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|  | Department of Communication Studies TRE 1001-1 Introduction to Theatre Section 1 2 Units |
| Fall 2022 | |

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| Meeting days: Tues/Thurs (R) | Instructor title and name: Caryl Lipnick, MBA |
| Meeting times: 11:00 – 11:50 am | Phone: 619.848.2605 |
| Meeting location: <i>Saloman Theatre</i> | Email: <i>clipnick@pointloma.edu</i> |
| Final Exam: Tuesday, December 13 th , 10:30 am – 1:00 pm | Office location and hours: <i>By appointment</i> |

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Foundational Explorations Mission

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and culture.

COURSE DESCRIPTION

Introductory theatre appreciation course. Historical and stylistic developments are studied as well as the elements of theatre. Includes basic terminology and instruction for aesthetic understanding of western theatre form.

COURSE LEARNING OUTCOMES

By the end of this semester you should be able to:

- 1) List and discuss the dramatic elements of theatre (Aristotle's).
- 2) Identify the major genres and periods of theatre.
- 3) Critically examine stage performances by use of the dramatic elements.
- 4) Participate and contribute to the creation of a dramatic piece for the stage.

FOUNDATIONAL EXPLORATIONS LEARNING OUTCOMES

FELO 1b. Oral: Students will be able to effectively express ideas and information to others through oral communication.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

1. Cassady, Marsh. *An Introduction to: The Art of Theatre*.
2. Shakespeare, William. *Hamlet*.
3. Molière. *Tartuffe*.

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 2 unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 70 total hours meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

ASSESSMENT AND GRADING

GRADE BREAKDOWN

Grading for this course will be determined in the following manner:

| | |
|---------------------|------|
| Class Participation | 20 % |
| Exams | 40 % |
| Quizzes | 10 % |
| Play Essays | 10 % |
| SceneFest | 20 % |
| TOTAL 100 % | |

100 POINT GRADING SCALE:

Grades will be based on the following:

Sample Standard Grade Scale Based on Percentages

| A | B | C | D | F |
|----------|----------|----------|----------|----------------|
| A 93-100 | B+ 87-89 | C+ 77-79 | D+ 67-69 | F Less than 59 |
| A- 90-92 | B 83-86 | C 73-76 | D 63-66 | |
| | B- 80-82 | C- 70-72 | D- 60-62 | |

A: Indicates excellent work that reflects thinking, creativity, individuality, and a very high level of intellectual attainment.

B: Indicates good work that reflects a thorough understanding of theory but is lacking in individual thinking and creativity.

C: Indicates work that reflects a satisfactory completion of the assignment as directed, but is lacking in thoroughness, individual thinking, and creativity.

D: Indicates work that reflects a lack of understanding of theory and/or fails to fulfill the assigned tasks.

F: Indicates work that reflects an inability or unwillingness to do the assigned task.

SPIRITUAL CARE

PLNU strives to be a place where students grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the [Office of Student Life and Formation](#).

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

INCOMPLETES AND LATE ASSIGNMENTS

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances.

COURSE PROCEDURES & REQUIREMENTS

1) Try to be timely. We have very little time in this course and must be very conscientious in our use of it. Though the class structure is primarily oriented toward lecture, I strongly encourage questions, ideas, and discussions. Take an active role in the process and you will get far more from the experience. I move fairly quickly. If you are not adept at note-taking (which is a form of shortening through paraphrasing), I have no problem with small recording devices. **I do not post the lectures (i.e., Outlines, PowerPoints) online, or make them available anywhere outside class.**

2) Exams: There will be two examinations, each weighted at 20% of the course grade. The exams consist primarily of multiple choice and essay questions. Missed exams cannot be made up without an email from the provost's office excusing a student for an official university activity.

3) Quizzes: There will be quizzes. The purpose of the quizzes is to help you keep up on the readings and to provide you with sample test questions. Each quiz accounts for 1% of your final grade. **There are NO make-up quizzes.**

4) Reviews: Each student will be responsible for at least one written review of a production; the production(s) are expected to be announced no later than November 1st, 2022, and may be announced sooner. The format of the review will be according to the *MLA Style Manual* and will be two typed double-spaced pages (1" margins, font size: #12 Times New Roman). The review will critically and subjectively examine all the pertinent artistic and craft-elements of the production (as discussed in class) and will assess their effectiveness within the overall endeavor. The review(s) will account for 10% of your final grade. See attached review for example.

5) Critique: Each student will analyze *Hamlet* by William Shakespeare, and *Tartuffe* by Moliere in a written historical/critical or rhetorical essay. Prompts will be posted on Canvas where you will write your responses. Each essay is worth 5% of your grade.

COURSE PROCEDURES & REQUIREMENTS (cont. on next page)

COURSE PROCEDURES & REQUIREMENTS (cont. from previous page)

6) SceneFest: Each student will participate in the staging and presentation of an original scene. Each scene will consist of an ensemble scene related to/based on *Hamlet* or *Tartuffe*. To the degree that we are able given the obvious restraints, we will incorporate all the components of the process (i.e. students will be directors, playwrights, actors, designers, etc.). These are group projects and will require some time commitment outside of class, therefore, cooperation with the ensemble will be considered in grading. The group project is weighted at 20% of the course grade, but lack of participation in SceneFest will result in failure of the course. SceneFest will be discussed more fully in class.

7) There is NO extra credit in this course, nor any additional work that can augment your grade. There will be no “bumping up” of grades at the end of the semester, so please don’t write a flattering email asking for this kind of accommodation. My policy on final grade rounding is: if you are within 0.5% of the next grade, I round up. Therefore, 89.55 becomes an A-; 89.48 remains a B+. Please refer to this BEFORE you email me at the end of the semester.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one’s own when in reality they are the results of another person’s creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student’s eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan (“AP”) to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student’s responsibility to make the first contact with the EAC.

SEXUAL MISCONDUCT AND DISCRIMINATION

Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions (this would be 3 class sessions), the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent (this would be 6 class sessions), the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

COURSE SCHEDULE

| <u>Dates</u> | <u>Topic</u> | <u>Assignment</u> |
|--------------|----------------------------------|-------------------|
| 9/1/22 | Course orientation and overview | Syllabus |
| 9/6-29 | Art of Theatre (ch. 1-4) | Canvas |
| October | Production of Theatre (ch. 5-10) | Canvas |
| November | Theatre History (ch. 11-15) | Canvas |

Sample Review

(With appreciative attribution to Dr. W. Williams)

Spit flew freely, vocal chords strained, and veins stood out on the actors' necks as they skillfully delivered the demanding text, but the inner life seemed lacking at Wednesday night's performance of Edward Albee's *Who's Afraid of Virginia Woolf*, at the San Diego Repertory's Lyceum Stage.

Albee's first great success, *Woolf*, debuted in 1962, changing the face of American theatre. A psychologically compelling tale of alcohol-saturated disillusionment and dysfunction in the middle-American family, the play has often elicited adjectives such as "gut-wrenching," "excoriating," "shattering," and "stunning;" however, the adjective that perhaps best describes the Rep's current production of *Woolf* is . . . competent.

Ellen Crawford, Mike Genovese, Peter Friedrich, and Carla Harting who play (respectively) Martha, George, Nick, and Honey, are competent, capable, skillful, even proficient in their presentation of the material. Their diction is excellent, volume is never a problem in the cramped-feeling Lyceum black-box space; the pace seems to be what the play demands, but in the end one is left oddly cold by the sum total—not shattered, not drained, not really even thoughtful, but . . . what is a fitting description . . . entertained? Perhaps it is that a generation has passed and what was once shocking is now passé; or perhaps we as an audience are desensitized by the radical familial dysfunction that defines our current culture. But what is more likely is that Todd Salovey's by-the-numbers direction created a mild disconnect, a barrier between the actors' skilled recitation of the text and the inner life that must be present to give it the power that lies dormant in Albee's written word.

Three of the four performers (Crawford, Genovese, and Friedrich) suffer most from this malaise of competence. Their mouths, faces, and bodies go through the proper motions; they portray anger at the necessary moments, they yell when the scene calls for it; they are "hitting the marks" demanded by the script, but it feels like just that—hitting predictable marks determined by pedestrian directorial choices. The rising action rises because the script says it must, not because the actors have tapped

into the truths beneath these character's tormented lives. The only antidote for this malaise is found in Carla Harting's portrayal of Honey. Harting is compelling in her shocked but manipulative simplicity. She has discovered the essence of Honey—perhaps the true beneficiary of the play's exorcism, and the hope for the next generation—and she plays her with a subtle nuance.

The other elements of the production actually exacerbate rather than relieve the general malaise. Giulio Cesare Perrone's set, a neoclassical façade (replete with massive columns, ceiling-to-floor bookshelf, fireplace, bar, and sparse furnishings) is completely whitewashed—all, that is, except the rich, caramel-colored liquors populating the bar. Before the first word is uttered, this set tells us exactly what to expect—the lives of these people are a whitewashed sham, a self-delusion, a colorless façade—except for the life-giving, truth-revealing, exorcism-inducing alcohol. The feeling of the settings is a cramped one, which could be used effectively to give a sense of the imprisonment of the characters, but again, the direction seems to subvert this with a good deal of impulse-laden, or craft-laden wandering in and about the furnishings in a much too predictable cat-and-mouse visual metaphor.

Jerry Sonnenberg's lights, too, tend to draw the viewer out of the action by their too blatant focus-shifting, telling us what we should see and how we should feel—all these being necessary components of the theatrical adventure, but they would benefit from a bit more “art” and a bit less “craft.”

Generally speaking, the audience members seemed to be entertained by the San Diego Repertory Theatre's production of *Who's Afraid of Virginia Woolf*, but the talk on the stairwells after the production centered more on the pedestrian than the profound—whether or not to get a decaf tall mocha at Starbuck's? This cannot have been Albee's intent.