

UWJEC Appor 2/14/06  
Senate Info 2/28/06

05-40

## Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

### Existing and Special Topics Course

Course: THTR 101: Introduction to Theater

Instructor(s) of Record: Brian Jones

Phone: 7-2969

Email: brjones@iup.edu

Received

FEB 10 2006

Liberal Studies

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### Step One: Proposer

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

In the Fall of 2005 Prof. Jones built his "standard" section of THTR 101 using WebCT around the prospect of developing it for a distance education offering. Quizzes, discussion groups, and final projects were all conducted successfully via WebCT outside of class meeting time. He is also currently developing and implementing the department's ePortfolio requirements for graduation. Although this will be his first distance education course, he is a department leader in applications of instructional technology. Furthermore he is a certified Writing Intensive instructor, and co-directed the Reflective Teaching Project in the Center for Teaching Excellence for four years. (i.e. he understands good pedagogy, and is committed to active learning principles).

2. How will each objective in the course be met using distance education technologies?

**THE FOLLOWING OBJECTIVES APPEAR ON THE SYLLABUS OF RECORD FOR THIS COURSE**

**a. Students will develop a better understanding of the creative process as it applies theater and other forms of dramatic presentation.**

The course begins with online Powerpoint modules via WebCT on the topic of theater as a creative act. Further, the course text is strong in this regard. Students will be required to master key point in online quizzes from a random test bank in WebCT. In order to bring this objective into higher order learning, students will be required to complete tasks and participate in daily online discussion forums to apply this learning.

**b. Students will cultivate a discerning critical facility with regard to both drama as script and as realized production.**

The course requires students to read two plays within the term. Students will be required to master key points of script analysis in online quizzes from random test banks in WebCT. They will also be required to see two plays as tasks of the course. In order to bring this objective into higher order learning, students will be required to participate in daily online discussion forums to apply theory to their actual experience of seeing plays.

**c. Students will demonstrate an understanding of sociological and political influences on the arts, particularly theater, as well as the impact the arts have had on the societies from which they have flourished.**

The text for this course features a "world" approach to theater emphasizing a variety of cultures and forms. Instructional modules will embellish the text, and use examples from many cultures. In fact, more of this information is available on the web than in the IUP media collection. For some weekly tasks, students will explore related topics by searching links that appeal to their individual interests. In order to bring this objective into higher order learning, students will be required to participate in daily online discussion forums that directly address theater's connections to culture.

**d. Students will demonstrate an appreciation of the role in which minorities and women have influenced and affected the development of theater as it is known today.**

Again, the required text for the course is strong in this regard. Furthermore, one of the chosen texts for the course, *Spinning Into Butter*, directly addresses roles of minorities and women in our culture. Students will be required to master some content in the "comprehension quizzes" for the course, and then will be required to participate in daily online discussion forums to apply this content.

3. How will instructor-student and student-student, if applicable, interaction take place?

Instructor-student and student-student interaction will be a cornerstone of the course. Students learn about art by discussing it. This will be accomplished primarily through WebCT's online discussion tools or a blogging site. I will also be available daily via email.

4. How will student achievement be evaluated?

Students will be graded by the following criteria:

10 WebCT Comprehension Quizzes (25) on topics and plays covered in this course. Students must master each of them, which means they must answer 9 out of 10 questions from a timed (10 minute) random test bank correctly in order to get credit. They may take them up to 4 times and I will accept their highest score, so that test taking can be a learning mode.

Online Discussion Participation (25) They are required to post comments on the class blog every day for the 25 days of this class. Their discussion participation will be determined by the quality of their daily contribution. They must either pose a question or respond to a question that has been posted. The discussion board is not a place for sweeping judgments or rambling diatribes—it IS for meaningful interaction and thought provoking conversation.

Weekly tasks (25) They will be required to complete a task connected to each course section. These tasks will vary, including research using related internet links, and self-directed visits to see theater wherever in the world they are.

Final Project (25): an online journal of ideas and information on a theme related to the focusing question for the term. It turns the accumulated information and ideas from the COURSE CONTENT, TASKS and DISCUSSIONS of the semester, into an HTML publication that expresses insights about theater.

5. How will academic honesty for tests and assignments be addressed?

Students will be expected to uphold the University expectations for academic integrity. The random test banks and timed tests prevent some of the most obvious means of cheating. The bulk of the course requires them to answer questions specific to their own work. The structure of the final project requires them to share creative work in progress, which reduces the likelihood of "canned" or purchased papers.


B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

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**Step Two: Departmental/Dean Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

  
Signature of Department Designee Feb. 1, 2006  
Date

Endorsed:

  
Signature of College Dean 2/1/06  
Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

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**Step Three: University-wide Undergraduate Curriculum Committee Approval**

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

  
Signature of Committee Co-Chair 2/14/06  
Date

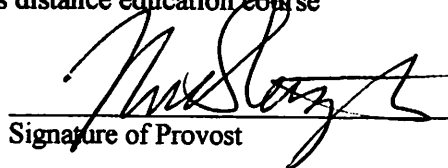
Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

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**Step Four: Provost Approval**

Approved as distance education course

Rejected as distance education course

  
Signature of Provost 2/16/06  
Date

Forward form and supporting materials to Associate Provost.

# TH 101--DE: INTRODUCTION TO THEATER

SUMMER 2006, Brian Jones

## Course Description

**OVERVIEW:** In our culture, theatrical performances abound as a form of popular entertainment. Perhaps less recognized is their role as an art form. This course examines theater as an art form, and focuses specifically on live theater. My intention is for you to understand how theater has served and continues to serve cultures by providing a form in which stories are created and preserved. Through this course I hope you will develop a fuller appreciation for theater, and make going to live theater a part of your life. There are two principles at work here:

- a) I want to turn you on to theater, not off, and
- b) our focus is on seeing theater, not making it.

### **THE BASICS:**

Contact Info Office Phone: 357-2969, e-mail: brjones@iup.edu

#### Required Course Textbooks

Felner, Mara, and Claudia Orenstein *The World of Theater*

Gilman, Rebecca. *Spinning Into Butter*

Corneille, Pierre. Kushner adaptation. *The Illusion*

Required Computer capability: Daily online access for a substantial amount of time is required for this course. WebCT is the Course Management System we will use. To be successful in this class you must learn to navigate WebCT. Both Windows and Mac platforms will work. Wider bandwidth such as a DSL line will improve your experience, but it is possible to use a 56.5K modem. Questions concerning WebCT can be addressed to the support staff at the **Student Technology Help Desk, 724-357-2198, <<http://www.iup.edu/ats/sts/>>**

Tickets to theater productions. You are required to seek out and see two theater performances wherever in the world you are. This may require some travel. See the weekly tasks session for further details.

Online Course Interaction: WebCT is the Course Management System used for this course. In it you will find course tools for discussion, content delivery, quiz taking, and project space for your weekly tasks and final project.

**OBJECTIVES:** By the time we finish this course, I would like theater to be something you enjoy on a regular basis. I want you to know and understand the different kinds of theater that are available, and how to find it. And finally, I want you to be able to immerse yourself in a particular play--to understand its connections with other artworks, and with you. So, in a sense, you will need to learn to "unpack" a play. And in order to understand that, you will need to learn how theater is made. These, then, are what I expect all of you to be capable of by the end of the course. You will:

1. Develop a better understanding of the creative process as it applies to theater and other forms of dramatic presentation
2. Cultivate a discerning critical facility with regard to both drama as script

- and as realized production
3. Demonstrate an understanding of sociological and political influences on the arts, particularly theater, as well as the impact the arts have had on the societies from which they have flourished.
  4. Demonstrate an appreciation of the role in which minorities and women have influenced and affected the development of theater

**METHODS:** The underlying principle is that we are a community of learners. We are separated by distance, but knit together through information technology. I'll guide you through some tasks, and organize your readings so that you can get the most out of this experience. **Please email me when you need more assistance.**

Some things to look forward to during this course:

- you get to see plays, and respond to them
- you get to voice your ideas about theater and art
- you get to discover what's involved in creating a production
- you get to learn how to critique productions

**EVALUATION:** Your evaluation in this course will be based on these elements, which are "weighted" by point value (in parentheses) after each element:

10 WebCT Comprehension Quizzes (25) on topics and plays covered in this course. I expect you to be able to master each of them, which means you must answer 9 out of 10 questions correctly in order to get credit. You may take them up to 4 times and I will accept your highest score.

Online Discussion Participation (25) You are required to post comments on the class blog every day for the 25 days of this class. Your discussion participation will be determined the quality of your daily contribution. You should either pose a question or respond to a question that has been posted. The discussion board is not a place for sweeping judgments or rambling diatribes—it IS for meaningful interaction and thought provoking conversation.

Weekly tasks (25) You will be required to complete a number of tasks connected to each course section. These tasks will vary, including research using related internet links, and self-directed visits to see theater wherever in the world you are. Most of your weekly tasks will result in some sort of posting to your class project space in WebCT

Final Project (25): It will be an online journal of ideas and information on a theme related to the focusing question for the term. It turns the information and ideas you've accumulated in the COURSE CONTENT, TASKS and DISCUSSIONS of the semester, into an HTML publication that expresses your insights about theater.

Your final letter grade for the course is determined by the scale: A=90-100 pts., B=80-89 pts., C=70-79 pts., D=60-69 pts., F=59 pts. or less.

**ATTENDANCE POLICY:** Someone once said, "life belongs to those who show up." I expect you to be an active part of our online community. I expect daily blogs. I expect you to take advantage of the flexibility of this course by attending to the class requirements responsibly.

**STATEMENT ON INTEGRITY:** Learning cannot take place without your active involvement in, commitment to, and responsibility for your own education. Therefore, it is important that you conduct yourself in a way that indicates respect for the learning community and the learning process through personal integrity. Academic integrity includes a commitment neither to engage in acts of falsification, misrepresentation, or deception, nor to tolerate such acts by other members of the community. By taking this course you agree to participate with integrity. *Any infractions of academic integrity, including plagiarism, will be taken seriously and prosecuted under the university academic integrity policy.*

TH 101--DE: INTRODUCTION TO THEATER  
Summer 2006, Brian Jones

**Course Outline**

**FOCUSING QUESTION FOR THE COURSE:**

This is a "special ingredient" that will give us something practical to investigate. It will be the theme for your final project. The question for this term is:

How and why does theater help us find our "moral compass"?

**KEY CONCEPTS COVERED**

1. There is an artistic method of investigation, both similar and different from a scientific method.
2. Plays and performances are constructed, and have a form that can be described and analyzed.
3. Plays take place in a cultural context involving audience expectations, architectural form, and a cultural aesthetic.

**Schedule**

To stay "on track" follow this...

**Week 1: Navigating The World of the Theater**

Orientation to the course, the topics and WebCT

Chapter readings: Chapters 1, 2 and 16 of *The World of Theater*

Lesson 1: Theater as a creative process

Lesson 2: Theater Makers on the Subject of Making Theater

Lesson 3: The role of the Audience

**TASK SET ONE DUE BY SUNDAY NIGHT 6PM**

**Week 2: Encountering Traditions**

Script Reading: *Spinning Into Butter* by Rebecca Gilman

Chapter Readings: Chapters 3, 4, 5 and 6 of *The World of Theater*

Lesson 4: The construction of plays and the "well made play" structure.

Lesson 5: Fundamentals of script analysis, or how plays tick...

Orientation to the final project, and IUP library resources for the literature search

**TASK SET TWO DUE BY SUNDAY NIGHT 6PM**

**Week 3: Shaping the Performance (project proposals due)**

Script Reading: *THE ILLUSION* freely adapted by Tony Kushner

Chapter Readings: Chapters 7, 8 and 9 of *The World of Theater*

Lesson 6: Creating Theater, the work of actors and directors

Lesson 7: Theater spaces and environments

**TASK SET THREE DUE BY SUNDAY NIGHT AT 6PM**

Week 4 Art and Technology (project outlines due)

Chapter Readings: Chapters 10, 11, 12, 13 and 14 of *The World of Theater*

Lesson 8: Creating Theater, the work of designers and the role of technology

Lesson 9: theater in its cultural context: The establishment of American professional theater, and the public funding of art

**TASK SET FOUR DUE BY SUNDAY NIGHT AT 6PM**

Week 5 (final project due)

Chapter Readings: Chapter 15

Lesson 10: Oreos and bowties: models of aesthetics

**TASK SET FIVE DUE BY SUNDAY NIGHT AT 6PM**

**Quiz schedule**

Comprehension quizzes based on the 10 lessons are available from the first day of class and will remain available until the last day. Feel free to work ahead.

**FINAL ACTIVITY FOR THE COURSE**

An online discussion on the class theme: How and why does theater help us find our "moral compass?"

Final Projects are due on or before this date and time.



## THTR 101-DE Sample Lesson

This lesson is part of the second week's topic: ENCOUNTERING TRADITIONS. **The lesson describes dramatic structure, characters and language.** It is accompanied by chapter readings on the topic. It is followed by Powerpoint Lesson 5 that applies construction principles to the script *Spinning Into Butter*.

### Chapter Reading:

Chapter 3 of *The World of Theater*

### Powerpoint Lesson 4: The Construction of Plays (handout copy attached)

The Presentation will include audio of a mini-lecture following these notes. More detail will be provided in the "Dramatic Conflict Statement" screen, where I will provide an example, one blank at a time.

Lesson 4 Quiz (attached) is a 10 question, timed (10 min.) quiz from a randomized test bank. The questions, their order on the quiz, and the answers to select from, are randomized each time a student takes the quiz. Students may take the quiz up to 4 times, with at least a 30 minute break between attempts. I accept their highest score. The goal of the quiz is mastery of facts, therefore they must score 90 to 100% to receive credit.

### ONLINE DISCUSSION:

Online discussion from this lesson will be similar to the samples provided from my Fall 2005 WebCT online discussion tool, however in the absence of in-class instruction, my contribution will include information in addition too the prompting question.

### TASKS OF WEEK TWO:

Make arrangements and see one of the plays that you researched during the first week of class.

In your project space in WebCT, describe the experience of seeing the play, and evaluate it. You should use ideas from Chapter 16 of *The World of Theater* in writing your response.

## Lesson 4: Plays are Constructed

THTR 101  
Intro to Theater

“In the theatre you have to make the unreal believable.”

Jean Vilar,  
*The Tradition of the Theatre*

### Plays Are Constructed

- A “pre-text.”
- A “blueprint” for dramatic action
- Plays communicate through their composition
- Audience: Did the play work?

### Principles of Composition

- The playwright makes artistic choices within the context of traditional conventions and forms
- “Making the unreal believable.”
- Immediacy: script becomes living theatre only when it is played.

### Basic Choices

- Situation
- Character
- Theme

### Best choices

- Introduce conflict, the engine of dramatic action
- Struggle between characters who want different things
- A test between characters that defines how characters behave under stress

## CHARACTERS

- **PROTAGONIST**
  - Central character
  - Prime mover of dramatic action
  - Character around whom the playwright constructed the plot
  - Who's play is this?

## CHARACTERS

- **ANTAGONIST:**
  - Represents forces opposing the protagonist, usually a person
  - Wants something that **CONFLICTS** with the protagonist's interests

## DRAMATIC CONFLICT

- Protagonist ( \_\_\_\_\_ ), wanting \_\_\_\_\_, does \_\_\_\_\_.
- However, Antagonist ( \_\_\_\_\_ ), wanting \_\_\_\_\_, does \_\_\_\_\_.
- Resulting in \_\_\_\_\_.

## SETTING

- The world in which the play takes place
- A "silent character" communicating to the audience

## LANGUAGE

- Poetry or Prose?
- Realistic or Theatrical?
- Appropriate to character?

## PLOT VS STORY

- *Story* is the larger of the two.
- *Story* has beginning, middle, and end
- *Story* is narrative account of what people do
- *Plot* is the arrangement of the events of the story.
- *Plot* begins and ends somewhere in the story
- *Plot* also has a beginning middle and end

## PLOT ARRANGEMENTS

- **Linear (climactic)**
  - Emphasis on climactic moment
- **Episodic (thematic)**
  - Emphasis on relationships to theme

## LINEAR composition

- The “well made play” structure
- Construction tightened
- Limited scenes, locales and characters
- Compresses action
- Makes the climax explosive

## PARTS OF LINEAR STRUCTURE

- **Exposition**
- **Inciting incident**--introduces central conflict
  - Equilibrium disrupted
- **Rising and falling action**
  - Conflict potentially solved
  - Fails through a complication
- **Climax**--must resolve the central conflict
- **Resolution**--return to equilibrium (over time)
- **Denouement**--tying up loose ends

## EPISODIC STRUCTURE

- **Similarities**
  - Also has climax
  - Protagonist/antagonist opposed by desires
  - Equilibrium disrupted and resolved
- **Differences**
  - Arrangement of scenes: wide ranging
  - Multiple plotlines,
  - scenes, locales and characters much less limited

**Quiz 4: Construction**

Name: Brian Jones (Preview)

Start time: January 27, 2006 12:40pm

Time allowed: 15 minutes

Number of questions: 10

**Finish** **help**

**Question 1** (10 points)

Because a play always involves some sort of conflict, we can think of it as a test between characters. What gets defined in that test?

- a. the audience response to the play
- b. the theme of the play
- c. How the characters behave under stress
- d. the hero and villain

**Save answer**

**Question 2** (10 points)

Which of the following terms is, "the arrangement of events or the selection and order of scenes in a play?"

- a. story
- b. theme
- c. character
- d. plot

**Save answer**

**Question 3** (10 points)

What is the protagonist of a play

- a. the character who opposes the prime mover of dramatic action
- b. the character who wins or lives happily ever after
- c. the central character around whom the playwright constructed the plot
- d. the character most like the playwright

**Save answer**

**Question 4** (10 points)

What heightens dramatic tension by keeping the balloon of action from falling?

- a. complication
- b. inciting incident
- c. protagonist
- d. exposition

**Save answer**

**Question 5** (10 points)

What happens at the inciting incident of a play?

- a. when there is no option other than to resolve the central conflict
- b. the first words are spoken on stage
- c. The central conflict is revealed
- d. the central conflict is resolved

Save answer

**Question 6** (10 points)

What creates complications in a play?

- a. the publisher's review
- b. outside forces or new twists in the plot, often the introduction of a new character
- c. the audience's interpretation
- d. poetic language

Save answer

**Question 7** (10 points)

What is the background information of prior events in the story called?

- a. resolution
- b. denouement
- c. climax
- d. exposition

Save answer

**Question 8** (10 points)

What is regarded as a blueprint for the dramatic action of a play?

- a. scholar's thesis
- b. audience's attention
- c. playwright's script
- d. director's concept

Save answer

**Question 9** (10 points)

Which of the following terms is, "a narrative account of what people do?"

- a. plot
- b. theme
- c. characterization
- d. story

Save answer

**Question 10** (10 points)

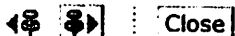
What is the "engine" of dramatic action?

- a. conflict
- b. desire
- c. consequences
- d. the script

Save answer

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Finish help

**Subject: Gilman's investigation**[Reply](#) [Quote](#) [Download](#)**Message no. 82****Author:** Brian Jones (THTR101BRJ)**Date:** Tuesday, September 13, 2005 11:51pm

What aspect of morals does Gilman's SPINNING INTO BUTTER attempt to investigate and what are her results? Do you agree with them?

[Reply](#) [Quote](#) [Download](#)**Message no. 87****Author:** Brianne Toole (pdxm)**Date:** Wednesday, September 14, 2005 2:15pm

What aspect of morals does Gilman's SPINNING INTO BUTTER attempt to investigate and what are her results? Do you agree with them

Rebecca Gilman's SPINNING INTO BUTTER shows many aspects of moral value as it pertains to the struggles and misleading arguments of our everyday society. Dean Sarah Daniels, dean of student affairs, is faced with the moral values of stereo typing and racial profiling. Though you don't find this out until the end it seems that little hints through play can almost be distinguished as to the way she feels about people of other races. Morally she knows that this is a problem that she is facing, but she can't find the hitch make it stop. I find that the whole issue of race is absolutely ridiculous. Dean Sarah Daniels makes specific examples of what she does when put in racial situations, and I find them to be very disturbing and almost unconstitutional. How can this behavior really go as far as it did for the dean? I really see a lot of this going on in today's society. I definitely have to agree with Rebecca Gilman's in her display of this issue. She brings on specific points on racial profiling, and you definitely see this portrayed through character Dean Daniels.

[Reply](#) [Quote](#) [Download](#)**Message no. 90****Author:** Jessica Yates (rbni)**Date:** Wednesday, September 14, 2005 4:02pm

This play looks at racism especially within an institutional setting. The deans all show their own racism and ignorance throughout this play. At the beginning of the story Sarah is fighting with her own struggle with racism by ignoring it. She convinces a student to use a different ethnicity than his own to obtain a scholarship. I think this shows the moral values that are lacking in the education system. A scholarship should be based on academic and personal performances and not on whether you are Hispanic or Nuyoric. I also made a connection in the story to the morality discussion given by the guest speaker in class. The student Greg decides to start a club called Students for Tolerance. It sounds like a good idea however his intentions for starting this club is to improve his resume which makes it an immoral action. I was really disappointed with all of the deans in this play. These characters are people who I feel like I should be able to look up to and learn from. However the only person who I feel that I could respect and learn from is the security guard, Mr. Meyers. I feel like he understands Simon and is the only one trying to do the right thing for him. I agree with Gilman that these moral issues within the education institution need to be examined.



## COURSE SYLLABUS

### I. CATALOG DESCRIPTION

TH 101 Introduction to Theater 3 credits

Prerequisites: None

Co-requisite: None

An exploration of the theater arts, examining major periods of theater history, selected works of dramatic literature, and the primary theater arts of acting, directing, design, and technical theater. Class experience includes the analysis of at least two major works of drama, attending two live productions, and viewing of selected televised plays and musicals.

### II. COURSE OBJECTIVES

1. Students will develop a better understanding of the creative process as it applies to theater and other forms of dramatic presentation.
2. Students will cultivate a discerning critical facility with regard to both drama as script and as realized production.
3. Students will demonstrate an understanding of sociological and political influences on the arts, particularly theater, as well as the impact the arts have had on the societies from which they have flourished.
4. Students will demonstrate an appreciation of the role in which minorities and women have influenced and affected the development of theater as it is known today.

### III. COURSE OUTLINE (\*may include playreading)

#### A. What is Theater? What is Drama?

1. Theatrical conventions and practices
2. The Audience as Critic
3. The changing face of the theater audience

#### B. The Elements of Drama -- Aristotle\*

1. Dramatic Action: Structure (Plot vs. story)
2. Characters, thought and language
3. Music and Spectacle

#### C. Dramatic Viewpoint: Theatrical Genre\*

1. Serious Drama: Tragedy, Romance, Melodrama
2. Comic Drama: Farce, Burlesque, Satire, Comedy of manners, Social Comedy
3. Mixed Genres: Tragicomedy, Black Comedy

- D. The Performing Artist
  - 1. Actors -- Training and process
    - a. The actor on stage
    - b. The Stanislavsky system
    - c. The actor/actress in history
  - 2. Directors -- Development and process
    - a. The historical tradition of the director
    - b. Changing function of the director
- E. The Theatrical Craftsmen
  - 1. Historical Overview of Theatrical Architecture -- the stage evolves
  - 2. Stagecraft
  - 3. Four Designers: Scene, Lighting, Costume, Sound
    - a. The collaborative art
    - b. The design process
- F. The Modern Theater\*: Historical trends and Styles
  - 1. Realism and Naturalism as sociological and scientific phenomena
  - 2. The Departure from Realism: Theatricalism, the avant-garde and post-modernism
  - 3. The American Theater Today
    - a. The Commercial Theater
    - b. Repertory and Regional Theater
    - c. Black Theater and Drama since 1960
- G. Dramatic Presentation Today\*
  - 1. The history of a show from option to opening night: The Production Process
  - 2. The Audience in the theater
  - 3. The future: Big Screen, Small Screen, and the Stage

#### IV. EVALUATION PROCESS

The final grade for the course will be determined as follows:

- 75% Tests. Three objective tests (including a final exam) consisting of multiple choice, true-false and matching questions. 100 points each.

258 Quizzes. Five objective quizzes consisting of multiple choice and true-false questions pertinent to the two live and four televised productions required for viewing.

V. REQUIRED TEXTBOOKS, SUPPLEMENTAL BOOKS AND READINGS

Textbooks: (one of the following)

Brockett, Oscar G. The Theater: An Introduction, Fourth Edition, New York: Holt, Rinehart, & Winston, 1984.

Hatlin, Theodore. Orientation to the Theater, Fourth Edition, Englewood Cliffs: Prentice Hall, 1987.

Wilson, Edwin. The Theatrical Experience, Fourth Edition, New York: McGraw-Hill, 1988.

Anthology: Plays for the Theater, fifth edition, edited by Oscar G. Brockett, New York: Holt, Rinehart, & Winston, 1988

VI. SPECIAL RESOURCE REQUIREMENTS

None

VII. BIBLIOGRAPHY

A. Books

Appia, Adolphe, La Musique et le mise-en-scene ("Music and the Art of the Theatre)

Brockett, Oscar G., and Robert R. Findley, Century of Innovation

Burris, Harold, et. al. Scenery for the Theatre

Chinoy, Toby Cole, Directors on Directing

Clark, Barret, European Theories of the Drama

Esslin, Martin. Anatomy of Drama

Gassner, John, and Ralph G. Allen. The Making of Drama (2 volumes)

Jones, Robert Edmond. The Theatrical Imagination

Nagler, Alois M. Source Book in Theatrical History

Stanislavsky, K. An Actor Prepares

B. Plays

Imamu Amiri Baraku (Leroi Jones): DUTCHMAN  
Anton Chekhov: UNCLE VANYA  
Alice Childress: WINE IN THE WILDERNESS  
Charles Gordone: NO PLACE TO BE SOMEBODY  
Lorraine Hansberry: A RAISIN IN THE SUN  
Lillian Hellman: THE LITTLE FOXES  
Beth Henley: CRIMES OF THE HEART  
Henrik Ibsen: HEDDA GABLER  
Arthur Miller: THE CRUCIBLE  
Sam Shepherd: TRUE WEST  
Sophocles: ANTIGONE  
Tennessee Williams: A STREETCAR NAMED DESIRE ,

C. Plays on Videotape (Partial)

D. L. Coburn: THE GIN GAME  
David Edgar: THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY  
John Guare: THE HOUSE OF BLUE LEAVES  
Lorraine Hansberry: A RAISIN IN THE SUN  
Arthur Kopit: WINGS  
James Lapine & Stephen Sondheim: SUNDAY IN THE PARK WITH  
GEORGE (musical)  
Arthur Miller: DEATH OF A SALESMAN  
William Shakespeare: COMPLETE PLAYS  
Sam Shepherd: TRUE WEST  
Sophocles: ANTIGONE  
Peter Weiss: THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL  
MARAT AS PERFORMED BY THE INMATES AT THE ASYLUM OF  
CHARANDON UNDER THE DIRECTION OF THE MARQUIS DE SADE  
Hugh Wheeler and Stephen Sondheim: SWEENEY TODD (musical)  
Tennessee Williams: A STREETCAR NAMED DESIRE