

# General Education Course Proposal

**Proposed Course:** Drama 62 Theatre Today **Units** 3  
Prefix No. Title

**Department:** Theatre Arts **School:** Arts and Humanities

**GE Category (Indicate one category only):**

Foundation: A1\_\_\_; A2\_\_\_; A3\_\_\_; B4\_\_\_  
Breadth: B1\_\_\_; B2\_\_\_; C1 X; C2\_\_\_; D\_\_\_; E\_\_\_  
Integration: B\_\_\_; C\_\_\_; D\_\_\_; International/Multicultural\_\_\_

**Existing Course** \_\_\_; **Revised Course** ; **New Course** \_\_\_

**Course Included in Current GE Program** X

New courses require the Undergraduate Course Proposal form in addition to this form.  
Revised courses require the Undergraduate Course Change Request in addition to this form.

**Proposed catalog description:** Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Perspectives on theatre, its origins and contemporary forms. Explores theatre as an artistic medium for enhancing our understanding of human experience. Emphasis on the content, meaning, and entertainment value of drama in performance. Not open to theatre arts majors.

**Enrollment limit per section:** 50\*

**Expected number of sections per semester – Year 1** 10\*; **Year 3** 10\*

\*Some sections may be larger, in which case the total number of sections will be reduced.

**Attachments:**

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

**Approval for Inclusion in General Education**

<u>[Signature]</u> Department Chair	<u>5-4-98</u> Date	<u>Kim Morn</u> School Curriculum Committee	<u>8/20/98</u> Date
<u>[Signature]</u> School Dean	<u>8/27/98</u> Date	<u>[Signature]</u> General Education Subcommittee	<u>12/15/98</u> Date
<u>Brandt Kehoe</u> Associate Provost	<u>12/22/98</u> Date		

understanding of self by way of understanding one's own responses in comparison to those of characters presented in theatre performances.

- 4) Students are given perspectives on the classics as well as contemporary works and given the tools to consider the relationship between the two. Furthermore, students are given examples of the interplay between the practical and theoretical applications of design and performance. The course establishes a context in which to explore the meaning and vision of the creative process as well as the meaning and vision of the resulting performance (product).

## **D. Criteria Applying to All Areas**

- 1) Theatre and the arts in general by their nature provide an indispensable staple to a liberal arts education. Theatre and the arts are rooted in societal interaction. What understanding we have of our world is undergoing constant change and is always reflected by the arts generated within a culture. By leading students to an understanding of these key relationships, this course engages students with the theories, goals, and objectives central to the sub-area mandates.
- 2) The design of Drama 62 clearly manifests a commitment to fulfilling goals and objectives of General Education within its focus on theatre as an avenue to understanding life as we live it. In dynamically fulfilling the Area C/C1 goals, the course is designed to harmonize with institutional goals and vision for the General Education aspect of a student's higher education experience.
- 3) Students are exposed to primary source readings, screenings, and live performances.
- 4) The 2000 word writing requirement is integrated into the course.

## **2. Elements Common to All Sections of the Course:**

### **A. Content as delivered through lecture/discussion and reading in critical and play texts together with all course activities:**

- 1) Read and discuss elements of the basic theories of tragedy and comedy drawn from Aristotle's *Poetics*.
- 2) Read and discuss scenes or plays and discuss them in the context of understanding them as texts from which productions are formed as well as texts which illuminate our understanding of ourselves as human beings linked to all humans throughout time and through the fact of our living lives that in ways parallel one another throughout human time.
- 3) Analyze the specific characteristics of theatrical performances (live and via film) and their effect on audience (the student's) response.
- 4) Discover new understandings of our own behavior and human characteristics as the result of seeing theatrical performances, both live and on film or video.

- 5) Discuss the live productions and the films in terms of the theories of Aristotle and standard critical perspectives which hold for theatre performance—acting, directorial decisions, design (e.g., costume, scenic, lighting, and sound)—and the relevance to life as it was lived or is lived.
- 6) Learn to find in drama clues to an understanding of contemporary human behavior and society.

**B. Content as delivered by student activities including viewing live as well as film performances, writing critiques, touring facilities, and taking exams.**

- 1) Tour the theatre facilities while productions are in process for an explanation of the physical processes of making theatre performances.
- 2) View a minimum of two (2) to three (3) films and/or significant segments from film and television productions selected for their exemplifying issues of and about drama (content) and theatre performance that cannot always be presented via the live department productions they see.
- 3) See a minimum of 2 department productions.
- 4) Write a 700 word critique of each of the required live performances seen (minimum of 2) and write an additional third (3rd) essay on a topic growing out of the class. **Total 2000+ words, fulfilling the General Education lower division writing requirement**
- 5) Participate in midterm and final examinations designed to reveal a student's ability to think critically about the content and structure of drama and what it has to say about human behavior in real life as well as on stage.

**C. Department Approved Texts:**

**READING RESOURCES**

- 1) **Sophocles: *Oedipus Rex***
- 2) **Aristotle: selections from *The Poetics***
- 3) **Script from a current Department Play Production**
- 4) ***The Fresno Bee*: Review of a Department Production**

**TEXTS**

- 5) **Barranger, Milly S. *Theatre Past and Present: An Introduction*. Wadsworth Publishing Company.**
- 6) **Cameron, Kenneth M. and Patti P. Gillespie. *The Enjoyment of Theatre*. Allyn and Bacon.**
- 7) **Emanuel, Edward F., Ph. D. *Action and Idea: The Roots of Entertainment*. Kendall/Hunt Publishing Company.**
- 8) **Huberman, Jeffrey H., Brand L. Pope, and James Ludwig. *The Theatrical Imagination*. Harcourt Brace Jovanovich.**
- 9) **Sporre, Dennis J. *The Art of Theatre*. Prentice Hall.**
- 10) **Wilson, Edwin. *The Theatre Experience*. McGraw-Hill**

**DRAMA 62**  
**THEATRE TODAY**

**SAMPLE COMMON SYLLABUS**

SCHEDULE #08XXX  
XX10-XX00 MWF, Speech Arts, Rm. XXX

**THE COURSE:**

Theatre Today explores the many facets of one of our oldest forms of public entertainment and humanistic self-examination: our impulses to act out, to perform, to imitate; our enjoyment in imagination games; and our efforts to understand the wonder of our individual personalities and the mysteries of the universe. All these are basic to our life experience and to our enjoyment of theatre.

Theatre Today is designed to give a new and valuable viewpoint on yourselves and the modern world. You will be introduced to theatre and drama as a major force in the world of entertainment and as an important and useful characteristic of our everyday lives—private and public, personal and professional. **General Education AREA C/C1.**

Theatre Today is a lecture/discussion course. It will be illustrated by films (videos) shown in class and by our Department's Fall productions. Participation in class discussions and attendance at the assigned productions are vital to your success in the course.

**REQUIREMENTS:**

- A. Attend class for course content.** Attendance in class and participation in discussions required. **Three (3) or more absences will result in a reduction of the "participation" portion of your grade.** [*Instructor's attendance policy goes here.*] Attendance will be taken in all class meetings.
- B. Take all quizzes.** Quizzes will be administered according to the Syllabus. They are designed to help you find out how well you are acquiring the material of the course.
- C. See two (2) department productions.** The schedule for these is included within the weekly Syllabus as well as on a separate page, below. You must buy tickets in advance to assure you of a seat. Special students rates pertain.

**Write an original critique of each production.** This means, simply: write about what you saw in terms of how you respond to it. Critiques are to be: a) typed, b) 700 words, minimum—pages, double spaced (REQUIRED TO MEET GENERAL EDUCATION GUIDELINES. THIS REQUIREMENT IS STRICTLY ENFORCED.) **Papers are to meet the standards for college level writing.** Papers found to contain more than six (6) writing errors will be returned to the student for review and correction before the instructor will grade them for the course.

Critiques are due within 1 week after you see the play. Sign your TICKET STUB and your PROGRAM. These must be attached to your critique to receive credit.

D) Write an essay of at least 700 words on a topic to be assigned by the instructor. This could be an additional production and critique (as in "C," above), a critique of a theatre production presented in town, or a critique of a performance presented on television (e.g. PBS "American Playhouse"), for example.

F) Mid-term Examination (*required to pass*)

G) Final Examination (*required to pass*).

**EXTRA CREDIT** — optional, and with permission of the instructor:

See any *approved*—this means approved by the instructor—additional theatre production and turn in a Critique as in C., above, with signed PROGRAM and TICKET STUB attached. Each extra credit project may improve your grade by up to 3 points. A maximum of 3 projects, or 9 points, will be accepted.

**GRADING:**

All examinations and quizzes are required to be taken as scheduled to pass the course. Exceptions will be granted only by arrangement in advance or to accommodate excused absences. More than 3 unexcused absences will result in a reduction in the "participation" portion of the grade. [*Instructor's attendance policy goes here.*] Grades will be assigned in the following manner:

Attendance/				
Participation	25%	Excellent	90 -	100% = A
Quizzes	10%	Good	80 -	89% = B
Mid-term	25%	Average	70 -	79% = C
Critiques & Essays	15%	Poor	60 -	69% = D
Final	<u>+ 25%</u>	Fail	Below	60% = F
	100%			

**CHEATING AND PLAGIARISM:** (extracts from the University Policy Manual)

"Faculty expect students to maintain honesty and integrity in their academic performance. . . . students expect faculty to maintain integrity and fair play in the performance of their teaching and grading responsibilities. . . . Since proven cheating and plagiarism can result in severe penalties and consequences, students are expected to clarify with their instructors whether or not certain actions would or would not be acceptable behavior in writing papers, taking examinations, doing homework, and other activities pertaining to any given class and/or laboratory. If a student observes one or more students cheating and/or plagiarizing, it would be appropriate for the student to confront those students directly and/or to notify the instructor so that the instructor could take appropriate action.

**I. Definitions**

"Cheating is the practice of fraudulent or deceptive acts for the purpose of improving a grade or obtaining course credit. Typically, such acts occur in relation to examinations. It is the intent of this definition that the term "cheating" not be limited to examination situations only, but that it include any and all actions by a student which are intended to gain an unearned academic advantage by fraudulent or deceptive means.

"Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of another by representing the material so used as one's own work."

—*Academic Policy Manual*, p. 255-1

**ALL WORK SUBMITTED IN THIS COURSE IS EXPECTED TO BE YOUR OWN ORIGINAL EFFORT.**

## DRAMA 62

### ELEMENTS COMMON TO THE COURSE Presented within a Sample Class Meeting And Topics Scheme

(Titles of films are intended to be *exemplary*, only.  
A *minimum* of two (2) films and/or significant  
segments from films and television will be used.)

#### WEEKS #1 through #5

Introduction: *Discuss outline of course*  
LECTURES: *WHAT ARE THEATRE AND DRAMA?*  
*WHERE DO THEY COME FROM?*  
*The Beginnings of Drama*  
—Explaining the nature of the world

FILM: Sophocles: *Oedipus Rex*—*The Classic Greek Tragedy*  
DISCUSSION: *Oedipus Rex*: *The Nature of Tragedy for the Greeks*

LECTURES: **TRAGEDY:** *How it worked for the Greeks*  
*Elements of Drama—Aristotle, The First Critic*

[how tragedy really established ideals for the Greeks in terms of what makes mankind—and therefore themselves—have the potential for greatness; the nature of the cosmos; exploring man in relationship to the gods; the results that can be expected if one attempts to confront fate or avoid their destiny; world view that mankind is the plaything of the gods and we have no ability to affect our future; sets up not only the opportunity to come to know one of the foundational works of theatre but also the opportunity for contrasting our present cultural, social, and religious values with those of some of our philosophical ancestors—the Greeks; a contrast of cultures and viewpoints on the nature of the universe as well as man's ability to take risks]

#### TOUR THE JOHN WRIGHT THEATRE FACILITIES

LECTURES: *Elements of Drama (continued)*  
*Structure of Drama*

**REALISM:** *The New Kind of Drama—Drama of Character*

#### Quiz-1

FILM: *3:10 To Yuma*—*A model drama and a film classic.*

[clarifies the elements and the structure of drama; character as an acting issue; the means by which we are lured into accepting a dramatic performance as believable; opportunity to examine parallels between the life experiences dramatized in the film and our own as both children and adults; experience of the dramatic evolution or “change” of characters within the drama; the responsibilities of a man's actions rest with himself—contrast with the Greeks]

**WEEKS #6  
through #8**

**SEE: Department *Production* #1** (two are required)

DISCUSSION: *3:10 To Yuma*

LECTURE: *How to be audience to live theatre performances—decorum and respect for others*

[many of our students have never seen live theatre before; here we have an opportunity to introduce them to the differences between watching television at home, going to the movies (no popcorn, climbing over seats, and chatting with companions about the performance during the “performance”) and attending a live performance where focus and concentration and the respect for fellow audience members requires a silence unless the play requires audience response; only in live theatre can audience response have an immediate impact—positive or negative as it may be—on the performance and the performers, but the disrespect of a single thoughtless audience member can ruin the performance for everyone—performers and audience]

LECTURE: *A modern film drama of character*

FILM: *Fried Green Tomatoes*

[ *Fried Green Tomatoes* allows extending discussion of character into issues associated with comedy—what makes us laugh—which begins the opportunity for discussing its many forms; easy to comprehend example of a double plot; introduction of fundamental human issues such as the nature of “love” that is not sexual; opportunity to discuss American Intercultural and racial history of the 1920’s and 1930’s as well as on to the present; discuss use of sound and music as dramatic entities or “characters” in a theatrical work; opportunity to experience through drama the change in several characters as a result of their interaction with other characters—the dynamics of human experience and their impact on our lives; theatrical use of imagery and symbolism; seeing the department production is the first assignment involving attendance at a live performance—often this is the first live performance that was not a rock concert that a student may have seen; 1st writing assignment—critique in personal terms of the production]

**ALL CRITIQUES OF *Department Play* DUE**

DISCUSSION: *Fried Green Tomatoes*

**Quiz-2**

LECTURE: *Laughter—why we laugh in theatre*

FILM: Charlie Chaplin Comedy Short

DISCUSSION: ***Department Production*** (subjective/objective correlation)

REVIEW and DISCUSSION for MID-TERM EXAMINATION

[in-class discussion, after the students have turned in their written critiques, provides an opportunity for sharing and comparison of responses as well as for discussion of differing responses; opportunity to deal with the viability of more than one response; unit on laughter continues with comedy which is now presented as purely physical and therefore farce; allows comparison with *Fried Green Tomatoes* and what is different about what makes us laugh there when compared to what makes us laugh in the Chaplin short]

**WEEK #9**

**MID-TERM EXAMINATION [Required to Pass]**

DISCUSSION OF MID-TERM EXAMINATION

LECTURE: *Shakespeare’s Theatre—The Drama of Human Ideals*

**WEEKS #10  
and #11**

**SEE: Department *Production* #2** (two are required)

FILM: Shakespeare's Theatre—The Globe  
FILM: *Romeo and Juliet*

[permits discussion of how Shakespeare's theatre needed no scenery to work—the reason for Shakespeare's descriptive poetry; Shakespeare's presentation of human and social values; comparison to modern gang warfare mentality; hate vs. love; ideal vs. reality; human effort to control destiny; 2nd writing assignment—critique of department production (should be more refined than the first in terms of self-awareness regarding their individual response to the production; theatrical use of imagery and symbolism)]

DISCUSSION: *Romeo and Juliet* (beginning)  
ALL CRITIQUES OF *Department Production* DUE

**WEEKS #12 through #14** E.T.C. **Student Directed Production** may be seen this week for **EXTRA CREDIT.**

DISCUSSION: *Romeo and Juliet* (as required)  
Lecture: *Commedia dell'arte: The Art of Improvisation*  
FILM: *The Music Box* (Laurel and Hardy)  
LECTURE: *Action/Adventure, Propaganda, and Message Drama*  
FILM: *Sahara* (Humphrey Bogart)

[*Romeo and Juliet* as play about the consequences of uncontrolled and irrational hatred—hatred will win!—in Shakespeare's view; final phase of comedy discussions with the *commedia* style and the nature of improvisational theatrical art; beginning of the section on the uses of theatre to influence the audience and control beliefs—propaganda; *Sahara* is a good drama of character but within the action adventure “genre”; opportunity to deal with irrational cultural, ethnic, and political hatreds; sexism; the need to hate the enemy—see the enemy as inhuman—in order to fight a war; etc.; dramatized history vs. reality; icon development; character symbolism]

ALL CRITIQUES OF **E.T.C.** DUE

DISCUSSION: *Sahara*

**Quiz-3**

DISCUSSION: *Department Production*

[subjective/objective; production and artistic values; power of black and white vs. color in film; how music in film substitutes for the “reality” of live performance; the nature of propaganda; how we decide what to believe; the value of research; the irrationality of war and the irrationality of racism; final opportunity to compare our individual responses to a live production we have seen in common; propaganda that implants an untruth in the minds of the audience]

LECTURE: *Drama as Propaganda—Ideas and Conviction*  
FILM: *Boyz N The Hood* (begins)

[propaganda that presents facts—informs—through drama; the remarkable prescient accuracy which art can sometimes have with respect to life; characters dramatized in situations that are not completely outside the world of the student's own experience and knowledge]



**WEEK #15  
and #16**

**SEE: Department *Production* #3** (two are required)

- 44     **FILM: *Boyz N The Hood*** (conclusion)  
          **DISCUSSION: *Boyz N The Hood***

[discover just how much we have learned from this dramatic work (film) about the nature of our multicultural world as it is today; review all the issues, concepts, and insight provoking experiences of the course; what have we come to know about ourselves, our friends, and the world we know exists but which we do not understand; what are the barriers to our understanding of one another]

**ALL Outstanding CRITIQUES DUE**  
**DISCUSSION: *Department Production***  
**REVIEW and DISCUSSION for FINAL EXAM**

**WEEK #17**

- 47     **FINAL EXAMINATION**     **[Required to Pass]**

## Example of Actual Syllabus

California State University, Fresno  
Department of THEATRE ARTS

FALL, 1997  
DR. WARE

# DRAMA 62 THEATRE TODAY SYLLABUS

SCHEDULE #08971  
1210-1300 MWF, Speech Arts, Rm. 153

## THE COURSE:

Theatre Today explores the many facets of one of our oldest forms of public entertainment: our impulses to act out, to perform, to imitate; our enjoyment in imagination games; and our efforts to understand the wonder of our individual personalities and the mysteries of the universe. All these are basic to our life experience and to our enjoyment of theatre.

Theatre Today is designed to give a new and valuable viewpoint on yourselves and the modern world. You will be introduced to theatre and drama as a major force in the world of entertainment and as an important and useful characteristic of our everyday lives—private and public, personal and professional. **General Education BREADTH: Division 5.**

Theatre Today is a lecture/discussion course. It will be illustrated by films (videos) shown in class and by our Department's Fall productions. Participation in class discussions and attendance at the assigned productions are vital to your success in the course.

## REQUIREMENTS:

- A. Attend class for course content.** Attendance in class and participation in discussions required. **Three (3) or more absences will result in a reduction of the "participation" portion of your grade. Students missing more than 6 classes will receive and "F" for the course.** Attendance will be taken in all class meetings.
- B. Take all quizzes.** Quizzes will be administered according to the Syllabus. They are designed to help you find out how well you are acquiring the material of the course.
- C. See three (3) department productions.** The schedule for these is included within the weekly Syllabus as well as on a separate page, below. You must buy tickets in advance to assure you of a seat. Special students rates pertain.

Write an original critique of each play. This means, simply: write about what you saw in terms of how you respond to it. Critiques are to be: a) typed, b) 700 words, minimum—pages, double spaced (REQUIRED TO MEET GENERAL EDUCATION GUIDELINES. THIS REQUIREMENT IS STRICTLY ENFORCED.) Papers are to meet the standards for college level writing.

## Example of Actual Syllabus

Critiques are due within 3 days after you see the play. Sign your TICKET STUB and your PROGRAM. These must be attached to your critique to receive credit.

### D) Mid-term Examination (*required to pass*)

### E) Final Examination (*required to pass*).

**EXTRA CREDIT** — optional, and with permission of the instructor:

See any *approved*—this means approved by the instructor—additional theatre production and turn in a Critique as in C., above, with signed PROGRAM and TICKET STUB attached. Each extra credit project may improve your grade by up to 3 points. A maximum of 3 projects, or 9 points, will be accepted.

### GRADING:

All examinations and quizzes are required to be taken as scheduled to pass the course. Exceptions will be granted only by arrangement in advance or to accommodate excused absences. More than 3 unexcused absences will result in a reduction in the “participation” portion of the grade. Over 6 unexcused absences will result in a failing grade for the course. Grades will be assigned in the following manner:

Attendance/					
Participation	25%	Excellent	90 -	100% =	A
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Critiques	15%	Poor	60 -	69% =	D
Final	+25%	Fail	Below	60% =	F
	100%				

### CHEATING AND PLAGIARISM: (extracts from the University Policy Manual)

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#### “I. Definitions

“Cheating is the practice of fraudulent or deceptive acts for the purpose of improving a grade or obtaining course credit. Typically, such acts occur in relation to examinations. It is the intent of this definition that the term “cheating” not be limited to examination situations only, but that it include any and all actions by a student which are intended to gain an unearned academic advantage by fraudulent or deceptive means.

“Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of another by representing the material so used as one’s own work.”

—*Academic Policy Manual*, p. 255-1

**ALL WORK SUBMITTED IN THIS COURSE IS EXPECTED TO BE YOUR OWN ORIGINAL EFFORT.**

## Example of Actual Syllabus

### **NOTE, PLEASE:**

Emergencies and the unexpected do occur. Exceptions can be made when the situation warrants. Contact me *immediately* whenever you have a problem in fulfilling the course requirements. No promises, but I *do* listen and will assist in any way that remains fair for the class.

**NOTICE: The schedule and procedures in this course are subject to change should circumstances warrant.**

**Drama 62 THEATRE TODAY**  
**Instructor: Professor Robert G. Ware, Ph.D.**  
Office: Speech Arts 138  
Phone: 278-5848

E-mail: **robert\_ware@csufresno.edu**

Office Hours: M 1010 to 1100  
W 0910 to 1100  
Th 1300 to 1400  
Fri 1010 to 1100

## Example of Actual Syllabus

### DRAMA 62

#### CLASS MEETING SCHEDULE AND TOPICS

##### WEEK #1

AUGUST	25	Introduction:	Discuss outline of course
	27	LECTURE:	<i>WHAT ARE THEATRE AND DRAMA?</i> <i>WHERE DO THEY COME FROM?</i>
	29	LECTURE:	<i>The Beginnings of Drama</i> —Explaining the nature of the world

##### WEEK #2

SEPTEMBER	1	LABOR DAY — CAMPUS CLOSED	
	3	LECTURE:	The Beginnings of Drama (continued)
	5	FILM:	Sophocles: <i>Oedipus Rex</i> —The Classic Greek Tragedy (beginning)

##### WEEK #3

**NOTE:** Tickets for *Curse of the Starving Class*, *Spunk*, and *Merchant of Venice* SHOULD BE PURCHASED BY NOW!  
PLEASE REMEMBER YOU MUST SEE A PERFORMANCE OF *Merchant of Venice* BEFORE DECEMBER 8, 1996

SEPTEMBER	8	FILM:	<i>Oedipus Rex</i> (continued)
	10	FILM:	<i>Oedipus Rex</i> (conclusion)
		DISCUSSION:	<i>Oedipus Rex</i> : The Nature of Tragedy for the Greeks
	12	LECTURE:	<b>TRAGEDY:</b> How it worked for the Greeks Elements of Drama—Aristotle, The First Critic

##### WEEK #4

SEPTEMBER	15	TOUR THE JOHN WRIGHT THEATRE FACILITIES—Meet in Theatre ( CLASS)	
	17	TOUR THE JOHN WRIGHT THEATRE FACILITIES—Meet in Theatre ( CLASS)	
	19	LECTURE:	Elements of Drama (continued) Structure of Drama

##### WEEK #5

SEPTEMBER	22	LECTURE:	<b>REALISM:</b> The New Kind of Drama— <b>Drama of Character</b>
Quiz-1		FILM:	<i>3:10 To Yuma</i> —A model drama and a film classic. (beginning)
	24	FILM:	<i>3:10 To Yuma</i> (continued)
	26	FILM:	<i>3:10 To Yuma</i> (conclusion)

##### WEEK #6

**NOTE:** *Curse of the Starving Class* must be seen this week.

SEPTEMBER	29	DISCUSSION:	<i>3:10 To Yuma</i>
OCTOBER	1	DISCUSSION:	<i>3:10 To Yuma</i> (continued)
	3	LECTURE:	<i>A modern film drama of character</i>
		FILM:	<i>Fried Green Tomatoes</i> (beginning)

## Example of Actual Syllabus

### WEEK #7

- OCTOBER 6 FILM: *Fried Green Tomatoes* (continued)  
8 FILM: *Fried Green Tomatoes* (continued)  
10 ALL CRITIQUES OF *Curse . . .* DUE BEFORE CLASS  
FILM: *Fried Green Tomatoes* (conclusion)  
DISCUSSION: *Fried Green Tomatoes*

### WEEK #8

- OCTOBER 13 DISCUSSION: *Fried Green Tomatoes* (continued)  
LECTURE: *Laughter—why we laugh in theatre*  
Quiz-2 15 FILM: Charlie Chaplin Comedy Short  
DISCUSSION: *Curse of the Starving Class*  
17 REVIEW and DISCUSSION for MID-TERM EXAMINATION

### WEEK #9

- OCTOBER 20 MID-TERM EXAMINATION  
22 DISCUSSION OF MID-TERM EXAMINATION  
24 LECTURE: *Shakespeare's Theatre—The Drama of Human Ideals*

### WEEK #10

- OCTOBER 27 **NOTE: *Spunk* must be seen this week.**  
FILM: Shakespeare's Theatre  
29 FILM: *Romeo and Juliet* (beginning)  
31 FILM: *Romeo and Juliet* (continued)

### WEEK #11

- NOVEMBER 3 FILM: *Romeo and Juliet* (continued)  
5 FILM: *Romeo and Juliet* (conclusion)  
7 ALL CRITIQUES OF *Spunk* DUE BEFORE CLASS.  
DISCUSSION: *Romeo and Juliet* (beginning)

### WEEK #12

- NOVEMBER 10 **NOTE: See E.T.C. PRODUCTION this week for EXTRA CREDIT.**  
DISCUSSION: *Romeo and Juliet*  
Lecture: *Commedia dell'arte: The Art of Improvisation*  
12 FILM: *The Music Box* (Laurel and Hardy)  
14 LECTURE: Action/Adventure, Propaganda, and Message Drama  
FILM: *Sahara* (Humphrey Bogart) (beginning)

### WEEK #13

- NOVEMBER 17 FILM: *Sahara* (Humphrey Bogart) (continued)  
19 ALL CRITIQUES OF E.T.C. DUE BEFORE CLASS.  
FILM: *Sahara* (Humphrey Bogart) (conclusion)  
DISCUSSION: *Sahara* (beginning)  
21 DISCUSSION: *Sahara* (conclusion)  
Quiz-3 DISCUSSION: *Spunk*

### WEEK #14

- NOVEMBER 24 LECTURE: *Drama as Propaganda—Ideas and Conviction*  
FILM: *Boyz N The Hood* (beginning)  
26 FILM: *Boyz N The Hood* (continued)  
27-28 THANKSGIVING RECESS—HAPPY THANKSGIVING

## Example of Actual Syllabus

<b>WEEK #15</b>			<b>NOTE: <i>Merchant of Venice</i></b> must be seen this week.
DECEMBER	1	FILM: <i>Boyz N The Hood</i>	(continued)
	3	FILM: <i>Boyz N The Hood</i>	(continued)
	5	FILM: <i>Boyz N The Hood</i>	(conclusion)
		DISCUSSION: <i>Boyz N The Hood</i>	(beginning)
<b>WEEK #16</b>			
DECEMBER	8	ALL <b>Outstanding</b> CRITIQUES DUE BEFORE CLASS.	
		DISCUSSION: <i>Boyz N The Hood</i>	(conclusion)
		DISCUSSION: <i>Merchant of Venice</i>	
	10	<b>LAST DAY OF CLASS</b>	
		REVIEW and DISCUSSION for FINAL EXAM	
	12	FINAL EXAM PREPARATION AND FACULTY CONSULTATION DAY	
<b>WEEK #17</b>			
DECEMBER	15	FINAL EXAM PREPARATION AND FACULTY CONSULTATION DAY	
	19	<b>FINAL EXAMINATION:</b> 1315-1515	
		[Required to Pass]	

**HAVE A WONDERFUL HOLIDAY BREAK**

**NOTICE: The schedule and procedures in this course are subject to change should circumstances warrant.**

**Drama 62 THEATRE TODAY**  
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Office Hours: M 1010 to 1100  
W 0910 to 1100  
Th 1300 to 1400  
Fri 1010 to 1100

Example of Actual Syllabus

**PRODUCTION LIST**

**DRAMA 62      FALL 1997**

**DEPARTMENT OF THEATRE ARTS**

⌘

**Curse of the Starving Class**

OCTOBER 3, 4 at 8:00 p.m.

OCTOBER 5, at 2:00 p.m.

John Wright Theatre

All seats reserved.

⌘

**Spunk**

OCTOBER 31, NOVEMBER 1 at 8:00 p.m.

NOVEMBER 2 at 2:00 p.m.

Arena Theatre

General Admission (no reserved seats)

⌘

**EXPERIMENTAL THEATRE COMPANY**

(TITLE TO BE ANNOUNCED)

NOVEMBER 14, 15, 16

(Times to be announced.)

General Admission (no reserved seats)

⌘

**The Merchant of Venice**

DECEMBER 5, 6 AT 8:00 p.m.

DECEMBER 7 at 2:00 p.m.

John Wright Theatre

All seats reserved.



## HINTS FOR ORGANIZING YOUR STUDY PROCESS

### MANAGING STRESS BY MANAGING TIME

#### Plan Your Time on Paper

- Make a List of everything you need to do. Number the tasks in order of importance. Start with the most important. If this is difficult because everything seems important consider how each item relates to your long term goals.

- Keep a weekly calendar, and use it to plan you time. Start with "must do" activities such as classes, then fill in blocks of time for studying. Then add your recreational and social activities. Be specific about study plans, for example: "read and take notes on chapter 4" or "Review biology notes for test." Allow reasonable amounts of time.

- Each morning review and update your calendar for that day. If the list isn't realistic revise it before you start the day.

#### Make the Most of Study Time

Efficient studying—accomplishing more work in less time—is focused and intense, with time for breaks and other activities.

- Schedule study time for each of your classes at least every other day. If the course is difficult study every day. More learning occurs when you study an hour a day for five days, rather than eight hours all at once.

- Study your most demanding course during the day. Most people are more productive during the daylight hours.

- Use the time between classes, even five or ten minutes, to review for the next class or go over the notes you just took. A lot of learning can take place in five to fifteen minutes.

- Read intensely, concentrating on pulling out and recording key ideas, facts and organization. Effective academic reading is not a relaxing activity to do in bed or while watching TV.

- Devote a few minutes of each study period to reviewing previous notes and readings. This is a powerful way to learn, especially if your practice reciting facts or explaining concepts out loud.

- Choose an environment conducive to studying. Most people's living environment is a poor place to study due to many interruptions and distractions. Find a comfortable place in the main library, an empty classroom, or any location that provides uninterrupted and quiet surroundings.

- Schedule hourly breaks from reading or writing or more frequent breaks when memorizing facts, formulas or other detailed materials. Include some movement, such as stretching or walking, to relieve tension and feel refreshed.

#### Managing to Have a Balanced Life

- Eat breakfast. This gives structure to your day and provides sustained energy for a productive day. Also, breakfast time can be used to plan your day.

- Establish a regular sleep schedule. You will sleep more restfully and stay more alert the next day if you go to sleep and wake up at regular times.

- Schedule time for active exercise at least three times a week. Among the numerous benefits of aerobic exercise, it reduces tension,

refreshes, improves sleep, builds self-esteem, and helps with weight management.

- Schedule time for recreation. This may be the physical activity of something more restful, such as visiting friends, playing a favorite game, drawing, or cooking. Since it's easy to skip these activities when you're short of time, you may need to schedule them.

- Learn to say no. Saying no to spontaneous requests and invitations is difficult but important. Having specific short- and long-term goals can help you decide when to say yes and when to say no. Your most important goals should come first. On the other hand, effective time management can help you find more time to be with others.

**Finally**, accept the reality that there is not enough time for everything. But there is enough time for everything important. The trick is deciding what's really important.

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Adapted from: Smith, S. and Smith, C. *The College Student's Health Guide*. Los Altos, CA: Westchester, 1988.

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