

**SPRINGFIELD COLLEGE IN ILLINOIS – ADULT ACCELERATED  
in Partnership with Benedictine University**

Semester: Summer 2007-D  
Location: Becker Library, L-15 (President's Room)  
Meeting Time: M  
6:00 pm – 10:00 pm

Instructor: Kerry Hahn  
Office hours by appointment  
Phone: 217.546.6779  
Email: khahn@sci.edu

**FUNDAMENTALS OF THEATRE ARTS (THR 121-70) 3 Credit Hours**

**Course Description**

An introduction to theatre arts providing basic knowledge and experience of drama realized as theatre. Acting, directing, playwriting, designing scenery, costumes, and lighting are studied. Also included are stage and house management and play production. Three hours credit. Special fee required F1 907.

***PLEASE NOTE:***

- *This is a 6-week session – not the usual 8 weeks!*
- *You will begin this course of study with an “A” grade – it is your choice to keep it or lose it.*
- **Clear your calendar for the evening of Saturday, August 4, 2007.**  
*(We will be going to Jacksonville Theatre Guild to see a live musical production of **David; You and I** on that date. The composer, [Roger Wainwright], and the scriptwriter, [Ken Bradbury], will be our Guest Speakers the following Monday. This is the **WORLDWIDE DEBUT** run for this original musical! **If you are not available on that evening, please speak with the instructor before taking this class.**)*

**PRE-ASSIGNMENTS FOR 1<sup>st</sup> NIGHT OF CLASS:**

1. **Purchase** Textbook, (*Theatre: Brief Version*), and **read** the Introduction and Chapters 1, 2, and 11.
2. **Purchase** SPARKNOTES NO FEAR SHAKESPEARE™ Romeo and Juliet and **read** the Characters section, the Act I Prologue, (pp 2 & 3), and the Act II Prologue, (pp 72 & 73).
3. **Write** (or, preferably, **type**) eight sets of “**Best Test Questions**” (with the correct answers). This is the term I made up for a method which gives you some control of the questions and answers that will appear on your quizzes and/or Final Exam. For example, on the first day of class, you will be submitting four “**Best Test Questions**” (and answers) about the assigned Textbook reading and four about the assigned reading for *Romeo and Juliet*, for a total of eight sets of questions and answers. Any (or all) of your questions may be chosen as “**Best Test Questions**” and be included on the Final Exam. Questions, (with correct answers), may be in the form of True/False,

*Multiple Choice, or Short Answer. Please include your name and the date on the assignment and bring it with you to class the first night.*

## **II. Textbook and Materials**

*Theatre: Brief Version*, Robert Cohen, Seventh Edition, 2005. (Available at the SCI Bookstore.)

SPARKNOTES *NO FEAR SHAKESPEARE*<sup>TM</sup> *Romeo and Juliet*, (available for purchase at Barnes and Noble [3111 S. Veterans Parkway] for \$5.95 + tax; cash and carry. This agreement for direct purchase has been approved by the SCI Bookstore and the Business Office. This publication will not be available at the SCI Bookstore. *(If you are unable to get to Barnes and Noble to purchase this book, contact me; I will make arrangements to get a copy to you.* It can also be purchased online, but you will need to have it before the first day of class *and* you may have to pay for shipping ... I ship for free!)

Play, *David; You and I*, by Roger Wainwright and Ken Bradbury. (GOOD NEWS!!! -- I have been given permission by the authors to make a limited number of copies of the play and disperse them to the class without charge! We will have to rotate possession, so that everyone will have the chance to read the play before we see it.)

The instructor will provide selected video/dvd/cd, web links, and printed materials for inclusion in research, in-class, and homework studies.

Student should provide pen and/or pencil(s), paper, and a 3-ring binder or folder.

Comfortable clothing should either be worn or brought to class each evening.

## **III. Mission Statement**

The mission of Springfield College in Illinois is to provide students the best liberal arts education in the Ursuline tradition of a nurturing faith-based environment. We prepare students for a life of learning, leadership, and service in a diverse world.

“Student assignments and learning activities have been found to be most beneficial when the students feel their contribution to the educational process is vital to the success of his or her own individual education.”

-- Anonymous

## **IV. Goals, Objectives, and Student Learning Outcomes**

### **A. Goals**

Students will achieve an appreciation for theatre as a collaborative art form.

Students will explore the literary aspects of theatre by learning two (2) different aspects of art and living.

B. Common Student Learning Objectives

- Content Knowledge (CK-1). Know and apply the central concepts of the subject matter.
- Communication Skills (CS-1). Communicate effectively in oral and written forms.
- Global Perspectives (GP-1). Recognize the importance of diversity of opinion, abilities, and cultures.

C. Course-Based Student Learning Objectives

- CBSLO-1. To recognize and define components of theatre such as play structure, conflicts, designers, and actors. (CK-1, CS-1, GP-1)
- CBSLO-2. To define genres of plays such as realism, melodramas, and farces. (CK-1, CS-1, GP-1)
- CBSLO-3. To understand a brief overview of theatre history. (CK-1, CS-1, GP-1)
- CBSLO-4. To attend and critique a community theatre production. (CK-1, CS-1, GP-1)
- CBSLO-5. To begin to understand the process of creating a live theatre production through awareness of acting techniques, directing, props, lighting, costumes, sound, scenery, and theatre management skills; correlate those aspects to each individual's everyday life. (CK-1, CS-1, GP-1)

V. **Teaching Methods/Delivery System**

Audio-Visual

Lecture/Discussion

On-line research and exploration

Physical demonstration with student participation

Group and/or individual presentation

Textbook, play, and supplemental reading with subsequent review

Guest Speaker(s)/Presenter(s)

Site Visit and Facility Tour

VI. **Course Requirements**

*Attendance Policy:*

Attendance is **MANDATORY**. This is a six-week session; *if you miss just one evening of this class, it is equivalent to missing almost five class sessions in a row during a traditional term.*

If an emergency situation arises, contact both the school and the instructor via email and/or phone. If you get an answering machine, *leave a message.*

If, for any reason, this instructor does not personally hear from you within 24 hours of missing a class, you will only be allowed to continue this course with a verifiable written submission of excuse.

The individual student will be responsible for any missed classwork.

Ten (10) points will be deducted each time you are late to class.

A sign-in sheet will be available for students. After 6:00 pm, a line will be drawn under the last name on the sheet and anyone signing in below that line will be considered late. This sheet will also serve as verification of attendance as required by SCI to comply with financial aid regulations.

Ten (10) EXTRA CREDIT points will be given to students with a 100% on-time record!

Attendance to one (1) performance of *David; You and I* at Jacksonville Theatre Guild is mandatory. The ticket price is included in the activity fee for the class. Transportation from campus can be arranged. Departure time TBA.

Participation in the final class presentation is mandatory.

Session D Make-up Day is scheduled for Friday, August 17, 2006. Please note: This day will only be used at the discretion of this instructor.

*Reading Assignments:*

See attached Course Outline

*Written Assignments:*

(All assignments except for “Best Test Questions” must be **typed and double-spaced**. Proper grammar and spelling will be figured into the evaluation and grading process.)

“Best Test Questions” created by students re: study materials and practical applications (CBSLO 1, 2, 3, 5)

Three written exams (CBSLO 1, 2)

A synopsis of information provided by Guest Speaker(s)/Presenter(s) (CBSLO 1, 3, 5)

A critique of the production of *David; You and I* to include the facility (CBSLO 1, 2, 3, 4, 5)

An original “Ten-Minute Play”, complete with indications of production elements, (i.e. sets, props, staging, sound, lighting, and costumes), will be worked on during the course and presented by the end of the term (CBSLO 1, 2, 3, 5)

**Plagiarism.** Plagiarism is defined as follows: “The deliberate and knowing presentation of another person’s original ideas or creative expressions as one’s own. Generally, plagiarism is immoral but not illegal. If the expression’s creator gives unrestricted permission for its use and the user claims the expression as original, the user commits plagiarism but does not violate copyright laws. If the original expression is copied without permission, the plagiarist may violate copyright laws, even if credit goes to the creator. And if the plagiarism results in material gain, it may be deemed a passing-off activity that violates the Lanham Act.” Black’s Law Dictionary, 8th ed. (2004), p. 1187. Also useful is Diana Hacker’s definition, “Three different acts are considered plagiarism: (1) failing to cited quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words.” (*A Writer’s Reference* by Diana Hacker, Bedford St. Martin’s Press, 2003, p. 331.)

The SCI English Department’s policy is as follows: Plagiarism is literary dishonesty and will not be tolerated. A minor offense will result in a zero on the assignment. A major offense will result in dismissal from or failure in the course.

*Participation:*

It is expected that each student will have completed all assignments before coming to class, (including reading assignments), and will be ready to participate fully.

*Deportment:*

This is also referred to as “Common Courtesy” and/or “Professionalism”. Each student is expected to be considerate and respectful to others by demonstrating appropriate behavior. This includes being on time and ready each time we meet.

This also includes: no cell phone calls or text messaging during class. If special circumstances prevail, please inform me before the beginning of each classroom session.

NO LATE WORK will be accepted without penalty. Ten (10) points will automatically be deducted before any other factors are evaluated.

Lack of attendance or loss of syllabus cannot be used as an excuse for changes in the agenda of this course. This instructor reserves the right to work within the SCI guidelines to provide the best education for our students. From time to time, this may require changes in the current syllabus.

**VII. Means of Evaluation**

This grading scale guarantees a particular grade. Students whose point totals are close to a decision number will be considered on an individual basis using criteria including attendance, attitude, improvement, and participation.

Two quizzes over chapters and terms	20%
Written Assignments	40%
Class participation and attendance	20%
Final Presentation and Written Exam	20%

There will be 1000 available points throughout term. A = 90% -100%; B = 80% - 89; C = 70% - 79%; D = 60% - 69%

### VIII. Topical Course Outline

#### Pre-Assignments – (See Page 1 for more specific details)

- A. Purchase textbook and read textbook Introduction and Chapters 1, 2, and 11.
- B. Purchase SPARKNOTES NO FEAR SHAKESPEARE™ *Romeo and Juliet* and read the Characters section, Act I Prologue, and Act II Prologue.
- C. Write (type) eight sets of “Best Test Questions” with the correct answers. Put your name and the date on the assignment and bring it with you to class.

#### Monday, July 9, 2007

- A. Welcome  
Attendance  
Introduction - to include my background and students’.  
Housekeeping announcements.  
Goals and outcomes.
- B. Turn in “Best Test Questions”.
- C. Explore individuals’ previous knowledge/experience/expectations.  
Discuss elements of theatre from the observation of a student new to the experience.
- D. Exercise: “How We Learn”.
- E. Facilitate comprehension of Chapter 1, “What Is the Theatre?” to establish understanding of theatre as a physical entity, an occupation, and an artistic venue.
- F. Facilitate comprehension of Chapter 2, “What Is a Play?” to define literary elements of theatre production.
  1. genre – i.e. comedy/tragedy and sub-categories.
  2. structure – i.e. plot, character, theme, diction, music, spectacle, and convention.
- G. Introduction of basic physical and emotional elements of acting and character development to include warm-up exercises, concentration, energy placement, relaxation, and sense memory techniques.
- H. Review Characters, Act I Prologue, and Act II Prologue of *Romeo and Juliet* by William Shakespeare.
- I. Review and choose “Best Test Questions” relevant to this class session.
- J. Summarize course objectives.  
Review expectations and goals.  
Give/get feedback.  
Farewells and invitations.

- Assignments:
  1. Continue reading *Romeo and Juliet*, paying particular attention to the relationships between the characters. You may read as far ahead as you like, but read at least through ACT I.
  2. Read Textbook Chapters 3, 4, and 7. **Prepare for Quiz on Chapter 7.**
  3. Write sixteen “Best Test Questions”, (four for *Romeo and Juliet* through Act I and four for each of the chapters).

**Monday, July 16, 2007**

- A. Welcome  
Attendance  
Housekeeping announcements.  
Brief review.  
Goals and outcomes.
- B. Turn in “Best Test Questions”.
- C. Review Chapter 7.
- D. **Quiz on Chapter 7, “Theatre Traditions: East and West”**
- E. Facilitate comprehension of Chapter 3, “The Actor”, using characters from *Romeo and Juliet*, and information provided by the textbook.
  1. External and internal acting methods using motivations will be analyzed. Students will do a variety of basic acting exercises. Acting teachers, such as Stanislavsky and Strasberg, and their approaches to acting, will be examined.
  2. Voice and movement of acting will be explored through various exercises, to include observation of personal vocal and physical traits.
  3. An overview of the actor’s professional routine will be discussed, highlighting the audition, the rehearsal, and the performance.
- F. Facilitate comprehension of Chapter 4, “The Playwright”.
  1. Review literary elements from Chapter 2, “What Is a Play”, and identify genre and structure in *Romeo and Juliet*, and apply that knowledge to playwriting.
  2. Modern playwrights will be introduced and examples of their works will be examined for elements of dialogue, conflict, and structure.
- G. **DVD – *West Side Story*** (provided by instructor).
- H. Playwriting exercise – Introduction to “Ten-Minute Play”.
- I. Review and choose “Best Test Questions” relevant to this class session.
- J. Review.  
Give/get feedback.  
Farewells and invitations.

- Assignments:
  1. Work on “Ten-Minute Play”, **(two copies of the first draft should be brought to class July 23, 2007)**
  2. Read Textbook Chapters 5 and 6.
  3. Continue reading *Romeo and Juliet*, at least through ACT II.

4. Write twelve “Best Test Questions”, (four for *Romeo and Juliet* and four for each of the chapters).

**Monday, July 23, 2007**

- A. Welcome  
Attendance  
Housekeeping announcements.  
Brief review.  
Goals and outcomes.
  - B. Turn in “Best Test Questions”.
  - C. Turn in one copy of your “Ten-Minute Play” – first draft.
  - C. Observe and discuss theatrical elements identified by reading *Romeo and Juliet* by William Shakespeare and by watching *West Side Story* with Book by Arthur Laurents, Music by Leonard Bernstein, Lyrics by Stephen Sondheim, and Direction and Choreography by Jerome Robbins.
  - D. Facilitate comprehension of Chapter 5, “Designers and Technicians”.
    1. Theatre architecture, scenery, lighting, makeup, costumes, props, sound design, and special effects as they relate to the “spectacle of theatre”, (Aristotle), will be introduced and examined.
    2. Elements of technical production personnel and their responsibilities will be introduced and examined.
  - E. Facilitate comprehension of Chapter 6, “The Director”.
    1. Historical, functional, technical, and artistic elements of the directing process will be introduced and examined, to include specific directors recognized for their expertise.
    2. Pre-blocking and blocking, (the design of actors moving on stage), to include both functional and subliminal techniques, will be introduced and explored as an activity.
  - F. Playwriting exercise, cont’d. – review and integrate additional elements of theatre as explored in Chapters 5 and 6. Discuss use of the internet for technical elements.
  - G. Review and choose “Best Test Questions” relevant to this class session.
  - H. Review.  
Give/get feedback.  
Farewells and invitations.
- Assignments:
    1. **Take-home quiz covering Chapters 5 and 6.**
    2. Read Textbook Chapters 9 and 10.
    3. Work on second draft of “Ten-Minute Play”. **(2 copies)**
    4. Begin to develop technical plots for “Ten-Minute Play”.
    5. Continue reading *Romeo and Juliet*, at least through ACT III.
    6. Write twelve “Best Test Questions”, (four for *Romeo and Juliet* and four for each of the chapters).

### Monday, July 30, 2007

- A. Welcome  
Attendance  
Housekeeping announcements.  
Brief review.  
Goals and outcomes.
  - B. Turn in take-home quiz.
  - C. Turn in “Best Test Questions”.
  - D. Facilitate comprehension of Chapter 9, “The Musical Theatre”.
    - 1. Musical theatre history and progression as a mode of dramatic art, to include Traditional Musicals, Golden Age of Broadway, and the Modern Musical, will be introduced and explored.
    - 2. Selections from various styles of musical theatre productions will be presented in audio and/or visual form.
  - E. Facilitate comprehension of Chapter 10, “Theatre Today: What, Who, and Where?”.
    - 1. General overview of the growth of theatre into the 21<sup>st</sup> century, citing diversity and social themes represented in modern drama.
    - 2. Introduction of some of the most prominent new genres, technical aspects, directors, and locations making theatrical news today.
  - F. Utilize internet to research what is happening in theatre today.
  - G. Playwriting exercise, cont’d. – **Brief one-on-one Instructor/Student status conference.**
  - H. Review and choose “Best Test Questions” relevant to this class session.
  - I. Review.  
Give/get feedback.  
Farewells and invitations.
- Assignments: (see August 4, 2007)
    - 1. Re-read Textbook Chapter 11, “The Critic”.
    - 2. Read pp. 20-24 of “Enjoy the Play”, (the blue supplemental booklet that came with the Textbook).
    - 3. Continue working on “Ten-Minute Play”, including technical plots.
    - 4. Finish reading *Romeo and Juliet*.
    - 5. Write four “Best Test Questions”, (four for *Romeo and Juliet*).
  - **Extra Credit Assignment:** Read Chapter 8 and complete take-home quiz.

### Saturday, August 4, 2007

- Students see a production of *David; You and I* at Jacksonville Theatre Guild.
  - Assignments:
    - 1. Write, (typed, double-space), a three-page critique of production to be completed and turned in on Monday, August 6, 2007.
    - 2. Write and type out four questions for our Guest Speaker(s)/Presenter(s).

### **Monday, August 6, 2007**

- A. Welcome  
Attendance  
Housekeeping announcements.  
Brief review.  
Goals and outcomes.
- B. Turn in “Best Test Questions”
- C. Turn in Extra Credit Quiz.
- D. Turn in Critique.
- E. Turn in four typed questions for Guest Speaker(s)/Presenter(s).
- F. **Guest Speaker(s)/Presenter(s).**
- G. Review and choose “Best Test Questions” relevant to this class session.

~ *The following will be as time permits* ~

- H. Work on “Ten-Minute Play” presentations.
- I. Clear up any “muddy points”. Tie up loose ends.

- Assignments:
  - 1. Complete work on “Ten-Minute Play”, including technical aspects.
  - 2. Study for Written Final Exam.

### **Monday, August 13, 2007**

- A. Welcome  
Attendance  
Housekeeping announcements.  
Brief review.  
Goals and outcomes.
- D. Verbal presentation of Final Version of “Ten-Minute Plays”.
- E. Muddy Point Review.
- F. Written Final Exam.
- G. Evaluation sheets distributed, completed, collected, and delivered to Faculty/Staff Mailroom in Dawson Hall.
- H. THANK YOU!

#### **IX. Americans with Disabilities Act (ADA)**

Springfield College in Illinois provides individuals with disabilities reasonable accommodations to participate in educational programs, activities, and services. Students with disabilities requiring accommodations to participate in college-sponsored programs, activities, and services or to meet course requirements should contact the Director of the Resource Center, Joanna Beth Tweedy, 525-1420 ext. 291, as early as possible.

#### **X. SCI Weather/Emergency Related Closure Policy**

There will be a recorded message on the SCI main phone number, (217) 525-1420, if the college is to be closed due to weather/emergency related conditions.

**XI. Assessment**

Goals, objectives, and learning outcomes that will be assessed in the class are stated in this syllabus. Instructor will use pre-tests and post-tests, minute papers, directed paraphrasing, muddiest point or other Classroom Assessment Techniques as deemed necessary in order to provide continuous improvement of instruction. Students are required to take part in all assessment measures.

**XII. IAI Statement**

THR 121, Fundamentals of Theatre Arts, has been approved by the Illinois Articulation Initiative as meeting the criteria stipulated for the course at [www.itransfer.org](http://www.itransfer.org)

**XIII. Other**

Students will have paid an activity fee for this class to attend one theatrical production. Arrangements, directions, and tickets will be provided to the students for their attendance for the purpose of the critique assignment. This fee will not be refunded if not utilized by the student.