

COURSE SYLLABUS
THAR 2 – Introduction to Theatre Arts. Section 6134
Tuesday & Thursday 10:30am – Noon
Burbank Auditorium – Room 175

INSTRUCTOR: Reed Martin

Spring 2020

Office Hours: Tues, Thurs 2:20 – 2:50pm, Adjunct Office – 145 Burbank Auditorium

Email: rmartin@santarosa.edu

Or leave a note in my mailbox in the Theatre Dept. Office in Burbank Auditorium

FINAL: Tuesday, May 19 10am-12:45pm

REQUIRED TEXT:

The Theatre Experience by Edwin Wilson, 13th Edition.

The textbook can be purchased at the bookstore and online. It is also On Reserve in the SRJC Library.

About Reed: I am a working professional actor, playwright and director. I am best known for my work with the Reduced Shakespeare Company (www.reducedshakespeare.com). I have a BA in Drama and Political Science from Cal Berkeley and an MFA in Acting from UC San Diego. I am a member of Actor's Equity, Theatre Bay Area, Theatre Communications Group, the Dramatists Guild, and the Society of Stage Directors and Choreographers. Prior to joining the Reduced Shakespeare Company, I attended Ringling Brothers Clown College and spent two years touring with the circus as a clown and assistant ringmaster. I have performed in 47 states and eleven foreign countries, including New Jersey.

Class Description and Objectives

An introduction to theatre as both an art form and social forum, emphasizing the interrelated processes of playwriting, acting, directing, design, technical theatre, theatre criticism, theatre management, and theatre architecture. Students will study theatre from a variety of perspectives through lectures, attending plays, reading scripts, and hands-on experiences, and quizzes on the assigned readings of the textbook. Required attendance at three to four assigned theatre productions (discounted admission, students provide own transportation).

Student Learning Outcomes:

Upon completion of the course, the student will be able to:

1. Demonstrate a general knowledge of the theatre as a complex and diverse art form, as well as its ever-changing role in modern society.
2. Approach, analyze, and discuss theatre as informed audience members, readers, and/or practitioners.
3. Participate in one or more areas of the theatre at an introductory level, applying correct terminology and working constructively with others.

Objectives:

In order to fulfill the outcomes above, during the course the student will:

1. Analyze the different responsibilities and contributions of the actor, playwright, director, designer, technician, management, producer, critic and audience, while recognizing the collaborative nature of the theatre.
2. Attend and critique a theatrical production, both holistically and through an analysis of the contributions of the various artistic elements.
3. Identify and theoretically solve the artistic challenges of a script, applying basic script analysis techniques for structural, thematic, and interpretive elements.

4. Correctly apply basic theatre terminology while demonstrating an introductory understanding of the positions, processes, and career opportunities in the theatre.
5. Discern the interdisciplinary contributions of other art forms and fields of study to the creation of theatre.
6. Recognize the major genres, styles, and movements of the modern theatre.
7. Communicate using various theatre design "languages" such as mood, sound, light, texture, color, rhythm, etc.
8. Outline and implement a basic research strategy, identifying questions, accessing key theatre resources, and problem-solving when necessary.
9. Collaborate with others in the development of theoretical and/or practical theatre projects.

Course Requirements

All students are required to have access to a computer, a printer, and the internet. If you do not have these resources readily available to you, there are several computer labs on campus. Please inquire at student services or the library.

Assignments

As a 3-hour lecture course, students will complete 6 hours of homework per week, which may include:

1. Reading:
 - A. Read approx. 10-20 pages per week from text. In class quizzes on the readings.
 - B. Read, analyze and discuss plays.
2. Attend Plays
Attend and prepare to discuss the two SRJC Theatre Arts productions Students enrolled in THAR 2 can obtain one free ticket through the Theatre Arts Box Office
3. Hands-On Experiences
 - A. Playwriting – Write a short scene (approx. 2-3 pages)
 - B. Acting/Directing – Each student will be teamed with fellow students to stage and rehearse.
 - C. Reviewing – Write a review of one of the productions attended, following review criteria provided in class.
 - D. Production Hours – Actively participate in the production process by completing 10 hours in one of the following:
 - a. Costume Shop
 - b. Scene Shop
 - c. Ushering (4 performances)Hour must be completed by May 12, 2020
4. Director/Designer Project
Teamed with a fellow student (one serving as director and one as designer) each student will research, conceptualize, and create a production presentation and in-class display for a play of their choosing. Projects will be presented in class. Written documentation should be approximately three pages and must include a summary of research and script analysis, as well as a bibliography.

Grading

Attendance, Participation, Production Hours	25%
Quizzes	15%

Playwriting	15%
Acting/Directing	10%
Designer/Director Project	15%
Play Review	10%
Final	10%

A = 91-100, B = 81-90, C = 71-80, D = 61-70, F = 60 and below.

It shall be the policy of Sonoma County Junior College District to maintain an attendance policy and procedure consistent with State and local requirements.

Attendance Policy:

It shall be the policy of the Sonoma County Junior College District to maintain an attendance policy and procedures consistent with State and local requirements.

1.0 Attendance

1.1 Students are expected to attend all sessions of the course in which they are enrolled.

1.2 Any student with excessive absences may be dropped from the class.

2.0 Excessive Absence Defined

2.1 A student may be dropped from any class when that student's absences exceed ten percent (10%) of the total hours of class time.

2.2 Instructors shall state in each course syllabus what constitutes excessive absence for that course. For this course, more than five absences constitute excessive absences.

3.0 Excused vs. Unexcused absences

3.1 Unless state or federal law requires that the absence be deemed excused, no instructor shall be required to make a distinction between excused and unexcused absences.

3.2 If individual Instructors wish to distinguish between excused and unexcused absences the instructor shall state in each course syllabus all criteria for any excused absences in addition to those required by state or federal law.

4.0 Nonattendance

4.1 Students who fail to attend the first two class meetings of a full semester course may be dropped by the instructor.

Dropping A Class

If you have been in class for one class period and you need to drop, it is your responsibility to drop yourself from the course. Instructors are required to drop you from class if you do not attend the first two class meetings. It is illegal for you to be in class without being registered for the course.

Student Conduct: We will conduct ourselves in a manner that reflects our awareness of common standards of decency and the rights of others. All students are expected to know the Student Conduct Code Policy and adhere to it in this class. Students who violate the code may be suspended from 2 classes and referred to the Conduct Dean for discipline.

Respect: The best way to learn is through active participation; therefore, we respect others when talking by being on-time, listening actively, and by being polite even when we disagree with another's viewpoint. Please turn off all electronic devices. If you use a laptop for note taking, please turn the sound off. No food in class please.

Academic Integrity: All written work is to be original; plagiarism of any kind will result in a failing grade on that assignment. Students who plagiarize or cheat may be suspended [for one or two class meetings by the instructor] and referred to the Conduct Dean for discipline sanction, in cases of egregious violation. Please read the Academic Integrity Policy 3.11.

Accommodations for Students with Disabilities:

If you need disability related accommodations for this class, such as a note taker, test taking services, special furniture, etc., please provide the Authorization for Academic Accommodations (AAA letter) from the Disability Resources Department (DRD) to the instructor as soon as possible. You may also speak with the instructor privately during office hours about your accommodations. If you have not received authorization from DRD, it is recommended that you contact them directly. DRD is located in Analay Village on the Santa Rosa campus, and Jacobs Hall on the Petaluma Campus.

Emergency Evacuation Plan & Preparedness

In general, if you feel as though a building is unsafe it is best to evacuate. Evacuation procedures for SRJC are provided on the Emergency Procedures Poster provided and posted in each classroom and near main office locations.

If a building does not appear to be obviously unsafe, but you are unsure, you may contact District Police at (707) 527-1000 to assess the situation.

You should evacuate a building when:

- The evacuation/fire alarm sounds or when you see a flashing visual alarm indicator
- If you smell smoke, see smoke or flame or smell the odor of escaping natural gas
- Evacuate when you are told to leave the building or area by fire, police, a Building Safety Coordinator, an Area Safety Coordinator, or other District official
- You see structural damage and cracks to walls, ceilings and floors following an earthquake • There is a potentially hazardous situation making it unsafe to remain in the building

In the event of an emergency during class that requires evacuation of the building, please leave the class immediately, but calmly. Take your stuff with you. Our class will meet on the lawn in front of Burbank Auditorium to make sure everyone got out of the building safely and to receive further instructions. If you are a student with a disability who may need assistance in an evacuation, please see me as soon as possible so we can discuss an evacuation plan.

In case of emergency, dial 527-1000! Do not dial 911 from on campus.

No student may be driven to the hospital by a faculty member. We are required by law to call an ambulance. Please notify the instructor if you have any medical condition that puts you at risk. [There are first aid kits in the THAR office, the costume studio, makeup lab, and scene shop.](#) There are fire extinguishers either inside each room in the hallway just outside the room.

SPRING SEMESTER 2020 – IMPORTANT DATES

January 13	Classes Begin
January 19	Last day to register/add without instructor's signature or add code
January 20 & 21	Dr. Martin Luther King Jr. Holiday (No Classes)
January 26	Last day to drop semester length class and be eligible for a refund
February 2	Last day to register/add with the instructor's signature or add code
February 2	Last day to drop a class without "W" symbol
February 3	First Census Day
Feb 13 & 14	Lincoln's Day Holiday (No Classes)
February 17	Washington's Holiday (No Classes)
February 23	Last day to opt for P/NP
March 23 – April 19	Midterm progress indicators posted in student portal
March 16-22	Spring Break

April 19	Last day to drop class with “W” symbol
May 21	Final Exam - THAR 10A - Thursday - 10:00am - 12:45pm
May 29	Final Grades Due

SRJC Theatrical Productions

You are required to see performances both SRJC theatrical productions this term. As a registered student in a Theatre Arts class, you are entitled to one free ticket per show. It is best to get these tickets at the Box Office in Burbank Auditorium well ahead of the date you would like to attend the show because the performances do frequently sell out. You are required to turn in your ticket stub for each show and to write a two-page acting analysis of one of the main characters in each of the plays. Box Office Hours: 12:00pm to 4:00pm Wednesday, Thursday, Friday in Burbank Auditorium.

THE CRIPPLE OF INISHMAAN

By Martin McDonagh

From the bad boy of Irish Theatre and the screenwriter/director of “Three Billboards Outside Ebbing, Missouri”, comes a wickedly funny and heartbreaking tale of life in the 1930s on the Aran Islands, off the west coast of Ireland. Life on Inishmaan is turned on its head when Hollywood film crews arrive on the neighboring island of Inishmore to film the now classic documentary, “The Man of Aran.” Sensing an escape from poverty, gossip and his boring life, ‘Cripple’ Billy risks it all for a chance at stardom. Or does he?

Recommended for ages 16 and UP. Strong language and adult content

BURBANK STUDIO THEATRE
Burbank Auditorium, SRJC Santa Rosa Campus

March 6, 7, 11, 12, 13, 14 at 8:00 PM

March 8, 14, 15 at 2:00 PM

Directed by Leslie McCauley

THE CRIPPLE OF INISHMAAN is presented by special arrangement with Dramatists Play Service, Inc., New York.

THE WEDDING SINGER

Book by Chad Beguelin and Tim Herlihy

Music by Matthew Sklar

Lyrics by Chad Beguelin

Based on the New Line Cinema film written by Tim Herlihy

Return to a time when hair was big, greed was good, and collars were up! Based on the hit Adam Sandler movie, rock star wannabe, Robbie Hart, is New Jersey's favorite wedding singer. He's the life of the party until his own fiancée leaves him at the altar. Shot through the heart, Robbie makes every wedding as disastrous as his own until a winsome waitress steals his heart. But unless Robbie can pull off the performance of a decade, the girl of his dreams will be gone forever.

Recommended for age 13 and up. Strong language and adult content

**BURBANK AUDITORIUM
SRJC Santa Rosa Campus**

April 17, 18, 23, 24, 25, 30 May 1, 2 at 8:00 PM

April 19, 25, 26 May 2, 3 at 2:00 PM

Directed by John Shillington
Music Direction by Janis Dunson-Wilson
Vocal Director Tina Lloyd Meals
Choreography by Alyce Finwall

THE WEDDING SINGER is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI, 423 West 55th Street, New York, NY 10019 Tel.: (212) 541-4684 Fax: (212) 397-4684 www.MTIshows.com

For tickets call (707) 527-4307
Or purchase at our [Online Box Office](#)

Review Guidelines – LATE PAPERS WILL NOT BE ACCEPTED FOR GRADING

1. Reviews should be 500 words or about 2 pages in length (1 inch margins, 12 point font, for example), double-spaced and **typed**. You are expected to write proficiently – using complete sentences, correct word spelling and usage, etc. PLEASE USE SPELL CHECK!
2. Please include your name, the title of the play, and the date you attended. Attach your ticket stub to the critique.
3. Play titles should be in *italics*. When naming actors, use the actor's name or the character's name depending on which is appropriate. It is incorrect to say that actor Mel Gibson murdered his uncle in *Hamlet* or that the character Ophelia gave a great performance in the second act of *Hamlet*.
4. Assume the reader already knows the plot. Only use events of the play as they are necessary to make a point. **Do not retell the story.**
5. Support your opinions through the points you choose to discuss. AVOID stating appreciation or disdain in general terms. "Mel Gibson gave a good performance as Hamlet" is not an adequate statement. In what way did he give a good performance? Why? How do you know? In which scenes did Mel Gibson give a *good* performance? Be specific and clear! While you may assume the reader knows the plot, you should not assume that the reader has seen this performance. Here is a clear example: "The costume designer selected appropriate colors to support the personality of each character. In the first scene, Hamlet wore a somber colored doublet of black and grey to illustrate his state of mourning for his father's death."

6. MOST IMPORTANT: Do **not** use personal pronouns in your paper. Instead of saying “I thought the costumes were well designed,” simply write, “The costumes were well designed,” and then go on to support your statement. I know the review is an expression of what you think because you are writing it.

7. Your paper should include commentary on most (if not all) of the following elements of production:

SET: Environment, structures, mood believability, color style, practicality for the performers, etc.

COSTUMES: Use of color, fabric, mood, time period, believability, character appropriateness, etc.

LIGHTS: Color, mood, effects, timing of changes, effectiveness lighting the actors and sets, etc.

ACTING: Projection, tone, dialect (if any), variety, posture, character, believability, movement, honesty, passion, listening and responding, truth, relationships to others on stage, etc.

DIRECTING: Casting, blocking, composition, unity of elements, choices related to style and period, unity of message, pacing, artistic appeal, concept, etc.

CLASS SCHEDULE – DATES ARE APPROXIMATE AND SUBJECT TO CHANGE

Jan 14	Syllabus and Intro	
Jan 16	Audience & Imagination	
Jan 21	Martin Luther King Jr. Day – NO CLASS	
Jan 23	Getting to Know You + Terms	Assign Chpt. 1-2
Jan 28	Aud. Background & Expectations	
Jan 30	Discuss Chpt 1 & 2	
Feb 4	Barb - HOUSE MANAGEMENT VISIT	Assign Chpt 3
	Theatre Terminology – P. 40	
	Assign Simple Scenes	
Feb 6	Acting – Choose Blank Scene Partners and Given Circumstances	Assign Chpt. 10 - Costumes
Feb 11	MYRIAH van de KRAATS – Costumes	Assign Chpt 4 - Acting
Feb 13	Lincoln’s Day Holiday – NO CLASS	
Feb 18	Acting Today – TODD CERVERIS - Actor	Assign Chpt 5 – Producer/Director
Feb 20	Director – MICHAEL BUTLER - Director	
Feb 25	Rehearse Simple Scenes	
Feb 27	Perform Simple Scenes	
March 3	Perform Simple Scenes	
March 5	BRAD HATHWAY – Critic	See “Cripple of Inishmaan”
Mar 10	NATASHA FLORES – THEATER MGT	Assign Chpt 6, 7 – Plays & Structure
Mar 12	ARI POPPERS – Technical Theatre	
Mar 16-22	Spring Break - NO CLASS	

Mar 24	Discuss Playwriting Reed Martin – Playwright Assign and Discuss 2 Person Plays	Assign Chpt 8 - Genres Write 2 Person Scene
March 26	Read Student Plays in Class Find Actors for Scenes	
Mar 31 April 2	Rehearse Scenes in Class Perform Short Plays in Class	
April 7 April 9 April 14	Perform Short Plays in Class Musical Theatre Director/Designer Assignment Vocab.	Assign Chpt 12 – Musical Theatre Begin Work on Designer/Director Project Assign Chpt 9 - Scenery
April 16 April 21 April 23 April 28	Producer Scenery Lights & Sound Work on Projects, Check on progress	See “The Wedding Singer” Assign Chpt. 11 – Lights & Sound Assign Chpt 13 – Global Theatre
Apr 30 May 5	Discuss Musicals & Global Theatre Director/Designer Update & Consult Discuss Chpt 14	Assign Chpt 14 – Contemp. Theatre
May 7 May 12 May 14	Director/Designer Project Presentations Director/Designer Projects Presentations Director/Designer Projects Presentations	10 Production Hrs Finished by Today Review Due. No late papers accepted.
May 19	THAR 2 Final. Tuesday -10am-12:45pm Quiz & Finish Director/Designer Projects Presentations	

This syllabus is intended to give the student guidance in what may be covered during the semester and will be followed as closely as possible. However, the instructor reserves the right to modify, supplement and make changes as the course needs arise.