

THAR 170: The Theatrical Experience

Garret Schneider, Instructor

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THAR 170, #07584, Spring 2008, 4 Credits
T/Th 6:10pm - 8:00pm, Rm 011, Bentley Hall

OFFICE: Email for meeting

COURSE GOALS AND OBJECTIVES: This course explores the roles of various theatre artists: the playwright, actor, director, and designer and how they collaborate with the audience to create the theatrical experience. The instructor and guest artists will lecture on these different aspects of theatre and students will be responsible for information received in class lectures. Students will be required to attend live theatre performances and analyze the School of Theater's spring quarter productions and one evening of *Midnight Madness*.

REQUIREMENTS: Students must attend the School of Theater's main stage show "Knock me a Kiss", and either "Tis Pity She's a Whore" or "Compleat Female Stage Beauty", one performance of *Midnight Madness*, and the Playwright's Festival (which we will discuss in class). *Madness* occurs in the Hahn Theater at 11pm on the following Fridays: 4/4, 4/11, 4/18, 4/25, 5/2, 5/16.

Students will turn in six (6) two-page papers: one analysis for two of the three performances; an analysis for *Madness*, a current film; and a personal bio. There will be a cumulative midterm and final exam. Quizzes are given at least once a week and may cover any aspect of course contents to date.

TEXTS: "Experiencing the Art of Theatre" by Downs/Wright/Ramsey

Students are required to read the assigned chapters **before** coming to class and be ready to discuss.

CLASS ATTENDANCE POLICY: Class attendance is essential to the goal of education, but I understand that people have different views of education. That being said, **there are no make-ups or extensions on written analyses, quizzes or exams.** If you are absent from class and miss an assignment or exam due to a family emergency, illness or school-sanctioned event, you must present me with a written excuse or doctor's note. Only after a written excuse is received will you be allowed to retake the exam or turn in the assignment.

GRADING:

6 Written Analyses:	30%	A 93-100 / A- 90-92
Quizzes:	30%	B+ 87-89 / B 83-86 / B- 80-82
Midterm:	20%	C+ 77-79 / C 73-76 / C- 70-72
Final:	20%	D+ 67-69 / D 63-66 / D- 60-62 / F 0-59

Tis Pity She's a Whore: May 1st – May 3rd (8pm), May 2nd (4pm)

Forum Theatre -- Free

Knock me a Kiss: May 7th – May 17th (8pm)

Baker Theatre – Free

Compleat Female: May 15th – May 17th (8pm), May 16th (4pm)

Forum Theatre – Free

Playwright's Festival; May 22th – May 24th

To be Announced – Free

NOTE: Syllabus will change as information is received on the Playwright's Festival.

PRELIMINARY CLASS SCHEDULE:

This schedule can and will change. It is offered to give you an idea of the order in which we will address the material, and how long we may spend on each subject.

Week 1 – 4/1, 4/3 : Chapters 1-2: What is Theatre?

What is Art? What is Drama? Art vs. Entertainment, Art is Political, Theatre or Film.

Week 2 – 4/8, 4/10 : Chapters 3-5: Theatre and Cultural Diversity; Criticism and Free Speech; Creativity and the Ensemble

Theatre as cultural awareness, Theatre of Identity, Theatre of Protest, Cross-Cultural Theatre, Going to the Theatre, Everyone is a Critic, Theatre as Teamwork.

Tuesday, April 8th: Bio due.

Week 3 – 4/15, 4/17 : Chapter 6: The Playwright and the Script

Lecture on Theme, Characters in Action, Conflict as Catalyst, Plotting the Story, Beginning, Middle, and End, Formula plots.

Week 4 – 4/22, 4/24 : Chapter 7: The Art of Acting

Training the Body, Voice, and Mind. Magic If's, Substitution, Acting Teachers, Objectives, Public/Private Personas, Motivation, actor's life.

Guest Speaker: Jarad Benn, student in the MFA Acting Program.

Thursday, April 24: Film analysis due

Week 5 – 4/29, 5/1 : Chapter 8: The Art of Directing

Role of a Director, Play Analysis, Stage Pictures, Collaboration, Interpretive / Creative Directors.

Guest Speaker: Andy Felt, student in the MFA Directing Program.

“Tis Pity She's a Whore” Opens

THURSDAY, MAY 1st: MIDTERM EXAM

May 5th: Last day to Drop a Class

Week 6 – 5/6, 5/8 : Chapter 9: The Art of Design

Different types of theaters, Design Team Meetings, Design for Sets, Lights, Sound, and Costumes.

Tuesday, May 6: Must have read/seen “Tis Pity” and ready to discuss

“Knock Me a Kiss” Opens

Week 7 – 5/13, 5/15 : Chapters 10-11: Theatre History

Birth of Tragedy, Roman Entertainment, Rise of Christianity, Renaissance, Elizabethan England.

Guest Speaker: Rachel Lynn, student in the MA Theater History Program.

Tuesday, February 13: “Tis Pity” Analysis Due

“Compleat Female Stage Beauty” Opens

Week 8 – 5/20, 5/22 : “Playwright's Festival”

To be Announced

Tuesday, May 20: Must have read/seen “Compleat Female...” and ready to discuss

Week 9 – 5/27, 5/29 : Chapters 11-12: Theatre History (cont.)

Romanticism, Realism, Modern Theatre.

Tues, May 27: Be ready to discuss “Playwright's Festival”

Tues, May 27: “Knock Me a Kiss” written analysis due.

Week 10 – 6/3, 6/5 : Chapter 12-13: Theatre History (cont.)

Tues, June 3: “Compleat Female...” written analysis due, Madness written analysis due.

Playwright's Festival Analysis due on day of Finals

FINAL EXAM: TBD

ACADEMIC HONESTY: Cheating on examinations, submitting work of other students as your own, or plagiarism in any form will result in penalties ranging from an F on the assignment to expulsion from the university, depending on the seriousness of the offense.

In this class there will be no discrimination based on race, ethnic origin, religion, gender, age, sexual orientation or physical handicap.

If individual assistance is needed, please talk to me about it as soon as possible.

CONTACT INFORMATION: Garret Schneider, gs280207@ohio.edu

GUIDELINES FOR PERFORMANCE ANALYSIS PAPERS:

The German romantic playwright, philosopher, and critic Johann Wolfgang von Goethe (1749-1832) offered a simple formula for play analysis that has been used for hundreds of years.

1. **What is the artist trying to do?**

This question will help determine the direction of your analysis. If you understand the intention of the artist, you will understand the reasons for his or her choices. Put aside your opinion of the play and identify the artist's purpose. What is the artist trying to say? What is the artist's goal? Can you explain why the artist chose to bring this particular work into being?

2. **How well has the artist done it?**

By answering this question, you judge the degree of success the artist has achieved in achieving the goal you identified in answer to the first question. How do the artist's techniques, methods, and talents help to achieve the goal? How effective is the production in fulfilling the artist's intention?

3. **Is it worth doing?**

The final question is whether the finished work of art was worth the artist's and the audience's time and effort. Does the play have new, interesting ideas? Will it help us understand the world, or understand it in a new way? If it didn't communicate to you, did it communicate to anyone else?

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Guidelines for Film, “Knock Me a Kiss” and “Compleat Female...” / “Tis Pity...” Analyses

4 paragraphs, 300-1000 words

Paragraph One. The playwright / screenwriter

1. What is the playwright / screenwriter trying to say?
Why this title?
What are the themes?
Is it realistic? If not, why choose to tell a story this way? If so, how does it tell the story?
2. How well is the playwright doing it?
Give specific examples of moments in the play.
3. Was it worth doing?
Give specific examples of moments in the play.

Paragraph Two. The actors

1. What are the actors trying to do?
Do actors play multiple parts?
Are they playing comedy/tragedy/both?
2. How well are they doing it?
Give specific examples of moments in the play.
3. Was it worth doing?
Give specific examples of moments in the play.

Paragraph Three. The director

1. What is the director trying to do?
What’s the tone/mood?
What’s the music/sound like?
What does the director want you to think about and feel?
2. How well is the director doing it?
Give specific examples of moments in the play.
3. Was it worth doing?
Give specific examples of moments in the play.

Paragraph Four. The design

1. What are the designers trying to do?
Props/set/lights/costumes?
What’s the tone/mood?
What do the designers want you to think about and feel?
2. How well are they doing it?
Give specific examples of moments in the play.
3. Was it worth doing?
Give specific examples of moments in the play.



Guidelines for “Madness” Analysis

4 paragraphs, 300-1000 words

Paragraph One. The Theme

Discuss the theme for that night’s Madness.

Then choose THREE scenes that spoke to you and respond to each scene and how it fit into that night’s theme.

Paragraph Two. First Scene:

1. What is the playwright trying to say?
Give specific examples.
2. How well is the playwright doing it?
Give specific examples.
3. Was it worth doing?
Give specific examples.

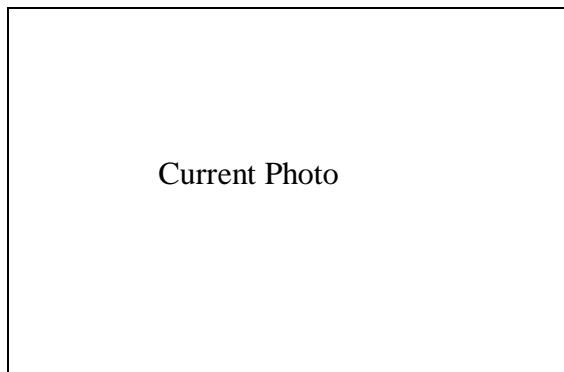
Paragraph Three. Second Scene:

1. What is the playwright trying to say?
Give specific examples.
2. How well is the playwright doing it?
Give specific examples.
3. Was it worth doing?
Give specific examples.

Paragraph Four. Third Scene:

1. What is the playwright trying to say?
Give specific examples.
2. How well is the playwright doing it?
Give specific examples.
3. Was it worth doing?
Give specific examples.

STUDENT BIO



Name:

Hometown:

Major:

Year at OU:

Why OU:

Favorite thing about Athens so far:

Favorite books/movies/TV/music:

Song lyric or movie quote that best explains your outlook on life:

Best vacation ever:

The place you dream about going to:

Where do you see yourself at 25/45/85?

Worst job you ever had:

What do you know about theater?

Why are you taking this class?

What are your goals for this upcoming academic year? What do you hope to achieve? How are you going to achieve it?