which background information on political, scientific and cultural milieu in which theater developments unfold

Understand both the collaborative process and the individual elements of theater

Recognize that the major elements of theater are performers, audience, theater space, director, design elements and texts which make it a collaborative art
Relate thoughtfully, in writing, discussion, reading the tradition and historical background from which theater springs and the genre or movement of which a particular play is a part

Identify elements and characteristics of theater from the major periods (i.e., Greek theater, Roman theater, medieval theater, Shakespearean drama and modern drama

COURSE POLICIES AND EXPECTATIONS:
There will be writing assignments given at the end of all classes. These will be in the form of essay questions, character analysis or worksheets. You will also be required to write a one page reading response to each of the plays that we read.

GRADING:

Participation	**25%**
Quizzes	**25%**
Written assignments	**40%**
Reading responses	**10%**

SCOPE

I. Audiences and Critics

II. Stage Performers

D. The Director and the Producer

E. Theater Spaces

F. Designers: Scenery and Costumes

G. Designers: Lighting and Sound

H. The Playwright: Dramatic Structure and Characters

I. Greek and Roman Theater

WEEK 1

TOPIC **READING**
THE AUDIENCE FACTOR
Objective: To identify the performer-audience relationship **Crimes of the Heart**

The presence of an audience is an essential element in live performance. No two performances, or audiences are identical. Each performance is unique: the audience's response varies according to the characteristics of its members and the performance varies according to the audience's responses. Think about the times when you have told someone a joke-if the person laughs you continue with other jokes in the ***same style*** of joke telling; if the person kicks you in the shin, you either stop the joke-telling or you change your style of presentation.

During this first week, we will be discussing the role of the audience in the theater and how the diversity of audiences has created new types of performances.

One of the significant aspects of the actor-audience relationship in the theater is that there is always the possibility that something unique will happen: a mistake, an accident, or, on the other hand, an inspiration that lifts the performance to new heights.

Your book discusses the "chemistry and magic" between the audience and the performer. This chemistry or magic results in the audience being transported to another time or place. Some productions actually make us cry real tears or to laugh out loud. We befriend certain characters and we despise others. In order to enter this world of drama, we engage in the willing suspension of disbelief. Understand this concept and you understand the power of the theater.

Among the diverse groups toward which productions are aimed are

J. African Americans
K. Asian Americans
L. Hispanics
M. Native Americans
N. Gays and Lesbians
O. Political groups
P. **Experimental gro**ups

Assignment Due: July 18, 2013

Read **Crimes of the Heart** (1979) by Beth Henley. Describe your impression of the audience who would pay money to see a performance of this play. Would you purchase a ticket to see this play? Why or why not? Would it be difficult for you to maintain **aesthetic distance** as a member of the audience? (Length: one page)
Note: Aesthetic distance is when you, the viewer, can become involved in the play but still realize it is just a performance. Aesthetic distance prevents you from jumping on the stage and punching the mean character.

WEEK 2

TOPIC
STAGE PERFORMERS
Objective: To describe the characteristics of a "good actor."

We are all actors in many ways! Yes indeed, all of the world's a play and we are mere actors upon the stage of life. The desire to imitate others or to adopt an imaginary persona is natural, as is the pleasure of watching others perform. However, we forget sometimes that acting is **hard work**. Yes, really! An actor needs to develop great physical and vocal flexibility and control in order to create believable, compelling characters.

All actors must learn relaxation techniques. The most experienced actor you know will still talk about stage fright and the strategies that he/she used to combat stage fright.

Many plays that you see today are written and performed in a realistic, lifelike style. In order to perform these plays, the Russian director Constantine Stanislavski developed a system for realistic acting that has been widely used throughout the world

Two of the most important aims of Stanislavski's training of actors are:

1. To find the **inner truth** of the character
   (i.e., know what the character is feeling)
2. To focus on a **circle of attention**
   (i.e., begin with the idea of a circle of himself and one other person to the expansion of the entire stage with all the characters).

Assignment Due: July 25, 2013

Frequently in theater history, actors have been regarded as undesirable by other sectors of society. You might note that the Greek term for "actor" was pronounced the same way as our word hypocrite Discuss possible reasons why people might distrust actors. Give one example of an actor being identified with his/her role (for instance, Sylvester Stallone).
Log onto http://search.yahoo.com/bin/search?p=sylvester+stallone for a comprehensive listing of the characters that Stallone has played.
Do all of the characters resemble each other in a certain way? What way?

WEEK 3

TOPIC **READING**

THE DIRECTOR AND THE PRODUCER

Objective: To describe the people "behind" the performers. **<u>The Dining Room</u>**

(Weeks #3 and #4)

Believe it or not, the director is a recent development, born out of the great diversity of styles in the modern theater, the complexity of modern productions and the eclectic nature of the international repertoire. The director responsibilities include:

Analyzing the script
Providing an overall vision for the production
Coordinating all of the elements to make a unified whole

The director must pick the right script, must analyze and put the correct slant on the script, must assist in selecting the actors, must communicate how the setting should be developed, must identify how the actors should talk, walk, move, gesture, smile, frown etc., must be sure that the correct style is portrayed, must determine the entire pace of the play including the pace of movements and speech, must create a supportive visual appearance to the entire production and must guarantee that the play will make money for the financial backers. If the play does not make money, the director will not be asked to director another play (kinda like being fired)…and you thought that You had a hard job!

The director may have many collaborators, such as a choreographer, a stage manager and a dramaturg (i.e., dramatic adviser or literary manager). Behind the scenes, the producer and manager work to coordinate the business and management elements. Sad to say, but theater is BIG business and truly "the buck stops" with the director and producer.

The producer hires the director so if the director fails then the producer has failed.

I like to think of the producer as the "business manager." The producer "gets the money" and worries about all of the legal aspects of acquiring the script and the supervision of entire performance. The producer also hires the performers.

Assignments Due: August 1, 2013

I.
Begin reading the play **<u>The Dining Room</u>** by A.R. Gurney, Jr. Write one page on how you would direct and produce this play.

II. Complete Matching quiz:

MATCHING

Match the duties listed below with person responsible for doing them.

A.Director
B.Producer
C.Stage Manager
D.Dramaturg

Raise money to finance a production
. Block the play
. Discovering and reading new plays.
. Cast the actors
. Research productions and criticism
Deal with theatrical unions
Let performers know the rehearsal schedule
. Develop a concept
. Work with playwrights to develop new scripts
Coordinate light, sound and scene changes in the performance
. Oversee the budget
. Arrange for ushers, tickets, programs and other front of house details

WEEK 4

TOPIC	**READING**
THEATER SPACES, SCENERY, COSTUMES	
Objective: To describe the "visual elements" of a performance.	**<u>The Dining Room</u>**

In order for a theater event to occur, there must be a place where an audience and performers come together: a theater space. This theater space must include a defined area for the actors to perform, an adjoining space for the audience to sit or stand and usually a place for the performers to exit, enter, and change costumes.

While theater spaces have been created in a variety of shapes, sizes and locations, they have usually taken one of four forms: proscenium (page #73), thrust (pages #77& 79), arena (pages # 82 & 83) or created or "found" space (e.g., street corners, public parks).

For many people, the most familiar type of stage is the proscenium or picture-frame stage. Broadway shows which were models for theaters across the United States have proscenium stages. As the term picture-frame stage indicates, the proscenium arch resembles a large picture frame through which the audience looks at the stage.

Two important visual elements of theater are **scenery and costumes**, both of which convey information and create mood. The tools used by the scene designer are:

Line
Mass
Composition
Texture
Color

Log onto http://freenet6.afn.org/~gcp/Previous/98-99pics.htm to view a variety of scenes. Notice how the scene creates the TONE of the performance.

The costume designer helps to establish the tone, style, personality and social status of the characters, historical period and locale of the play. The costume designer also works with makeup, hairstyles and masks.

Assignment Due: August 8, 2013

Complete reading the play **The Dining Room** by A.R. Gurney, Jr. Analyze the description of the scenes and characters on pages #297-298 (from Plays from the Contemporary American Theater). If you were directing this play, would you present the scenes and characters as described? Why or why not? How do you see the performance presented on the stage "in your mind?" (Length: 2-3 pages)

WEEK 5

TOPIC
DESIGNERS, LIGHTING AND SOUND **Reading**
Objective: To describe the functions and objectives of **Streamers**
stage lighting and sound systems of a performance. **Act I**

Lighting in a production can create magic. Lighting design is intended to:

Provide illumination
Establish time and place
Set the mood
Set the style
Focus the action
Establish a rhythm

There are many qualities of light which provide meaning and content to the performance. First of all, lights can be **bright or dim** (i.e., intensity). Second, lights can be of **various colors** (colors can now be changed electronically). Light can be presented from **various directions** and can take on **many forms** (sharp, well defined, soft, diffuse). Imagine a performance with only a single spotlight. You would probably look at **the limited circle of light** as bringing attention to one character or one object. You would become bored very quickly and would be waiting for the spotlight to expand.

Wiggle Lights *are operated by remote control and can change color, direction and movement with a simple push of the finger. Light plots, which are computer- generated help to make elaborate lighting changes a little easier.*

All elements of sound production make the theatergoers heart race. Sound effects are now reproduced on CD's and any noise, environmental sound, sequence of sound can be reproduced-there is not a sound out there that cannot occur in the theater. Log onto http://users2ev1.net/~prank/freesoundeffects.htm to hear some wonderful sound effects!

One problem is that sound travels much more slowly than light. The speed of sound is only 1,1000 feet per second-which means that sound from the microphone will be heard before that of the human voice from the stage. Thanks to the miracle of modern technology, this is no longer a problem in the theater.

Assignments Due: August 15, 2013

I. Read Act I of the play **Streamers** by David Rabe. If you were the lighting designer, describe in words the light variations you would make in this act. Use words like **changes in intensity, color, movement, direction and form. (Length: 2-3 pages)**

II. Complete the following True/False and Matching Quiz:

TRUE-FALSE

Lighting alone can create mood**.** ___
Rhythm, though important in other aspects of theater, is not an objective of lighting design**.** _____
"Wiggle lights" are so named because they are carried or worn by performers. _____
For the first 2,000 years of its recorded history, theater performances were held mostly outdoors during the day**.** ___
Footlights are particularly useful because they help to eliminate unnatural and ghostly shadows created by overhead lighting**.** ___

MATCHING

A. Motivated	**B. Environmental**
Street Traffic	
Car crunching on gravel	
Wind	
Door slamming	
Gunshot	
Crickets	
Rain	

ACADEMIC POLICIES

Attendance Policy
Classroom attendance is an integral part of the academic experience; therefore, students are expected to attend all class sessions. If an absence is unavoidable, the student, prior to class, should advise the instructor. Arrangements should be made at that time for additional assignments if appropriate. It is also expected that students arrive on time and not leave until the class is dismissed. Tardiness will result in a reduced grade for the course. If you cannot attend every class session you should consider dropping the course.

IMPORTANT:

- **Missing one class session will drop the final grade by one letter grade (for example if the student earned a grade of "B" in the course, the final grade would be a "C").**
- ***Missing two or more class sessions will be cause for a failing grade.***

Incomplete grade
An incomplete may be given, at the discretion of the instructor, to those students who fail to complete assignments due the last day of your course. These would include absence from a final examination or inability to complete terminal assignments (papers, presentations) due to illness, employment conflicts, etc.

Incompletes will not be given to a student who fails to complete any assignment during the term. At the discretion of the instructor, these assignments could be completed no later than the last scheduled day of your class.

Drop Procedures
To drop a course, you must complete and submit a Schedule Change Request Form. The form can be accessed at the following web page:

http://www.bridgeport.edu/pages/2595.asp

Starting Fall 2012

- Add and/or Drop a course after the start date.....$30.00 per transaction
- Drop prior to the start of classes.....100% Tuition Refund
- Drop prior to the second class session.....75% Tuition Refund
- Drop prior to the third class session.....50% Tuition Refund
- Drop after the third class session……..……....0% Tuition Refund

****Please note students will not be automatically dropped for missing the first class. Missing one class session will drop the final grade by one letter grade. If you have to miss the first class, or the first week of class for online classes, *you must contact your instructor* in writing before or after the first class/first week. However, a grade reduction will apply.**

Please print and complete the form and fax the form to the IDEAL Office: 203-576-4537. Prior to dropping a course, the student should contact their IDEAL Academic Advisor to understand the implications to financial aid and/or degree plan progress.

Please review the Academic Calendar to see the fees for a drop and the impact on tuition. The Academic Calendar can be found at: http://www.bridgeport.edu/pages/2595.asp

Cell Phones
Cell phones must be turned off while in the classroom. A cell phone call is disruptive and disrespectful to the other students in the class.

Academic Dishonesty
We are committed to intellectual integrity in our academic pursuits; therefore, the IDEAL program prohibits all forms of academic dishonesty. Academic dishonesty is normally defined as, but not limited to, the following two categories:

Cheating – Using inappropriate sources of information in an assignment or on a test. The following are examples of cheating taken from real student experiences:

> Case #1: A student is enrolled in an introductory computer-programming course. He has co-workers who program in the same language as his final project. As the end of the term approaches, he wonders how he will find the time to get the project finished, and asks one of his co-workers for help. His co-worker hands him a disk with a complete program similar to the kind required for the course project. The student makes minor modifications to the program, and submits it under his own name.
>
> Case #2: A student enrolled in a religious studies course has never taken a humanities or history course, and is unsure about how to structure a research paper. She is doing research on the World Wide Web, and comes across a paper written by a student from another university. Using her computer mouse, she copies and pastes the document into her word processor. She goes to great lengths to re-word the paper in her own style, but essentially leaves the content and organization the same.

Plagiarism – Intentional as well as unintentional failure to acknowledge sources as well as the use of commercially available so-called "research papers" without full recognition of the source. Presenting as one's own, the ideas, words, or products of another. The following are examples of plagiarism taken from real student experiences:

> Case #3: A student is conducting research for a Civil War research paper. He has reviewed work on the Internet as well as in the library. Finding helpful information, he has summarized his findings without citing his sources. He believes that minor paraphrasing is all that is necessary.
>
> Case #4: A student is writing a paper that requires her to address specific topics and problems in the assigned course textbook. She takes the information directly from the textbook with slight modification, without giving any citation. She thinks that since it is the course textbook, she doesn't have to use quotations or citations.

Academic dishonesty applies to all courses, assignments or exams completed by students and submitted as their own original work, whether in person or by electronic means. The University does not tolerate cheating in any form. It is a serious breach of conduct with serious consequences. Instructors have the right to determine the appropriate penalty for academic dishonesty in their own classes; generally, however, such acts will result in a failing grade for the assignment and/or the course. The penalty for subsequent acts of academic dishonesty may include expulsion.

More information on how to recognize plagiarism can be found at this site:
http://www.indiana.edu/~istd/plagiarism_test.html

ACADEMIC RESOURCE CENTER

The Academic Resource Center is available for IDEAL students seeking help in their studies. The Center is staffed by writing professionals and peer tutors. More information can be found at: http://myub.bridgeport.edu/academics/academicrescenter/Pages/default.aspx The Center is located in the Wahlstrom Library, Room 506. Hours of operation are Mondays –Thursday 9am – 6pm and Fridays 9am – 1pm. Make an appointment or walk-in: Telephone: 203-576-4290. **Online Tutoring** is available at: www.etutoring.org. To use this free service you must have a UBNet account.

Obtaining a UBNet Account

Every registered student should obtain a UBNet Account. The account allows you to access your grades, access library services, access online tutoring, access the computers in computer labs, and provides an email account in which the University sends out information. Go to: http://www.bridgeport.edu/ubnet - Click on "New UBNet Account" and follow the instructions.

The @bridgeport.edu email address is the official email the University uses to send information to you. You can have your Bridgeport.edu email forwarded to any other email account you use. Following the activation of your UBNet account (takes 24 hours), login at:
http://www.bridgeport.edu/email and click on "forwards" at the top of the page. Follow the directions to forward email messages to your other account.

Accessing Your Grades & Schedule Online

The WebAdvisor online information system allows students to search for available classes, check grades, view semester class schedule and verify your personal profile. Grades are generally posted 2-3 weeks following the end of a course. Information on WebAdvisor is password protected and requires you to use

your UBNet username and password. To access WebAdvisor, go to:
http://www.bridgeport.edu/webadvisor

1. Login in with your UBNet username and password.
2. Click on "Student Menu."
3. Click on "My Grades."

If you are carrying a financial balance, access to WebAdvisor will be restricted.

Using the Library

You can access the library through the library's website: http://www.bridgeport.edu/library.
Research tools available:

- Search for books held at the library.
- Search the online databases for your academic field; business, counseling, human services, psychology, etc.
- Send questions to the Reference Librarian for assistance in research topics and searching strategy.

To access the online journals for research purposes, you will need a UBNet account (see above).

Using Computers

Open access computer labs are available at three campuses:

- Bridgeport – 1st floor of the Wahlstrom library. Check library hours of operation at: http://www.bridgeport.edu/library.
- Stamford – Room D; Check open hours at: http://www.bridgeport.edu/stamford
- Waterbury – Computer Lab; Check open hours at: http://www.bridgeport.edu/waterbury

Course Cancellations/ Weather Policy

Any emergency necessitating the canceling of courses will be announced by the University through the Emergency Notification Telephone Line, (203) 576-4159. Please call this number for information on course cancellations. Also, information will be posted under "Latest News" on the UB home page, (www.bridgeport.edu). Canceled classes will be made up either the week following the end of the course or in consultation between the instructor and the students as to day and time availability. Course cancellations are also announced on television and radio stations.
Please note each campus makes weather cancellations independently. You should always check with the specific campus staff. It is best to call the campus emergency phone.
Bridgeport – 203-576-4159
Waterbury - 203-573-8501
Stamford – 203-358-0700

IMPORTANT CONTACT INFORMATION

Office	Contact	Telephone	Email
Bridgeport Campus Security		(203) 576-4911	ubsecurity@bridgeport.edu
Bursar	Robinson Hernandez	(203) 576-4692	bursar@bridgeport.edu
Cashier	Lana Mistry	(203) 576-4682	cashier@bridgeport.edu
Financial Aid		(203) 576-4568	sfs@bridgeport.eud
Registrar		(203) 576-4642	registrar@bridgeport.edu
Emergency Notification Phone		(203) 576-4159	

Distance Education Office		(203) 576-4853	ubonline@bridgeport.edu
IDEAL Office		(203) 576-4800	idealinfo@bridgeport.edu

CAMPUS CONTACT INFORMATION

Campus	Address	Telephone	Email
Bridgeport	126 Park Avenue Bridgeport, CT 06604	(203) 576-4800	idealinfo@bridgeport.edu
Stamford	5 Riverbend Drive Stamford, CT 06750	(203) 358-0700	ubstamford@bridgeport.edu
Waterbury	84 Progress Lane Waterbury, CT 06705	(203) 573-8501	ubwaterbury@bridgeport.edu
Woodbridge	6 Lunar Drive Woodbridge, CT 06525	(203) 576-4800	idealinfo@bridgeport.edu
IDEAL Office		(203) 576-4800	idealinfo@bridgeport.edu

Directions to IDEAL Campus locations	http://www.bridgeport.edu/pages/2260.asp

To fill out your financial aid report to the Federal Government, please go online to www.fafsa.ed.gov. The school code for the University of Bridgeport is 001416.
Federal Student Aid Information: 1-800-433-3243.