Introduction to Theatre (THEA 101-004)
Spring 2012, MWF 9:40 – 10:30, Education 109
Course Website: Blackboard

Instructor: J. Riley Caldwell-O'Keefe, PhD
RileyCaldwell-Okeefe@boisestate.edu
Office and Box: Theatre Arts, Morrison Center, C106
Office Hours:
By appointment: Mon (11:45 – 12:30)/Wed (11:45 – 1:30) and Friday 8:30 – 9:30
Drop-in office hours: Wed, 4 – 5pm

ACADEMIC CONDUCT

“The core of a university’s integrity is its scholastic honesty. Academic dishonesty vitiates the university’s educational role and defrauds all who comprise its community. It is expected that students understand and subscribe to the ideal of academic integrity and are willing to bear individual responsibility for their work. Materials submitted to fulfill academic requirements must represent a student’s own efforts. Any act of academic dishonesty, such as plagiarism or other forms of cheating, is unacceptable and will be met with disciplinary action.” (From: http://judicialaffairs.sa.ucsb.edu/PDF/academicintegflyer.pdf)

See BSU “Student Code of Conduct” for more information:
http://www.boisestate.edu/osrr/sep/article2.html#18

REQUIRED COURSE MATERIALS (Texts and readings are on reserve at Albertson library):

Turning Point Response Card NXT (You must register your device through Blackboard)

COURSE DESCRIPTION AND GOALS

Introduction to Theatre is a survey course designed to give you a broad understanding and appreciation of theatrical performance through the study of theatre history, dramatic literature, and production techniques.

According to Boise State University’s core curriculum goals, it is the University’s responsibility to help students learn to think critically, to communicate clearly and concisely in oral, written, and visual form, to appreciate themselves as part of a larger world, and to cultivate the imagination and intellectual curiosity required for life-long learning. In light of these goals, over the course of this semester, you will be given the tools to:

• Demonstrate knowledge of theatrical terms, concepts, production and history,
• Articulate and differentiate multiple performance genres and global traditions,
• Formulate thoughtful critical responses to course readings and performance

Check the Blackboard course website regularly for updates and messages. I also expect that you will be checking your Boise State e-mail account on a regular basis.

**Please let me know if you need any kind of disability accommodation.
ATTENDANCE
I expect regular class attendance which will be taken via clicker responses.
* 90 – 100% response rate on any given day will be considered full attendance
* 50 – 89% response rate on any given day will count as 1/3 of an absence
* 0 – 49% response rate on any given day will count as an absence

More than three absences will result in a one-step (ie: A- to a B+) lower course grade for each additional absence.

**Perfect attendance will result in a one-step higher participation grade.**

Required one-on-one meeting: Please see Blackboard announcement for further information

PLAYS
You are required to attend three productions this semester and submit a play response for each.

The following two productions are running in repertory between March 8th and April 15th.

(Required) *Hamlet* by William Shakespeare, Peterson Theatre, Morrison Center
(Required) *Rosencrantz and Guildenstern are Dead* by Tom Stoppard, Peterson Theatre

You must attend one of the following performances:

*Iolanthe* by Gilbert and Sullivan, February 24th – 25th at 7:30pm and Feb 26th at 2pm, SPEC

*Red Woman* by Spiderwoman Theatre, April 24th at 7:00pm, SPEC

Play responses
A three-page critical review is due for two of the three productions.

- You may choose to write your two reviews for any of the four productions
- Each of the two reviews is due one week after you attend the production.
- Please see separate guidelines for performance critiques available on Blackboard.

I encourage you to space out your reviews as this will allow me to give you feedback on your first paper prior to writing your second paper.

Third play response (not necessarily the third play you see): Two page thoughtful essay answering the directorial question, “How is this production relevant to the Boise audience?”

Full-time students get one ticket to each BSU performance at no charge. You must pick up this ticket in advance or you will have to purchase a ticket (or tickets may be sold out!). Additional tickets are also available for purchase. More information is available at: http://theatrearts.boisestate.edu/production-seasons/2011-2012/

**You can receive up to three points on your final grade for attending an additional performance and writing a three page critique. NOTE: These critiques are due ONE week from the time you saw the performance. You MUST attach your ticket stub to receive credit.**
**COURSE OUTLINE**

(Please note: the syllabus is always subject to change depending on the needs and pace of the class)

- You should have read the assignment before the lecture on the day the reading is noted.
- You are required to bring your play text (E-Res copy or *Norton Anthology*) on any day that we are discussing a play.

*AT*: Indicates *The Art of Theatre*

*N.A.:* Indicates *The Norton Anthology*

*N.A-O:* Indicates the *Norton Anthology* website: (Note: To gain access to this website you will need to register with the code at the front of your *Norton Anthology* text)  

*E-Res: Indicates the Albertson Library E-Reservations:*  
[http://eres.boisestate.edu.libproxy.boisestate.edu/eres/courseindex.aspx?&page=instr](http://eres.boisestate.edu.libproxy.boisestate.edu/eres/courseindex.aspx?&page=instr)

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**Week One**

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<thead>
<tr>
<th>Mon, Jan 18</th>
<th>Intro</th>
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| Fri, Jan 20 | Why theatre? | **Syllabus Quiz**  
*AT:* Chapter One, “Theatre, Art, and Entertainment,” pp. 3-23

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**Week Two**

<table>
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<tr>
<th>Mon, Jan 23</th>
<th>What is performance?</th>
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<td>Wed, Jan 25</td>
<td>How to read a play</td>
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<td>Fri, Jan 27</td>
<td>Pulling out the relevance</td>
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**Week Three**

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<th>Mon, Jan 30</th>
<th>The Greeks and Tragedy</th>
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| Wed, Feb 1  | *Oedipus*  
*N.A.:* Sophocles’ *Oedipus the King* (ca. 428 B.C.E.), pp.89-135 |
| Fri, Feb 3  | *Oedipus* |

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**Week Four**

| Mon, Feb 6  | Theater Architecture  
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<td>Wed, Feb 8</td>
<td>Scenery and Costumes</td>
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<td>Fri, Feb 10</td>
<td>Lighting and Sound</td>
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**Week Five**

| Mon, Feb 13 | The Director  
*AT:* “Chapter 8: The Art of Directing,” pp. 170 - 193 |
|-------------|-----------------------------------------------------|
| Wed, Feb 15 | Putting the technical pieces together  
*AT:* “Chapter 5: A Day in the Life of a Theatre,” pp. 100 - 121 |
| Fri, Feb 17 | **First Mid-Term** |

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**Week Six**

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<th>Mon, Feb 20</th>
<th>University Holiday – no classes!</th>
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| Wed, Feb 22 | The Musical  
*AT:* “Chapter 12: The Musical,” pp. 262- 283 |
| Fri, Feb 24 | Critique/Audience  
*AT,* “Chapter 4: Experiencing and Analyzing Plays,” 72- 99 |

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### Week Seven

|**Please wear loose, comfortable clothing for movement. \textbf{Meet in the SUB}** |
| Wed, Feb 29  | Acting Workshop | **Please wear loose, comfortable clothing for movement. \textbf{Meet in the SUB}** |
|**Possible class cancellation** |

### Week Eight

| Mon, Mar 5   | Chinese Performance |
| Fri, Mar 9   | Japanese Performance |

### Week Nine

| Mon, Mar 12  | Shakespeare |
| Fri, Mar 16  | \textit{Hamlet} |

### Week Ten

| Mon, Mar 19  | Comedy |
| Wed, Mar 21  | \textit{Rosencrantz & Guildenstern} Discussion |
| Fri, Mar 23  | \textbf{Second Mid-Term} |

### No Class: November 21st – 25th, Spring Break!

### Week Eleven

| Mon, Apr 2   | \textit{The Cherry Orchard} | \textit{N.A: Anton Chekov, \textit{The Cherry Orchard: A Comedy in Four Acts} (1904) pp. 823-867} |
| Wed, Apr 4   | \textit{The Cherry Orchard} |
| Fri, Apr 6   | Adaptations and Contemporary Relevance | \textit{E-Res: Sarah Ruhl, \textit{Eurydice}} |

### Week Twelve

| Mon, Apr 9   | \textit{Eurydice} |
| Wed, Apr 11  | American Theatrical Traditions |
| Fri, Apr 13  | \textit{Trifles} | \textit{N.A: Susan Glaspell, \textit{Trifles} (1916), pp. 937-952} |

### Week Thirteen

| Mon, Apr 16  | \textit{Trifles} |
| Wed, Apr 18  | Theatre of Identity and Protest | \textit{AT: “Theatre and Cultural Diversity,”} 50 – 71 |
**Week Fourteen**

| Mon, Apr 23 | Portrayals of Native Americans |
| Wed, Apr 25 | Catch-up Day |
| Fri, Apr 27 | *Angels in America* |

**N.A:** Tony Kushner, *Angels in America*, pp. 1493 - 1561

**Week Fifteen**

| Mon, Apr 30 | *Angels in America* |
| Wed, May 2 | Spectacle and Sport as Performance – A sort of review! |
| Fri, May 4 | A sort of review continued… |

**FINAL EXAM:** Monday, May 7th, 10:30am – 12:30pm, Edu 109

**COURSE GRADING**

Class Participation: 40% (Office-Hour appointment: 10%/In-class quizzes and assignments: 30%)

Mid-Terms and Final Exam: 30% (10% each)

Performance Critiques and Essay: 30% (10% each)

**EXAMS**

Please bring your clicker and two #2 pencils to the mid-terms and final exam. Exams will consist of multiple choice, identification and fill in the blanks.