

DRAMA 101: Introduction to Theatre and Performance

WINTER 2017 Course Syllabus

Lecture: M/W/F 12:30 – 1:20 pm – Kane Hall, 210

SLN: 13519

Quiz Section: T/TH as registered

Lecturer: Monica Cortés Viharo

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Office: HUT 301

Office Hours: Tues. & Wed. 1:30-2:30pm

Teaching Assistants/Quiz Sections:

Alice Hofgren, Lead TA –AE and AD

Jay Eckard – AC and AF

Robert Wighs – AA and AB

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This syllabus is subject to change. If any changes are made during the quarter, you will be promptly notified by the lecturer and your TA and an updated version of the syllabus will be posted on Canvas.

Course Description

Drama 101: Introduction to Theatre and Performance is a course primarily designed for students who are interested in theatre and performance but do not necessarily have prior experience with the art form. In reading and analyzing plays and productions we will explore how the theatre has come to both shape and reflect moments in the history of Western Europe and the United States. In this course you will also learn through *doing* by integrating concepts and practices from the theatre into your own work.

Students will read plays, attend plays, write about plays, perform an acting scene, and collaborate on a final project that integrates the key concepts from the course.

Course Objectives

1. To understand a number of key artistic movements in the theatre and their historical significance.
2. To understand the practice of theatre production.
3. To learn the vocabulary and tools to discuss, analyze, and create theatre.
4. To use the skills learned in this class to enhance your own personal goals and work.
5. To learn the skills necessary for writing university-level papers.

Methodology

Theatre is a collaborative art form that relies on the commitment of people from a variety of backgrounds and disciplines. In keeping with the spirit of theatrical process, please think of your experiences and viewpoints as integral to the success of the class as a whole. Be on time, be present, and be prepared. Share your voice.

Discussion Expectations

Throughout history, theatre and performance have grappled with the world's most difficult material, including violence, sex, and psychological and emotional conflict. To this end,

WINTER 2017 – Drama 101

much of the world's theatre and performance is "adult-themed" and includes references to or representations of violence, intimate sexual activity, and adult language (including coarse terms, obscenities, and slurs). Performance is a valuable forum in which the world's conflicts can be contemplated and discussed, and performance can often even be a tool for positive change. As such, the formal classroom environment and related academic activities, including productions, lectures, and other events, should be respectful spaces where sensitivity to personal backgrounds and beliefs can be balanced with rigorous and thoughtful discourse.

While students will not be asked or required to "endorse" any of the ideas or behaviors, students will be required to discuss cultural practices and political positions that might be different from their own. Therefore, students are expected to comport themselves as adults and scholars during class discussion and class activities. If a student cannot do this, then they may want to enroll in a different course. ALL opinions, insights, and experiences are welcome in this class and should be shared and received in a respectful manner.

Required Textbook & Show Tickets

1. Gainor, J. Ellen, Stanton B. Garner, and H. Martin Puchner. The Norton Anthology of Drama, Shorter Second Edition. New York: W. W. Norton & Co, 2014. (Available at UW bookstore.)
2. Performance Tickets. Approximately \$20.00. Details outlined below.

Required Performances

1. *Woody Sez: The Life and Music of Woody Guthrie* devised by David M. Lutken, directed by Nick Corley, Seattle Repertory Theatre, 155 Mercer Street, Seattle, WA 98109, 206-443-2222, www.seattlerep.org, **Jan. 6-29**
Student Tickets: \$16

2. *Maple and Vine* (2011) by Jordan Harrison, directed by Sean Ryan, UW Jones Playhouse, 4045 University Way NE, drama.washington.edu, **Jan. 17-29**
UW/Senior/Student - \$14 (Door), \$12 (advance), \$8 (SoD discount card),

Extra Credit

1. There will be opportunities to earn **up to 50 points** of extra credit.
 2. You may do one of each (A&B):
 - A. Volunteer for and complete an *Extra Credit Production Job* in the School of Drama
 - B. Attend an *Extra Credit Performance* and complete the accompanying assignment.
- A. *Extra Credit Production Job* - (25 points per job)
If no jobs are available DO NOT contact the production office, Monica, or your TAs.
Extra Credit Production Jobs are not guaranteed- first come first serve!
1. Find jobs on the UW School of Drama job board in Hutchinson Hall (Follow the signs to Hutchinson 119. The job board is in the hall outside the office. If all else

fails ask the front desk staff to direct you to the job board.)

2. Choose a job you know you are able to do (check the date and time) by taking the job sheet off the board and signing your name telephone #, email and TA.
3. Keep the white sheet and put the yellow and pink back on the board. The yellow copy is sent to the supervisor of the job so that they know to expect you - no need to contact them unless you have an emergency and cannot make the job. The production office keeps the pink copy for their records.
4. When you attend your job bring your white sheet and upon completion have your job supervisor sign your sheet and they keep the white copy. They will return it to the production office.
5. You do not need to inform you TA that you have completed your job. At the end of the quarter the production office will send Monica and the TAs a spreadsheet listing students who completed jobs. TAs will then add extra credit points on Canvas.
6. If you sign up for a job and don't show up (except in cases of an emergency - contact the production office right away astewart@uw.edu), you will not be allowed do another job this quarter.

B. *Extra Credit Performances*

After attending one of these performances, write a 5-question quiz (similar to the ones you have taken in quiz section), and bring your quiz, and your theater ticket or program to Monica's office hours. Monica will take the quiz, and discuss the answers with you. **Each performance has a date by which the extra credit assignment MUST BE COMPLETED. Please read carefully.**

1. *The Liar* (1989) by David Ives, directed by MJ Sieber, Seattle Public Theater, 7312 West Green Lake Dr. N., Seattle, WA 98103, seattlepublictheater.org, **Jan. 26 – Feb. 19**
25& Under - \$18, Preview (First Thursday) -\$22
FEB. 22 - LAST DAY TO BRING QUIZ TO MONICA'S OFFICE HOUR.

2. *As You Like It* (1599) by William Shakespeare, directed by Jeffrey Fracé, UW SoD Penthouse Theatre, drama.washington.edu, **Feb. 7-19**
UW/Senior/Student - \$14 (Door), \$12 (advance), \$8 (SoD discount card)
MARCH 1 - LAST DAY TO BRING QUIZ TO MONICA'S OFFICE HOUR.

3. *Medea* (431 B.C.E.) by Euripides, directed by Chris Mowers, UW Undergraduate Theater Society (UTS), The Cabaret Theater in Hutchinson Hall, students.washington.edu/uwuts/,
Feb. 23 - March 5
Students - \$5
MARCH 8 - LAST DAY TO BRING QUIZ TO MONICA'S OFFICE HOUR.

WINTER 2017 – Drama 101

Teen Tix - <https://www.teentix.org/>

If you are 19 years of age or younger you are eligible for \$5 theater tickets for many of the above productions through teentix.org

Points Breakdown (Out of 1000 points). See the last page for the grading scale

Lecture & Section Assignments and Participation	If you miss class, you cannot participate and section participation cannot be made up.	100 points
Quizzes	These quizzes will take place in section. They will focus on the plays that you are required to read according to deadlines in the syllabus as well as information from lecture. (20 points each – Lowest score will be dropped from final total).	180 points
Open-Ended Scene	Done in pairs, this short scene will require some rehearsal outside of class. You will be required to perform this scene in section.	50 points
Response Paper (3 - 4 pages)	A paper prompt will be posted on Canvas. You must attend <i>Maple and Vine</i> at the UW Jones Playhouse in order to fulfill the requirements for this assignment.	120 points
Dramaturgy Worksheet	A dramaturgy worksheet will be posted on Canvas. You will need to attend <i>Woody Sez</i> at Seattle Repertory Theatre to fulfill the requirements of this assignment.	100 points
Midterm Exam	This exam will cover all the materials studied in the course up to that point in the quarter. All lectures, section sessions, productions, and readings can be on the exam.	100 points
Final Project	COLLABORATIVE PROJECT: You will work in a team to create a dramaturgical portfolio for a play of your choice from the Norton Anthology. *Other plays MAY be approved at the discretion of your TA.	200 points
Final Exam	This final exam will cover all course material from the midterm to the end of the quarter. It is not cumulative. FINAL EXAM: Thursday, March 16, 2017, 8:30-10:20am, 210 Kane Hall Bring a scantron and a #2 pencil. Do not plan to leave town prior to the Final Exam. The Final Exam cannot be taken early.	150 points

Course Policies

Participation:

Regular participation in the course can impact your overall grade. Your TA will determine your participation grade. Quizzes and exams will cover material from both the lecture and the quiz sections (Tues/Thurs). **Class discussion and quizzes cannot be made up.**

Course Work:

All assignments are due on the date scheduled. Any changes to assignments will be announced in lecture and posted on the course website. **Late work is not accepted. Extensions may be granted in extenuating circumstances with an automatic grade drop (not applicable to quizzes).** You have ample time to see the required productions, write the papers, and perform the required projects. Emergencies and extreme cases will be considered only with prior notice and/or official documentation. All exams will be administered on the days outlined on the syllabus. Please arrange your vacation plans accordingly.

Computers & Electronics:

If you must use a laptop to take notes in lecture, please sit in the front half of the lecture hall. **Use of cell phones is strictly prohibited during class and in section, including texting or taking pictures.** Violating this policy will result in loss of participation points. Further policies regarding electronics in quiz section are at the discretion of your TA.

Plagiarism and Academic Dishonesty:

Any suspicion of misconduct will be reported and thus may have a substantial effect on your academic future. For more information, <http://depts.washington.edu/pswrite/plag.html>

In this course we will utilize vericite.com, an automated system instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit assignments in electronic format as well as provide a hard copy. After the assignment is processed, as instructors we receive reports from vericite.com that state if and how another author's work was used in the assignment. For a more detailed look at this process, visit <https://vericite.com/>

Student code of conduct:

Refer to the *Bachelor's Degree Planbook* of the college of arts and sciences and the student code of conduct at this link <http://www.washington.edu/students/handbook/conduct.html>

Disability Accommodations:

If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, 543-8924 (V/TDD). If you have a letter from Disability Resources for Students indicating you have a disability that requires academic accommodations, please give the letter to your Lecturer and TA so they can discuss the accommodations you might need for this class.

Students Involved with University Approved Activities (athletics, band, etc.):

Please give copies of the official letter with the dates you will be out of town this quarter to your TA as soon as possible so that they may coordinate assignments/exams with your advisor.

FERPA:

The Family Educational Rights and Privacy Act (FERPA) was enacted in 1974. It is a set of regulations that applies to those institutions that receive funding from the Department of Education.

FERPA was written specifically for students and guarantees them the right to inspect and review their education records, the right to seek to amend education records, and the right to have some control over the disclosure of information from those education records.

As employees of the University of Washington your instructors are required to adhere to FERPA guidelines regarding students' personal information including grades. Therefore there will be topics that your instructors cannot discuss via e-mail. In those cases they will ask you to speak with them in-person.

For more information please visit:

<https://www.washington.edu/students/reg/ferpa.html>

<https://www.washington.edu/students/reg/ferpafac.html>

Immigration Non-Compliance:

We are fully committed to providing a safe, secure and welcoming environment that protects the privacy and human rights of all members of our community. The UWPD does not and will not detain, question or arrest individuals solely because they lack documentation. Nor do they or will they inquire about immigration status when they detain, question or otherwise interact with people. Seattle and King County officials have affirmed that local law enforcement will continue their policy barring officers from asking about immigration status. This is not a political issue — it is a human rights issue. If you have concerns or questions, you can find resources, including an ally directory, at [Leadership Without Borders](#) or by emailing undocu@uw.edu. (Ana Mari Cauce and Jerry Baldasty, Nov. 17, 2016, <http://www.washington.edu/president/2016/11/17/safe-welcoming/>)

To that end the instructors of this course reserve the right to remain silent and not comply with any inquiries regarding the immigration status of their students. The US Bill of Rights applies to all individuals residing in the US regardless of their citizenship status. Therefore all UW students have the right to remain silent and do not have to answer questions regarding their place of birth, citizenship, or the method by which they entered the country. (Separate rules apply at international borders and airports, and for individuals on certain nonimmigrant visas, including tourists and business travelers.) For more information: <https://www.aclu.org/know-your-rights/what-do-if-questioned-about-your-immigration-status>

Individuals also have the right to request the presence of a lawyer when questioned by authorities. <https://iss.washington.edu/lawyer>

WINTER 2017 – Drama 101

Health, Wellness, and Financial Stability:

You will not thrive in this class if you do not take care of yourself physically, emotionally, and financially. Therefore we encourage you to avail yourself of the many campus resources funded by your tuition.

Hall Health: <http://depts.washington.edu/hhpccweb/especially-for-uw-seattle-students-and-their-families/>

Health and Wellness: <http://depts.washington.edu/livewell/>

UW Short-Term Loans: <https://www.washington.edu/financialaid/types-of-aid/loans/short-term-loans/>

UW Food Pantry: <https://www.facebook.com/UWfoodpantry/>

Week 1		
	Class Objective	Assignment due for this Class
Tuesday 1/3	First Day of Quiz Section Introductions & What to Expect	
Wednesday 1/4	Course Introduction What is Theater? What is Performance? Course Objectives & Syllabus	
Thursday 1/5	Questions About Course Syllabus, Registration, and Admin Issues	Read course syllabus, bring it and questions to your section
Friday 1/6	Reading Plays: Analysis, Plot Structure, Dramaturgy, and Theater Etiquette Introduce: Dramaturgy Worksheet & <i>Maple and Vine</i>	Read Reading Drama, Imagining Theater ppg.82-85 in the Norton Anthology. Begin next week's readings <i>Woody Sez</i> opens 1/6-1/29

Week 2		
Monday 1/9	Ancient Greek Theater: City Dionysia	Read <i>Introduction</i> pp. 1-12 (stop at Roman Theater) in the Norton Anthology
Tuesday 1/10	Quiz 1 & Discussion: <i>Maple and Vine</i> Question on Dramaturgy Worksheet	Read <i>Maple and Vine</i> pdf on Canvas Review Dramaturgy Worksheet and come with questions
Wednesday 1/11	Aristotle's <i>Poetics</i> and The Greek Playwrights Guest: Alice Hofgren	
Thursday 1/12	Quiz 2 & Discussion: <i>Medea</i>	Read <i>Medea</i> (431 BCE) by Euripides pp. 135-174 in the Norton Anthology
Friday 1/13	Introduce <i>Maple and Vine</i> Response Paper, Open-Ended Scene, and Acting & Rehearsal Techniques	

WINTER 2017 – Drama 101

Maple & Vine opens this week! Read the paper prompt before attending.

Week 3		
Monday 1/16	Martin Luther King Jr. Day: NO CLASS	
Tuesday 1/17	Questions on <i>Maple & Vine</i> Response Paper Open-Ended Scene Planning & Practice	Bring Paper Prompt and Rubric to class Bring Open-Ended Scene Text and Worksheet to class <i>Maple & Vine</i> opens, 1/17-1/29
Wednesday 1/18	Shakespeare and Elizabethan Theater Guest: Jay Eckard	
Thursday 1/19	Quiz 3 & Discussion: <i>Twelfth Night</i>	Read English Theater pp. 38-42 in the Norton Anthology. Read William Shakespeare (1564-1616) pp.363-374 and <i>Twelfth Night</i> (c. 1600) by William Shakespeare pp. 471-534, in the Norton Anthology
Friday 1/20	<i>Maple and Vine</i> Director/Cast Visit	

Week 4		
Monday 1/23	Melodrama and Minstrelsy in 19th Century America	Read Romanticism and Melodrama pp. 54-60 in the Norton Anthology
Tuesday 1/24	Perform Open-Ended Scene	Turn-in (typed) Open-Ended Scene Worksheet One per person <i>The Liar</i> opens, 1/26-2/19
Wednesday 1/25	Realism and Naturalism: Ibsen & Chekhov	Read Modern Theater, 1880-1945 pp.60-62 (stop at Aestheticism and Symbolism).
Thursday 1/26	Quiz 4 & Discussion: <i>Doll House</i>	Read <i>A Doll's House</i> (1879) by Henrik Ibsen pp. 718-769 in the Norton Anthology
Friday 1/27	Documentary & Protest Theater	<i>The ___ Monologues</i> opens, 2/9-11

Maple and Vine closes 1/29. Read the paper prompt before attending. *Woody Sez* closes 1/29. Bring your Dramaturgy Worksheet when you attend.

WINTER 2017 – Drama 101

Week 5		
Monday 1/30	Modernism and Expressionism	Read Modern Theater pp. 62-65 (stop at Political Theater: Brecht) in the Norton Anthology
Tuesday 1/31	Quiz 5 & Discussion: <i>Machinal</i>	Read <i>Machinal</i> (1928) by Sophie Treadwell pp. 989-1049 in the Norton Anthology
Wednesday 2/1	Midterm Review: Game Show	
Thursday 2/2	Midterm Review	
Friday 2/3	MIDTERM EXAM Same time and location as lecture.	Bring a scantron and #2 pencil

Week 6		
Monday 2/6	Mid-Quarter Eval: Final Project & Aesthetic Distance	
Tuesday 2/7	Final Project Questions Dramaturgy Worksheet: Peer Review	Bring a draft of your Dramaturgy Worksheet
Wednesday 2/8	Brecht and Epic Theater Guest: Matt Strauss	Read Political Theater: Brecht pp. 65-66 in the Norton Anthology
Thursday 2/9	Quiz 6 & Discussion: <i>Three Penny Opera</i> Dramaturgy Worksheet Due	Read Bertolt Brecht pp. 1050-1055 in the Norton Anthology Read <i>Three Penny Opera</i> (including Forward and Notes) pdf on Canvas Bring typed hard copy of Dramaturgy Worksheet (with rubric stapled on top) to quiz section and upload it to Canvas by 2pm
Friday 2/10	Writing Papers about Theater: Form & Content Writing Center Using the Library	

Week 7		
Monday 2/13	<i>Waiting for Godot</i> & Prison Theater Guest: Shelby Lunderman	
Tuesday 2/14	Final Project Planning Period	Bring Final Project Guidelines and Final Project Form to class
Wednesday 2/15	Theater of the Absurd	Read Postwar Theater pp.70-72 (stop at Postwar British Theater) in the Norton Anthology

WINTER 2017 – Drama 101

Thursday 2/16	Quiz 7 & Discussion: <i>Waiting for Godot</i>	Read <i>Waiting for Godot</i> (1953) by Samuel Beckett pp. 1352-1415 in the Norton Anthology
Friday 2/17	Community-Based Theater & Participatory Art Guest: Chris Goodson	

Week 8		
Monday 2/20	Presidents Day: NO CLASS	
Tuesday 2/21	Response Paper Due Final Project Working Session	Bring typed hard copy of your Response Paper (with rubric stapled on top) to quiz section and upload it to Canvas by 2pm
Wednesday 2/22	American Realism	Read Post-War American Theater pp.73-75 (stop at Contemporary Theater) in the Norton Anthology
Thursday 2/23	Quiz 8 & Discussion: <i>Fences</i>	Read <i>Fences</i> (1985) by August Wilson pp. 1612-1665 in the Norton Anthology
Friday 2/24	American Musical Theater Guest: Guillaume Tourniaire	

Week 9		
Monday 2/27	60s Radical /Avant-Garde Theater, Theatre of the Cruelty Post Colonial-Theater	Read Contemporary Theater pp. 75-82 in the Norton Anthology
Tuesday 2/28	Quiz 9 & Discussion: <i>Cloud Nine</i> Final Project Form Due	Read <i>Cloud Nine</i> (1979) by Caryl Churchill pp. 1520-1574 in the Norton Anthology Bring typed hard copy of Final Project Form to class and up load it to Canvas by 2pm.
Wednesday 3/1	Post Colonial-Theater & Post-Modern Theater	
Thursday 3/2	Quiz 10 & Discussion: <i>The American Play</i>	Read <i>The American Play</i> (1994) by Suzan-Lori Parks pp. 1820-1851 in the Norton Anthology
Friday 3/3	Contemporary Theater Guest: Robert Wighs	

WINTER 2017 – Drama 101

Week 10		
Monday 3/6	Final Exam Review	
Tuesday 3/7	Final Projects DUE	Final Project Presentation in quiz section
Wednesday 3/8	Final Projects DUE	Final Project Presentation during lecture time
Thursday 3/9	Final Projects DUE	Final Project Presentation in quiz section
Friday 3/10	FINAL JEOPARDY	Last Day of Instruction

FINAL EXAM: Thursday, March 16, 2017, 8:30-10:20 am, Kane Hall

Grading Scale

A	4.0	950-1000
A	3.9	940-949
A-	3.8	930-939
A-	3.7	920-929
A-	3.6	910-919
A-	3.5	900-909
B+	3.4	880-899
B+	3.3	860-879
B+	3.2	840-859
B	3.1	820-839
B	3.0	800-819
B	2.9	790-799
B-	2.8	780-789
B-	2.7	770-779
B-	2.6	760-769
B-	2.5	750-759
C+	2.4	740-749
C+	2.3	730-739
C+	2.2	720-729
C	2.1	710-719
C	2.0	700-709
C	1.9	690-699
C-	1.8	680-689
C-	1.7	670-679
C-	1.6	660-669
C-	1.5	650-659
D+	1.4	640-649
D+	1.3	630-639

WINTER 2017 – Drama 101

D+	1.2	620-629
D	1.1	610-619
D	1.0	600-609
D	0.9	590-599
D-	0.8	580-589
D-	0.7	570-579; Lowest passing grade
F	0.0	0-569; Failure or Unofficial Withdrawal. No credit earned.