I. ASCRC General Education Form

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<th>Group</th>
<th>V. Literary &amp; Artistic Studies</th>
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<td>Dept/Program</td>
<td>Drama/Dance</td>
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<tr>
<td>Course #</td>
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<td>Course Title</td>
<td>Theatre Appreciation</td>
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<td>Prerequisite</td>
<td>Credtis 3</td>
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II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office

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<th>Please type / print name</th>
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<tr>
<td>Requestor</td>
<td>Jere Hodgin</td>
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<tr>
<td>Phone / Email</td>
<td>x2877</td>
<td><a href="mailto:jere.hodgin@umontana.edu">jere.hodgin@umontana.edu</a></td>
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<tr>
<td>Program Chair</td>
<td>Mark Dean</td>
<td>x2879</td>
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<tr>
<td>Dean</td>
<td>Dr. Stephen Kalm</td>
<td>x4970</td>
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III. Description and purpose of the course:

General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble:

http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm

This course is designed to introduce the student to various aspects of both historical and contemporary theatre and performance practices. Throughout the course of this class, students will explore methods of actor training, directing, dramaturgy, design (lighting, set, properties, and costume), theatre in the educational environment, as well as the various aspects of theatre as a business enterprise.

Among the most significant applications of this course are regular play attendance for Drama/Dance productions, subsequent discussions with practitioners from the production itself, and the ultimate development of perceptive, and participatory, audience members and critics.

This course, faithfully undertaken, will provide students with a strong foundational knowledge of theatre that will enhance both their skills and experiences as readers, writers, audience members, and possibly even practitioners of theatre.

IV. Criteria:

Briefly explain how this course meets the criteria for the group. See:

http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm

Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works.

Through class work, live demonstrations, in-class projects, and regular production attendance, students will learn to distinguish characteristics of theatre that differentiate it from other art forms, and gain confidence in communicating in a variety of practical and theoretical vocabularies.
These courses provide mechanisms for students to receive instruction on the methods of analysis and criticism.

Through an introduction to dramatic literature, literary criticism, as well as analysis and response to live theatre, students will learn to identify the contemporary and personal relevance of various performance and theatrical styles, and gain experience in sharing these thoughts and ideas in a safe environment.

These courses provide mechanisms for students to develop arguments about the works from differing critical perspectives.

Through regularly assigned response papers and critical analyses of both dramatic literature and live performance, students will improve written communication skills, and deepen critical analytical faculties, as well as increase their awareness of the breadth of the dramatic canon.

V. Student Learning Goals: Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Upon completion of this perspective, students will be able to analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms.

Through the practice of literary criticism and analysis of various examples of dramatic literature, students will gain an understanding of dramatic structure and significance within literary and artistic traditions, including emergent movements and forms, as well as improve oral and written communications skills.

Upon completion of this perspective, students will be able to develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Through in-class exercises, live demonstrations by drama/dance personnel, and regular attendance at and analysis of live performances, students will learn to demonstrate confidence developing coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical. Ultimately, students will both broaden and strengthen their appreciation for theatre arts and their significant role as audience members and critics.

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

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**DEPARTMENT OF DRAMA/DANCE**  
**DRAM 101**  
**Theatre Appreciation**  
Three CREDITS  

**Fall 2008**  
SS 344   MWF 3:10-4:00
Instructor Stacy Ohrt

Office: PARTV (TBA)  Phone: 243-4481   Email: stacy.ohrt@umontana.edu
Office Hours: by appointment

Course Description: This course is designed to familiarize the student with various aspects of both historical and contemporary theatre and performance practices. We will be investigating our topic through the lens of literary criticism and script analysis, through attention to theatre as a practical art form (acting, directing, design, etc.), and through the lens of contextual dramaturgy (how theatrical activity fits in with the historical activity of a period.)

We will explore characteristics of actor training, directing, dramaturgy, design (lighting, set, properties, and costume), theatre in the educational environment, as well as the various aspects of theatre as a business enterprise.

This course, faithfully undertaken, will provide students with a strong foundational knowledge of theatrical activity that will enhance both their skills and experiences as readers, writers, audience members, and possibly even practitioners of Theatre.

Course Objectives:
• Students will learn to distinguish characteristics of theatre that differentiate it from other art forms, and gain confidence in communicating in a variety of practical and theoretical vocabularies.
• Students will be able to identify the contemporary and personal relevance of various performance and theatrical styles, and gain experience in sharing these thoughts and ideas in a safe environment.
• Students will improve written communication skills, and deepen critical and analytical faculties, as well as increase their awareness of the breadth of the dramatic canon.
• Students will both broaden and strengthen their appreciation for theatre arts and their significant role as audience members and critics.

Required Text:

Departmental Rules and Regs:
All Drama/Dance students must have an in-depth knowledge of the practices and procedures outlined in the Department of Drama/Dance Handbook. The Handbook is available online at http://www.sfa.umt.edu/drama/index.html. Please consult the 2007-2008 Handbook for specific information regarding attendance policies, absences, tardies, missed or late assignments or tests, ways to challenge a grade, special accommodations, scholastic dishonesty, and other areas of interest.
A Note about Attendance and Late Policy:
Departmental policy allows for three unexcused absences. Each subsequent unexcused absence will result in the lowering of your final grade by 1/3 of a letter grade. The only excuses accepted for absences are illness accompanied by a doctor’s note; death in the family, also with a note; university obligation, with appropriate documentation; and, religious holidays as outlined in the departmental Handbook.

Class begins promptly at 3:10, and three excessive tardies (after 3:15) will be counted as an absence. If you are absent, or late, you are responsible for finding out what you missed and making up all work. If you know in advance that you are going to be absent, you are required to submit in advance any work that will be due during your absence, and you will be responsible for making up all work missed during the absence. It is obviously to your advantage to learn what you have missed. If necessary, arrange a meeting with me.

Written work is considered late if it is not ready to be turned in at the beginning of the class period for which the assignment is due. Computer/printer problems do not constitute a valid excuse for a late paper. (Notice the “period” there!) Papers that are submitted late will lose a full letter grade per day for the first two days, after which time they will no longer be accepted and will receive a zero.

Group presentations and the accompanying written work may not be presented late. If the group presentation is not presented on the scheduled date, the assignment will count as a zero for all members of the group. Any individual not participating with their group (without an appropriate excuse) will receive a zero.

Participation:
Class participation, in all respects, is encouraged. Each student will receive a participation grade based not only on productive participation* in class, but also on behavior and attitude in the classroom and at university productions. Please be courteous and respectful to your peers, your instructor, and the theatre artists your will be witnessing.

* “Productive participation” means being prepared for class; asking relevant questions; contributing informed, relevant comments; engaging in the process of learning through group discussion; and being open to informed, intelligent debate. You do not always have to agree with your peers or your instructor, but you do always need to be respectful of differing opinions, and you must always be certain that your positions are informed by your own reading, research, and experience, not merely by what you’ve heard from someone else.

Attendance at University Productions:
A vital part of this class is your attendance at three UM Drama Department productions this
semester. These are required performances and you must attend all of them. Failure to see one show (or to turn in the required response paper) will result in your final grade being lowered two letter grades—failure to see two or more of the shows will result in an automatic F for the course. The required plays are as follows:

1. *THE FOREIGNER*, by Larry Shue: Masquer Theatre
   September 30-October 4, October 7-11, 2008

2. *COYOTE ON A FENCE*, by Bruce Graham: Masquer Theatre
   October 28-November 1, November 4-8, 2008

3. *THE MERRY WIVES OF WINDSOR*, by William Shakespeare:
   Montana Theatre—December 2-6, 2008,
   Saturday Matinee, 2:00 PM, December 6

You must pick up your ticket at the PARTV Theatre Box Office in the main lobby of the PARTV Building in advance of the performance. To assure yourself of good seats, it is recommended that you plan to attend early in the run and during the week, if possible. These shows tend to sell out for final weekends, so don’t get caught short.

PARTV Box Office: (406) 243-4581
Hours: 11:30 a.m. - 5:30 p.m., M-F

**Brief Description of Additional Assignments:**

**Response Papers**: These short (1-2 page) papers will be based on the live theatre productions you see as a part of the requirements for this class. These essays are intended to demonstrate your understanding of the play’s genre, cultural significance, and point of view. They will also help demonstrate your understanding of the various disciplines employed within the theatre production process. You will be offered several topics (such as “acting,” “lighting,” “costuming,” “special effects,” etc.) for each production. You will choose one theme for each paper, and construct your essay around that characteristic. You may refer to your program for the names of the director, various actors, and designers you may wish to discuss in your essay. These papers may be turned in as soon as you have seen the show, but no later than the class following closing night. Please attach your ticket stub.

* Please turn in these written assignments typed, double spaced, 1.3” margins, 12 pt. Times New Roman (or other “readable font”), following MLA guidelines for style. Number all pages, after the first page, in the upper right-hand corner, and insert your last name as illustrated on this syllabus. Cover pages (title pages) are not necessary (save the trees!) Place your name, the course number, the title of the assignment,
In-Class Activities: On several occasions, there are special activities planned for the class. You will receive adequate instructions up to a week before these projects are due.

Reading: This course is designed to fulfill a Literature requirement for your Gen-Eds. Consequently, there are a number of plays to read during the semester. The plays selected will give you a very broad, but worthwhile, overview of drama from early Greece to the present day. You may be quizzed on the assigned reading material at any time, so be prepared.

Research paper and Presentation: In these research papers you will seek to define what you believe the theatre of the new millennium should be, how it would be organized, the type of plays that would be presented, the organization and/or business management, the audience it would be targeting, and the facility where it would be housed. Your work will be presented in class. You may include Powerpoint presentation, illustrations, handouts, etc. to make your presentation most effective.

Exams: The mid-term exam will cover all the material in the text up to and including Chapter 10. It will also address the additional assigned reading material, the contributions made by guest lecturers or theatre studies guides, and the first play of the season, “The Foreigner.”

The final exam will cover material in Chapters 11-20, as well as the additional assigned reading material, the second and third plays of the season ("Coyote on a Fence," and “The Merry Wives of Windsor”), Pre-Columbian performance, and information gained from guest speakers and theatre studies guides.

Both tests will be a combination of matching, short answer, fill-in-the-blank, true or false, and essay questions. Take good notes, and stay up-to-date with class activities, as there will be no class time provided as a review session for these tests.

Evaluation and Assessment:

- Pop Quizzes 10%
- Show attendance and Response papers (3) 5% each 15%
- Various class assignments/group projects 10%
- Research paper and presentation 15%
- Mid-term exam 20%
- Class Participation 10%
- Final Exam 20%

Cumulative: 100%
100-90%  A  
89-80%   B  
79-70%    C  
69-60%    D  
59-0%      F  

**Academic Misconduct and the Student Conduct Code:**
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

**A Note about your Syllabus:**
This syllabus is a guide for you to use to keep up with your assignments and to plan for important due dates—refer to your syllabus every day; that’s why it’s here. If you are confused about any assignment as it appears on the syllabus, please ask me about it before the day it’s due.

Due to the possibility of unforeseen delays and/or rapid progress, this syllabus is subject to change at the discretion of the instructor. You will always be notified in advance if there are any changes.

**DRAM 101**  
**Theatre Appreciation**  

**Course Schedule**

**Autumn Semester 2008**
- September 1 (Monday) - Labor Day, Holiday  
- November 4 (Tuesday) - Election Day, Holiday  
- November 11 (Tuesday) - Veterans Day, Holiday  
- November 26-27-28 (Wednesday-Friday) - Thanksgiving Vacation  
- December 8-12 (Monday-Friday) Final Examinations

**Monday, August 25: Class Introduction**

**Wednesday August 27:** Lecture Discussion: Theatre: Performance and Art, Cultural Expression, Business, and the Role of Audience”

**Assignment:** The Enjoyment of Theatre, Chapters 1 & 2, pp. 1-31.
Friday, August 29: Continued discussion on Chapters 1 & 2

Monday, September 1: Holiday

Wednesday, September 3: Lecture/Discussion: “How to Read a Play”

Assignment: The Enjoyment of Theatre, Chapter 3, pp. 32-47

Friday, September 5: Analyzing a Real Play

Assignment: “Oedipus Rex”

Monday, September 8: Continued discussion and work on script analysis of “Oedipus Rex”

Wednesday, September 10: Lecture Discussion: “How to See a Play”

Assignment: The Enjoyment of Theatre, Chapter 4, pp. 48-64

Friday, September 12: A class demonstration of a scene for us to analyze (maybe a quickie for “The Foreigner”)

Monday, September 15: Field trip to the PARTV Building to visit the Montana and Masquer stages and locate the Box Office

Wednesday, September 17: Lecture/Discussion: “Mediators and Gatekeepers”

Assignment: The Enjoyment of Theatre, Chapter 5, pp. 65-73

Friday, September 19: What is Dramaturgy?

Monday, September 22: Guest Lecture/Discussion: The Various Job Opportunities in American Theatre (Playwright, Actor, Dramaturge, Director, Designer, Technician, Production Manager, Stage Manager, Business Manager, Booking Agent, Fight Choreographer, Marketing, PR, theatre critic (versus “reviewers), agents, etc.) Panel discussion with some experts. Plan to take notes.

Wednesday, September 24: Lecture/Discussion: “Making Theatre Today: The Context”

Assignment: The Enjoyment of Theatre, Chapter 6, pp. 76-90

Friday, September 26: Presentations of your research papers defining what you believe the theatre of the new millennium should be,
how it would be organized, the type of plays that would be presented, the organization and/or business management, the audience it would be targeting, and the facility where it would be housed. Your work will be presented in class today. You may include Powerpoint presentation, illustrations, handouts, etc. to make your presentation most effective.

Monday, September 29: Guest Lecture: Repertory theatres and regional theatres.  
Plan to take notes.

*THE FOREIGNER, by Larry Shue: Masquer Theatre 
September 30-October 4, October 7-11, 2008

Wednesday, October 1: Guest Lecture/Discussion: “Playwrights and Actors”

Assignment: The Enjoyment of Theatre, Chapters 7 & 8, pp. 91-126

Friday, October 3: Guest Lecture: Read “A Doll House.”

Assignment: Complete a character analysis for one of the characters. Class discussion on character development and actor training.

Monday October 6: Select a character from “A Doll House,” select one or more of their best lines. Present a one-minute monologue to the class. Be prepared to defend your character choices and selected actions.

Wednesday, October 8: Lecture/Discussion: “Directors, Designers, and Technicians”

Assignment: The Enjoyment of Theatre, Chapters 9 & 10, pp. 127-172

Friday, October 10: Field trip to the PARTV building to tour costume shop, scene shop, and lighting shop: brief visits with Wendy Stark, Mike Monsos, Mark Dean (or Brian), Jason McDaniel

Monday, October 13: Mid-Term Exam

Wednesday, October 15: Guest discussion with cast and design crew members of “The Foreigner”.
Friday, October 17: Lecture/Discussion: “Theatre of Other Times and Places—Façade Stages”

Assignment: The Enjoyment of Theatre, Chapters 11 & 12, pp. 179-208

Monday, October 20: Read “Lysistrata.” Discussion. Could this play be presented in our era to make a meaningful statement against the War in Iraq?

Wednesday, October 22: Lecture/Discussion: “Theatres of Other Times and Places—Emblem, Environment, and Simultaneity”

Assignment: The Enjoyment of Theatre, Chapters 13 & 14, pp. 210-236

Friday, October 24: Guilds and confraternities plan for the upcoming pageant. A hands-on kind of day.

Monday, October 27: Discuss the Golden Ages of England and Spain. Read either “Othello” by William Shakespeare or “Life is a Dream” by Pedro Calderon de la Barca, and be prepared to discuss in class. Also read Lope de Vega – “The New Art of Writing Plays for Our Time”

*COYOTE ON A FENCE, by Bruce Graham: Masquer Theatre
October 28-November 1, November 4-8, 2008

Wednesday, October 29: Lecture/Discussion: “Theatres of Other Times and Places—Illusionism”

Assignment: The Enjoyment of Theatre, Chapter 15, pp. 238-248

Friday, October 31: More on Italianate staging

Monday, November 3: Commedia dell’arte
Guest artists to demonstrate commedia technique

Wednesday, November 5: Lecture/Discussion: “Theatres of Other Times and Places—The Triumph and Decline of Neoclassicism”

Assignment: The Enjoyment of Theatre, Chapter 16, pp. 249-262

Friday, November 7: Read “Le Cid.” Why did this play cause such a
Monday, November 10: Guest discussion with “Coyote” cast and design crew members.

Wednesday, November 12: Lecture/Discussion: “Theatres of Other Times and Places—Successful Failure: Theatre and Reform”

Assignment: The Enjoyment of Theatre, Chapter 17, pp. 263-289

Friday, November 14: Read “Hernani.” Be prepared to discuss the play and why it is so significant in Theatre History

Monday, November 17: A review of the “isms,” and the important avant-garde movements that followed.

Wednesday, November 19: Lecture/Discussion: “Theatres of Other Times and Places—The Rise and Triumph of Commercialism”

Assignment: The Enjoyment of Theatre, Chapter 18, pp. 290-314

Friday, November 21: Continued discussion of theatre practices between 1750 and the 1960s, including the rise of the musical

Monday, November 24: Lecture/Discussion: “Theatres of Other Times and Places—Theatre into the New Millennium”

Assignment: The Enjoyment of Theatre, Chapter 19, pp. 315-331

Wednesday, November 26-28: Holiday

Monday, December 1: Lecture/Discussion: “Theatres of Other Times and Places—Global Theatre”

Assignment: The Enjoyment of Theatre, Chapter 20, pp. 332-347

*THE MERRY WIVES OF WINDSOR, by William Shakespeare:
Montana Theatre—December 2-6, 2008,
Saturday Matinee, 2:00 PM, December 6

Wednesday, December 3: Read “The Forty-Seven Samurai.” Discussion. Video
Day.

Friday, December 5: Social Justice Theatre

December 8-12: Final Examinations (TBA)

*Please note: As an instructor of a general education course, you will be expected to provide sample assessment items and corresponding responses to the Assessment Advisory Committee.