

DRMA 101 – Section 8330

Intro to Theatre

Professor: Sam Sloan

Email: Ssloan@pierce.ctc.edu

Preferred Contact: Canvas Messages alert me on my phone and are MUCH quicker than email, for me

Office Hours: As an adjunct, I do not have a permanent office, but Temporarily – I will try to hold office hours in

AAH110 from 11am-12pm, M-Th – Please send a message before coming, or if you would like to arrange a longer meeting

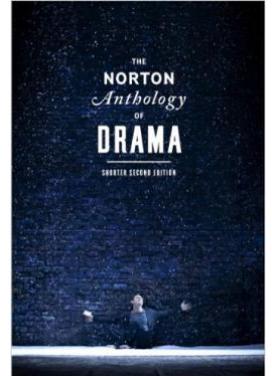
Class Meeting Times: M-Th @ 1-2:05pm in AAH 110 (The Blackbox)

One Required Text:

- **The Norton Anthology of DRAMA: Shorter Second Edition**
 - Edited by: Gainor, Garner, & Punchner
 - ISBN: 0393923401

This is by far the cheapest and most condensed collection of historical & prominent theatre texts that I could find. Feel free to get this in whatever format is most affordable, but make sure that you can access your copy in class. You may be able to find older plays for free, but a book like this keeps us from only working with Shakespeare & Greek Tragedies.

- **There will also occasionally be PDF Documents supplied through Canvas that I will ask you to download and read before class.**



COURSE CATALOG DESCRIPTION:

This course provides an overview of theatre including dramatic literature, theatre history, scene design, stage lighting, styles of acting and directing and play discussions.

STUDENT OUTCOMES:

1. Critically analyze drama scripts
2. Critically analyze the elements of theatre production
3. Demonstrate an understanding of classical theatre as it relates to theatre today through critique and discussion
4. Demonstrate an understanding of theatre history through critique, tests, and discussion
5. Demonstrate an appreciation for the elements of theatre production
6. Appraise live theatre productions
7. Demonstrate an understanding of contemporary theatre through critique, tests, and discussion

COURSE REQUIREMENTS:

1. **QUIZZES:** Several Short Quizzes, **taken online through Canvas**, that will test your comprehension and application of dramatic analysis to many of the plays we will read – **20 pts each, 8 quizzes total (160 pts total)**
2. **LIVE SHOWS:** You **MUST** see **THREE, LIVE productions during the quarter**, and write a short analysis paper for each. There will be a few very cheap or free options on both Fort Steilacoom & Pierce College campuses during the quarter, and several more throughout the area. We would like you to prioritize these, and try to choose one other performance. I will give you a list of the shows I know about this quarter. Generally, we want these to be college or professional performances (High School Productions are typically not allowed for this assignment – but they can be used on a bonus point analysis), but you can see me to discuss a play you are considering for the assignment – **100 pts each analysis, 3 total**
3. **GROUP PLAY ANALYSIS:** You will form a group of about **1-3 students** early in the semester and together, give a presentation where you: **summarize the play; explain moments of rising action, climax, & falling action; give a character analysis for each primary character; & discuss the major themes** of ONE of the Plays we are using this quarter. You will form groups and sign up for these plays, and the **Analysis MUST be given on the day we discuss that play – 40 pts), 1 total**
4. **INDIVIDUAL DRAMATURGICAL ANALYSIS:** For this assignment, you will perform a Plot, Era, Theme, & Character analysis of a play we did NOT cover in the Class. In this analysis, you will also think about what you would do to stage this play, and describe either the Lighting Design or Costume/Makeup Design choices you might make. – **100 pts, 1 total**
5. **FINAL GROUP DRAMATURGICAL ANALYSIS:** For your final assignment, you will get into groups of 3-5, and perform a complete dramaturgical analysis of a play, where you perform a dramaturgical analysis of the plot & characters,

and also: create a style for the show, a type of acting & direction for the show, create a plan for your set (through drawings or physical models), create a plan for lighting (light plot & colors), consider sound design, create a costume “lookbook” (through drawings, swatches, or photo representations), & create a budget for the play - **300 pts (200 For the Group Presentation of Design & 100 pts individual analysis paper), 1 total**

GRADING:

Assignment	Points
Quizzes (7 @ 40 pts each)	280
Live Show Analysis Papers	300
Group Play Presentation	40
Individual Design Project	100
Group Design Project	300
TOTAL	1020

%	Letter Grade	Grade Point
97-100	A	4.0
95-96	A	3.9
94	A	3.8
93	A	3.7
92	A-	3.6
91-90	A-	3.5
89	B+	3.4
88	B+	3.3
87	B+	3.2
86	B	3.1
85	B	3.0
84	B	2.9
83	B	2.8
82	B-	2.7
81	B-	2.6
80	B-	2.5

%	Letter Grade	Grade Point
79	C+	2.4
78	C+	2.3
77	C+	2.2
76	C	2.1
75	C	2.0
74	C	1.9
73	C	1.8
72	C-	1.7
71	C-	1.6
70	C-	1.5
69	D+	1.4
68	D+	1.3
67	D+	1.2
66	D	1.1
65	D	1.0
> 65	F	0.0

GRADING POLICIES:

Please keep in mind that an “A” represents **exceptional** work. Your grade will reflect your mastery of the material rather than your relative position in the class; that is, I do not “curve” grades. Your grade is based on the work **you** do and not on the performance of your classmates.

All assignments will receive a raw numerical score. At the end of the quarter these are added together and your total points are used to determine your grade using the table on the previous page. I will post your grades on Canvas as soon as I possibly can so you can track your progress throughout the course.

A special note about emails and grade disputes: Federal law and college policy prevent me, the instructor, from discussing grades over email and with anyone other than you, the student (without a signed, written waiver on your part).

If you have a problem or a concern with a grade please wait at least 24 hours after the grade has been posted or returned to you before coming to office hours. This gives you time to examine specific issues with the assignment in a calm, rational way before bringing specific concerns to me. However, please address grade concerns within a timely manner, waiting until the last week of class is neither advised nor appreciated.

COURSE POLICIES:

RESPECT: Students are expected to actively participate in discussions and class activities and should expect a comfortable and supportive environment to do so. Personal attacks, slurs, general disruptions and the like will not be tolerated. Please do not hesitate to lend your voice to class discussions, but please do so in a courteous manner. Refer to the Pierce College Student Code of Conduct (<http://www.pierce.ctc.edu/about/policy/studentnr>) for specific details on harassment and disrupting class.

- Bring your books to class as we may use it during class activities.
- **NO FOOD OR DRINKS OTHER THAN WATER CONSUMED IN THE THEATRE PLEASE**
- Make sure that you complete reading assignments before coming to class. Failure to prepare for class inhibits your participation in discussion and activities and is disrespectful to those who have taken the time to prepare.
- Generally, turn cell phones or other electronic devices to silent or off before entering the classroom. Also, ALWAYS take earbuds out of your ears - this is a class with lots of discussion, so nobody appreciates your attention to be... "If you like it then you shoulda put a ring on it, Oh Oh Oh, Oh Oh oh Oh, Oh Oh, Oh OH OH!" Yes, it's as annoying and embarrassing for you to read that as it will be if I have to ask you to take off your earbuds, so please just don't wear them to class.
- We may have days where you will be working in groups, using laptops and cellphones to look up historical information about these plays, but if your cellphone use becomes disruptive, this will be swiftly addressed in class. If your class disruption is habitual, I reserve the right to dock attendance points or ask you to leave for the day. I've never had to do this, so "Don't be that guy!"
- **In return for your attention**, I'll keep class interesting by adding in video clips, interesting historical facts, doing activities, and providing information that will hopefully deepen your knowledge of and interest in theatre history. **Be the kind of student that facilitates that interesting classroom, and you'll have more fun.**

ATTENDANCE:

As members of a learning community, instructors and students agree to a tacit social contract. That contract ensures that all participants will attend every class meeting, engage one another in an informed and spirited manner, and complete all assigned responsibilities on time. If you are unable to fully attend a class meeting (coming to class engaged, willing, and ready to participate on-time), you are absent. Additionally, if you come to class late, after role is called, you will be considered "late" and three "lates" will comprise an absence.

Here's my new Attendance Policy:

Because I understand life happens, you will get FOUR (4) absences without any kind of penalty. Treat these as you would sick days at a job—save them for when you are sick or if some life issue comes up. After this, you will receive 1 full pt off your final grade percentage (out of 100%) for additional absences. If a life situation comes up, PLEASE tell me about it EARLY, so that we can have a discussion before attendance issues and missed classes get out of hand. Talk to me, and I may be able to help you; come to me late into the quarter with flimsy excuses, and you'll look like "That Guy," and we've already established that you "Don't wanna be that guy," so you'll be emailing me early if there's something going on, right?

This is less harsh than other attendance policies I've used in the past, but habitual absences will still wreck your GPA, and not showing up in class will severely limit your performance on quizzes and on the larger assignments. So, just stay on top of things, and you'll have no worries.

Note that we have about 35 people in this class, so PLEASE be courteous to others and consult Canvas, your syllabus, and fellow students FIRST if you miss material from a class. Also, note that groups will continually be giving presentations throughout the semester, so part of being a good student in this class is being present, listening to, and taking notes on other groups' presentations, throughout the quarter.

Faith and Conscience:

Reasonable Accommodations for Faith/Conscience: Students who will be absent from or endure significant hardship in course activities due to reasons of faith or conscience may seek reasonable accommodations so that grades are not impacted. Such requests must be made in writing within the first two weeks of the beginning of the course. Students should review the Accommodations for Faith/Conscience Policy and follow the procedures: <https://www.pierce.ctc.edu/policy-faith-conscience>.

LATE WORK:

Generally, all your work should be completed on time, and I will not accept excuses for work turned in to Canvas late. I_Have_Heard_Them_All. Make sure you are doing your work WELL ahead of the deadline so that a last-minute computer issue does not occur.

Here's my New Late Work Policy:

Because I also understand the life happens, **any work turned late into Canvas will still be graded, but you will lose 10 pts per day the assignment is not turned in.** I believe this is fair and more than what many teachers give. This will allow you to still engage in an assignment, but just like with attendance, habitual lateness will really start to wreck your grade, so don't make this a habit.

However, for your in-class presentations, you MUST be present and ready to perform on the day you are set to give your presentation. I don't have a time machine, unfortunately, so if you're not present to give your presentation on the day we are discussing that play in class, there's no chance for a makeup. We will sign up for presentation dates in the second week of classes, so make sure you are staying on top of those dates, and choose days of presentation where you know you will be present.

ACADEMIC HONESTY:

I welcome you to this classroom community with the assumption that the work you do will be your own. However, distinguishing your work from the work of another can be tricky at times, for both of us. You should know that presenting another's work as your own, even if by accident, is a serious violation of the Student Code of Conduct. The Student Code of Conduct identifies academic dishonesty as "plagiarism, misrepresentation of self or student work product or representation of work of other's as your own". Whether quoting or paraphrasing (or even summarizing) someone else's work, you should cite your sources; failure to do so constitutes an act of plagiarism.

This policy applies to all submitted work. Buying a paper online, copying text from several web sites, and turning in someone else's paper (even with a few words changed) are all examples of plagiarism when you claim such work as your own. Suspected cases of plagiarism will be investigated and if plagiarism is substantiated, the person found to have plagiarized material may face failing the assignment, failing the course, disciplinary censure, and/or suspension from the college, depending on the details of the case (see WAC 132K-126-250 in the Student Code of Conduct). As a general rule: when in doubt, cite where the information is coming from. If you are uncertain whether you are citing sources sufficiently and appropriately enough to avoid plagiarism, please talk to me before submitting an assignment.

Just do original work - Don't be "That Guy..."

ACCESSIBILITY:

As a personal philosophy, I strive to be conscious of and sensitive to disability issues. In the spirit of the Americans with Disabilities Act (ADA), I wish to make this course as accessible as possible to students with disabilities, temporary medical conditions, or mental or emotional health issues that may affect any aspect of course assignments or participation. I invite you to communicate with me at the beginning of the quarter or at your discretion about any accommodations that will improve your experience of or access to the course and we can create an agreement to document accommodations.

In addition, the college has the following policy regarding accommodations:

Pierce College values diversity and inclusion; we are committed to fostering mutual respect and full participation for all students. My goal is to create a learning environment that is equitable, inclusive, and welcoming. If you have or think you may have a disability that may affect your work in this class and feel you need accommodations, contact Access and Disability Services at ADS@pierce.ctc.edu or (253) 964-6468 to see if you are eligible to receive services. If you are already approved for accommodations through the ADS, have requested your accommodations for this quarter and would like to use your accommodations in my class please connect with me outside of class time to discuss your needs.

INCOMPLETES, PASS/NO PASS, NO CREDITS and WITHDRAWAL:

In general, I do not grant incompletes or Pass/No Pass options, however, if an extreme circumstance arises, please talk to me about what your options are. It is your responsibility to withdraw from the course prior to the college deadline. I will not approve instructor's withdrawals and I will not assign NC grades. For more information on these policies, please see the Pierce College Catalog.

MISCELLANEOUS STUFF:

- **Material:** This class takes a journey through some of the most important, award-winning, and prominent Dramatic Works, from the Western Cannon, From Greece through Modern Times. Just like any literature class, many of the themes we will visit are adult in nature, and visit aspects of the human experience, from life and death to issues of sexuality and identity. I expect everyone to keep up with readings in order to have a mature & interesting conversation about them.
- If you are having trouble with your writing, we have a writing center here on campus that can help you: <https://www.pierce.ctc.edu/dist/writers/> – Book a session ahead of time with them, if you feel you need help writing on my or any college assignments this quarter.
- Remember, you **NEED** to see **THREE LIVE** plays during this quarter. These **SHOULD NOT** be high school productions, but check the Course Calendar for a list of plays and dates, during this quarter. Please budget for these as you would for any other course material, and do scheduling ahead of time to make sure you can make them.
- We will be considering the History behind each of these plays through our Dramaturgical analyses in this class.
- Before most of the plays in the book, there's a detailed description of the author. This isn't required reading for each play, but you should be reading this if you are performing an analysis of that play.
- Also, Google is your friend. Particularly when you are looking up historical information about these moments in time, dig for interesting information about these plays.
 - In your analysis of character, plot, and action, I want you delving **DEEP** into things like the history of the author, the living conditions the characters of the play would have had, the styles of dress of the period, and so many other things. This kind of stuff can be easily found if you apply yourself, and that simple application of time & energy in your research will be a great determining factor in your overall grade for assignments like this one.
 - Don't just tell me they "spoke old English" or wore plain dresses—tell me **WHY** they were speaking that language, tell me **HOW** there might be gender or regional differences among characters, tell me **WHAT EXACT FASHION** trends were happening or **HOW** a peasant of this time might have dressed or acted differently than a rich person/character.
 - With Dramaturgical Work, your quality as a dramaturg or play director or actor is co-related with your ability to know these things about your source material and make informed choices about them. For example, you might make anachronistic

choices on purpose, but making lots of random choices that don't conform to the themes, historical era, style, or setting of the play will just generally make the play.. terrible. You'll be... THAT guy. And you don't want to be that, so you're going to spend that time reading websites and Googling for good, historical information to make good production choices, right? ☺

- **MOST IMPORTANTLY, HAVE FUN WITH THIS!** This is different from a lot of other classes, we're getting to read cool stories and talk about how to make them REAL. Be Awesome; Be Imaginative!

Emergency Procedure

It is your responsibility to know and understand emergency procedures. In the event of an emergency call 911 as soon as it is safe to do so, if possible also call Campus Safety at 253-964-6751 (Fort Steilacoom) or 253-840-8481 (Puyallup).

- **Escorts-** Safety escorts are available 24 hours a day, 7 days a week (not available at JBLM). Call Campus Safety in Puyallup at 253-840-8481, at Fort Steilacoom 253-964-6751.
- **Fire Alarm-** During an emergency evacuation, take your valuables ONLY if it is safe to do so. You could put yourself or someone else at risk by delaying your exit. Plan to return to class once the alarm has stopped. Do not return until you have received an official all-clear.
- **Earthquake-** DROP, COVER, and HOLD ON. Once the shaking stops, take your valuables and leave the building. Do not plan to return for the rest of the day. Do not return to the building until you have received an official all-clear.
- **Active Shooter-** RUN, HIDE, FIGHT; run if possible, hide and/or barricade if escape is not possible, fight as a last resort. Most classroom and lab doors are kept locked. If you decide to barricade in a classroom or lab know how to secure the door so it is locked. This may be done by pulling the door fully closed or by sliding the lock block and pulling the door closed. Know how the door locks ahead of time.
- **Campus Alerts-** Sign up for Pierce College emergency alerts on the College website. <https://www.pierce.ctc.edu/news/20161205/sign-today-receive-emergency-alerts-pierce-college-0>

Plays for WINTER 2020 Quarter: (Remember, attendance at THREE non-high school plays is required)

Please Support our Pierce Theatre Community with your Required Performances:

- **Puyallup Pierce Campus: “(Un)Documents,”** by Jesus Valles, Guest Artist – Jan 30 & 31 @7pm; Free for Everyone
- **Puyallup Pierce Campus: “The Piano Store Plays,”** by John Clancy, Dir. Nichole Nicholson, Asst. Sam Sloan – Mar. 5, 6 & 7, @ 7 pm; General \$5, Students FREE
- **Fort Steliacoom Pierce Campus: “Constellations,”** Dir. Fred Metzger — Feb. 21 & 22 @ 7 pm; General \$5, Students FREE

Additional Local Shows this Quarter (that I know about), if you cannot make one of the above:

PLU (Tacoma) (<http://www.plu.edu/communication-theatre/theatre/>):

- **Urinetown*, Dir Jeff Clapp – Mar 12-14

University of Puget Sound (<http://www.pugetsound.edu/academics/departments-andprograms/undergraduate/theatre-arts/>):

- *Telephone* – by Ariana Rines– Feb. 29, Mar 5-7

Tacoma Little Theatre (<https://www.tacomalittletheatre.com/>):

- *Shattering* – Jan 24-Feb 9
- **A Chorus Line* – Mar 6-29

Tacoma Musical Playhouse (<https://tmp.org/>):

- *Beehive* – Jan 24 – Feb 16
- *A Gentleman’s Guide to Love and Murder* – Mar 13 - Apr 5

ManeStage Theatre CO (<http://manestagetheatre.com>):

- *Seven Brides for Seven Brothers* – Feb 14 – Mar 1

Seattle Rep (<https://www.seattlerep.org/>):

- **True West* – Jan 17 – Feb 16
- *The Children* – Feb 7 – Mar 15
- **Jitney* by August Wilson– Feb 28-Mar 29

Taproot (<https://TaprootTheatre.org>):

- **Necessary Sacrifices* – Sept 18-Oct 26
- *The Bishop’s Wife (A Live Radio Play)* – Nov 22-Dec 28

Lakewood Playhouse (<https://www.lakewoodplayhouse.org/>):

- *Steel Magnolias* – Jan 22 – Feb 29
- *Babette’s Feast* – Mar 18 – Apr 25

Other Local Theatres to Check Out (These may include Pricey, big shows, but you may be interested in some of those):

- Tacoma: Pantages Theatre — Rialto Theatre — Theatre on the Square — New Muses
- Seattle: 5th Ave Theatre — Annex Theatre —The Moore Theatre — Paramount Theatre
- Olympia: Harlequin Productions — WA Center for Performing Arts — Olympia Little Theatre

[Remember: **This must be a LIVE, Narrative show with characters and plot** (it must tell a story). Musical Theatre is generally okay, but strictly dance, orchestra, film, stand up, improv, or musical artists do not count. Ask me if you are not sure about a production.

(Know that some Theatres have “Free preview” or “Pay what you can” nights – check with these websites and/or call to check on availability, if money is an issue.)

*Means I am personally interested in seeing the show