

CCBC
Summer 2023
School of Arts and Communication
Performing Arts & Humanities Department (Theatre Discipline)
Introduction to the Theatre, THTR 101, 3C1, 53461

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Senate Policy #20-12 approved: June 2, 2020; Editorial Changes: February 27, 2023

A. Course Description and Pre-/Co-requisites

Explores the theatrical experience through the study of theatre and its audience, theatre and its makers, and the theatre of other times and places; examines theatre's relationship to and impact on our culture. Requires attendance at and critical evaluation of at least four performances, some of which may be off-campus.

Co-Requisites: ACLT 052 or ACLT 053

B. Basic Course Information

1. Marshall B Garrett

2. Contact: Email: mgarrett@ccbcmd.edu; Phone 740.403.4364
3. Office hours: I don't have a physical office; however, my best availability will be 10am-12 noon on weekdays. I will post a zoom link to the class for office hours – during the 10-12 time frame, send me a text or email, and we can hop on. Outside of that time, I'm good to meet most afternoons on zoom as long as we arrange it ahead of time.
4. Contact me via direct message on Brightspace or over my CCBC email. You may call or text my phone, but I ask you to restrict that to needs that are both urgent and important, or within the 10am-12 noon time frame. You can expect a response in 24-48 hours unless I've let you know ahead of time that I'll be unavailable. Do not expect an immediate response in the evenings unless we've prearranged a contact.
5. Department or school phone number: School of Arts and Communication, 443-840-1510
6. Class meetings online.
7. Statement of student out-of-class work expectations: This is a three-credit course. You are expected to complete at least eighteen hours of work per week for the class including reading, class preparation, homework, studying, etc. You are also expected to regularly interact with your classmates via discussion boards and the Group Design Project.
8. Testing center/remote proctoring requirements: None.
9. Materials:
 - a. Equipment: Laptop/Computer with working camera and microphone
 - b. Software: Microsoft Office products and Adobe Acrobat Reader
 - c. Texts:
 - i. Morisseau, Dominique. *Pipeline*. New York: Concord Theatricals, 2017.
 - ii. Haddon, Mark. *The Curious Incident of the Dog in the Night-Time*. Adapted by Simon Stephens. London: Methuen, 2012.
 - iii. Miller, Arthur. *All My Sons*. New York: Dramatists Play Service, 1949.
 - iv. Hall, Katori. *Our Lady of Kibeho*. New York: Dramatists Play Service, 2015.
 - v. Soyinka, Wole. *Death and the King's Horseman*. New York: W. W. Norton & Co., 2002.

- vi. Hwang, David Henry. *M. Butterfly*. New York: Dramatists Play Service, 1988.
- vii. Nottage, Lynn. *Ruined*. New York: Dramatists Play Service. 2010.
- viii. Nguyen, Qui. *Vietgone*. New York: Concord Theatricals, 2016.

10. Other Additional Material will be posted on Brightspace or available on Digital Theatre +

- a. Digital Theatre + is an online archive of production recordings, scholarly “concise introductions,” study guides, and artist interviews about every aspect of theatre. Students will watch production clips and interviews as well as read articles on various theatre topics to enhance their understanding of acting, directing, and design. Students will also full productions on Digital Theatre + for both midterm and final exam theatrical critiques.

C. Course Goals Overall

- 1. Course objectives as listed on the official Common Course Outline:

Upon completion of this course students will be able to:

1. analyze the impact of theatre on past and contemporary cultures;
2. identify major components of dramatic structure;
3. deconstruct a script to uncover plot structure, character development and socio-political themes, especially those of marginalized and minoritized groups;
4. describe major theatrical innovations across history and cultures;
5. describe the responsibilities of theatre’s main collaborators including playwrights, actors, directors, stage managers, and designers;
6. analyze major technological innovations that have impacted contemporary theatre;
7. discuss marginalized and minoritized individuals and how they are represented on stage;
8. critique a theatrical production’s content and aesthetic using appropriate theatre vocabulary;
9. find, evaluate, use, and cite credible academic sources when analyzing a play’s content or aesthetic;
10. demonstrate a number of acting techniques from around the world;
11. demonstrate the fundamental components of playwriting including structure, character development, and exposition;
12. demonstrate basic elements of the directing process;
13. demonstrate the basic steps of the theatrical design process to represent a specific culture;

14. discuss the ethics of intellectual property and copyright as it relates to theatrical professions;
15. collaborate with others to demonstrate a theatrical technique or concept; and
16. incorporate modern audiovisual technology into experiments with and analyses of theatre.

2. Major topics as listed on the official Common Course Outline

Major Topics as listed on the official common course outline

- I. Basic Play Analysis
 - A. Episodic vs. Climactic Plot Structure
 - B. Identifying Themes and Character
 - C. Identifying Physical, Artistic, and Technical Elements
- II. Dramatic Theory
 - A. Early Theories Around the World
 - i. Aristotle's *Poetics*
 - ii. *The Natyashastra*
 - iii. Zeami Motokiyo
 - B. Concepts of Representation: "Imitating Reality" vs. Theatricality
 - C. Contemporary Theories Around the World
 - i. Post-Colonial
 - ii. Feminist
 - iii. Queer Studies
- III. Playwriting
 - A. Play Structure
 - B. Character Development
 - C. Dialogue & Exposition
- IV. Acting
 - A. International Theories of Actor Training
 - B. Basic Acting Terminology
 - C. Actor Preparation
- V. Directing
 - A. Approaches to Directing
 - B. The Director's Process
- VI. Theatrical Design
 - A. The Design Process
 - B. Scenic Design
 - C. Costume Design
 - D. Lighting Design
 - E. Sound & Projection Design
 - F. Design Technologies
- VII. Theatre & Society
 - A. Theatre's Impact on Society
 - B. Confronting Issues of Equity, Diversity, and Inclusion in Theatre

- C. Representation in Theatre: Stereotypes vs. Complexity
- VIII. Theatre History
 - A. Major Western Eras
 - i. Greek
 - ii. Roman
 - iii. Elizabethan
 - B. Major Eastern Eras
 - i. Sanskrit Drama
 - ii. Noh
 - iii. Kabuki
 - iv. Chinese Opera
 - C. 20th and 21st Century Theatrical Trends
 - i. Theatre for Social Justice

3. Rationale: In a world that grows ever more digital by the day, Theatre still plays an important role in society. In the words of Hamlet, it still “holds a mirror up to nature” and reflects our culture, values, and history. This class explores all that theatre is and can be. It introduces you to the many collaborators involved in a theatrical production and offers you a chance to experiment in each role. By the end of the semester, you will not only have a greater appreciation for the creative work of theatre, but you will also be better able to analyze and evaluate theatrical productions and how they contribute to the world today.

D. Academic Integrity

1. Academic integrity is a core institutional value at CCBC. Students, faculty, administrators, and staff have the right to a learning environment where academic integrity is valued, respected, and upheld. For CCBC’s complete policy regarding student academic integrity, go to the CCBC’s [College Catalog: Student Code of Conduct: Standards of Classroom Behavior/Academic Integrity](#). Violation of this policy will result in sanctions according to the Student Code of Conduct.
2. The commercial use of academic material is prohibited under the College’s Academic Integrity Policy. This includes, but is not limited to, selling of course material to another person, entity, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the college and/or the instructor. Course materials include but are not limited to class notes,

instructional slides, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, videos, etc.

E. Evaluation

1. Requirements:

- Creative Exercises: Students will engage in regular creative projects in design, acting, directing, playwriting and dramaturgy to simulate the individual and collaborative aspects of theatre.
- Discussion Boards: Students will engage with classmates through discussion boards that cover material from class. Students are expected to have a high level of understanding for the subject matter they are exploring in each Discussion Board post.
- Essays: Several times throughout the semester, students will have to write short essays that explore plays they have read and apply concepts from particular learning modules.
- Learning Logs: To demonstrate completion of reading assignments, students will complete learning logs – a series of five questions exploring a play’s content and the student’s reaction to that content.
- Quizzes: Every learning module contains at least one quiz on the topics covered within that module. The quizzes are designed to ensure students have read the material in a careful way and can apply these concepts later in critique papers.
- Group Design Project: In the second half of the semester, students will work in small groups to research, conceive, and design a production of a play with a global perspective. Students will have to complete regular steps to build their projects, culminating in a design presentation. Students will be graded both on individual contributions and on the group’s overall work.
- Midterm and Final Exam – Critique Papers: Theatre is a live experience meant to be witnessed by an audience. Therefore, students are required to see two productions during the semester and write formal responses to each one. Students must utilize concepts and terms learned in class while analyzing a production.

2. Instructor's grading policy

- Creative Exercises: 30% (12 total assignments)
 - Discussion Boards and Essays: 25% (12 total assignments)
 - Midterm Critique Paper: 10% (1 assignment)
 - Quizzes: 15% (7 total assignments)
 - Group Design Project: 10% (6 total assignments)
 - Final Critique Paper: 10% (1 assignment)
3. Instructor's audit policy: For most courses, any student can designate a course for audit when registering and is expected to pay the required fees and tuition. Some courses may limit the number of times an audit may occur. Students may elect to change their registration from credit to audit only during the published 50% refund period (as indicated on the CCBC academic calendar). Students are required to confer with the faculty member to ensure they understand the audit requirements for the course. Students may be required to participate in course activities and complete assignments as designated by the instructor. Students are not required to take exams, nor are instructors required to give exams to audit students. Students not meeting these requirements will have their grade changed from AU to a W. After the published 50% refund period, a student is permitted to change from credit to audit only under extenuating circumstances with written approval of the appropriate academic dean or dean's designee responsible for the course.
 4. Late Work Policy: If a student needs an extension on an assignment, they should speak to the instructor BEFORE the deadline listed in the calendar.

F. Course Procedures

1. For college-wide syllabus policies, such as the Code of Conduct for Academic Integrity, Grades, and Grading (including FX and progress grades), and the Audit/Withdrawal policies, please go to the Syllabus Policies tab on the [myCCBC](#) student portal.
2. To access information about student services, such as Academic Advising, College and Community Outreach/Success Navigators, and Disability Support Services, students may refer to the Student Support Services link on the [CCBC catalog home](#)

[page](#). Once on the page, select the appropriate catalog academic year at the top if necessary.

3. Contact information for course-related concerns: Damon Krometis, Theatre Coordinator: dkrometis@ccbcmd.edu.
4. Course calendar/schedule – see below:

Week	Learning Module	Task	Due Date
One	Zero	Class Introductions Discussion Board – Initial Post	Wed. June 21
One	Zero	Scavenger Hunt	Wed. June 21
One	Zero	Online Readiness Certificate	Wed. June 21
One	Zero	Class Introductions Discussion Board – Responses to Classmates	Fri. June 23
One	One	Recorded Scene Analysis Discussion Board – Initial Post	Fri. June 23
One	One	Augusto Boal Discussion Board – Initial Post	Fri. June 23
One	One	Recorded Scene Analysis Discussion Board – Responses to Classmates	Sun. June 25
One	One	Augusto Boal Discussion Board – Responses to Classmates	Sun. June 25
Two	One	Essay – <i>Pipeline</i> Plot Structure & Content	Wed. June 28
Two	One	Quiz 1 – Theatre Origins & Connections to Culture	Fri. June 30
Two	Two	Playwright’s Authority Discussion Board – Initial Post	Fri. June 30
Two	Two	Playwright’s Authority Discussion Board – Responses to Classmates	Sun. July 2
Two	Two	Quiz 2 – Dramatic Text	Sun. July 2
Two	Two	Practice Exercises on Playwriting	Sun. July 2
Three	Two	Essay: <i>Pipeline</i> vs. <i>Curious Incident</i>	Wed. July 5
Three	Two	Short Play Assignment	Fri. July 7
Three	Three	Quiz 3 – Major Schools of Acting	Fri. July 7
Three	Three	Quiz 4 – Acting Terminology	Sun. July 9

Three	Three	Identity Reflection Paper	Sun. July 9
Four	Three	Monologue Scene Score	Wed. July 12
Four	Three	Acting Critique of Scene	Wed. July 12
Four	Three	Recording of Acting Scene	Fri. July 14
Four	Midterm	Theatrical Critique Paper	Sun. July 16
Five	Four	Quiz 5 – Evolution of the Director	Wed. July 19
Five	Four	Director’s Contribution Discussion Board – Initial Post	Wed. July 19
Five	Four	Director’s Contribution Discussion Board – Responses to Classmates	Fri. July 21
Five	Four	Directing Pitch Paper	Fri. July 21
Five	Four	Directing Scene Score	Sun. July 23
Five	Five	Group Design Project Play Choice	Sun. July 23
Six	Five	Scenic Design Practice Exercise	Wed. July 26
Six	Five	Quiz 6 – Group Design Project Play	Wed. July 26
Six	Five	Design Project Research Agenda Discussion Board – Initial Posts	Wed. July 26
Six	Five	Design Project Research Agenda Discussion Board – Response to Classmates	Fri. July 28
Six	Five	Costume Design Practice Exercise	Fri. July 28
Six	Five	Lighting Design Practice Exercise	Sun. July 30
Six	Five	Group Annotated Bibliography	Sun. July 30
Six	Five	Sound Design Practice Exercise	Sun. July 30
Seven	Five	Quiz 7 – Design Process & Terminology	Wed. Aug. 2
Seven	Final Exam	Thoughts on Indecent Discussion Board – Initial Posts	Wed. Aug. 2
Seven	Five	Individual Design Paper	Fri. Aug. 4
Seven	Five	Group Design Presentation	Fri. Aug. 4
Seven	Final Exam	Theatrical Critique Paper	Fri. Aug. 4

5. Expected end date for access to the course via the Learning Management System
6. Other material related to Course Procedures

G. Netiquette Policy

CCBC Netiquette Policy

<https://catalog.ccbcmd.edu/content.php?catoid=42&navoid=7546&hl=netiquette&returnto=search#netiquette>

This syllabus may be changed with notification to the class.

*Students should first attempt to take concerns to the faculty member. If students are unable to resolve course-related concerns with the instructor, they should contact (name and position of discipline or program coordinator, or other “next level” contact in the event that the instructor IS the coordinator or department chair) at (appropriate contact information).

List of Full URLs used in this document:

- CCBC Catalog - <http://catalog.ccbcmd.edu/index.php>
- myCCBC page - <https://myccbc.ccbcmd.edu>
- College Catalog: Student Code of Conduct: Standards of Classroom Behavior/Academic Integrity - <https://catalog.ccbcmd.edu/content.php?catoid=39&navoid=3443#behavior>
- Netiquette Policy - <https://catalog.ccbcmd.edu/content.php?catoid=42&navoid=7546&hl=netiquette&returnto=search#netiquette>