

Introduction to Theatre

Winter/Spring 2012—Monday/Wednesday 3:30-5:10

Instructor: Kristie K. Vuocolo (pronounced VOH-cah-low)

Office hours: Monday 2:45-3:30 or By Appointment

Office location: Carlson Tower C-11

Cell Phone: 773-428-0517

Email: Kristie.Vuocolo@gmail.com

Course Description:

An introduction to theatre as an art form with an emphasis on performing, directing, play analysis and the collaborative process of theatre production.

Course Objective:

By the end of the term the student should be able to:

- Demonstrate a greater knowledge of theatre as an art form
- Demonstrate a critical ability in discussing the key concepts
- Analyze a play and theatrical performance with advancing proficiency
- Explore various ways of sharing stories and theatrical performance styles

Required Texts:

- Course Pack (provided by Instructor)
- Final play (TBA)
- The city of Chicago

Performances:

All students are required to see the following performances on the dates discussed in class:

1. North Park's Winter One Acts
2. *That's Weird, Grandma*, presented by Barrel of Monkeys
3. *Too Much Light Makes the Baby Go Blind*, presented by the Neo-Futurists
4. *Star Witness*, presented by the House Theatre of Chicago
5. *North Park's Spring Show*

You are responsible for getting yourself to these productions. (See Performance Handout)

Expectations:

- Commitment, involvement, attendance, preparation.
(No late scenes: the show must go on! No "I'm not prepared" right before class).
- Cell phone policy: TURN IT OFF. NOT VIBRATE. TURN IT OFF.
- Dress in clothes that allow you to move easily. This is an active class!
- Purple seats are to be avoided, class gathers on stage.
- Respect for the theatre space and its contents—the theatre is our home.
- Good writing is fundamental to learning anything. Continuous written mistakes such as spelling and grammar errors in your written assignments will result in poor grades on the assignment. PROOF YOUR WORK.

Attendance policy:

Attendance is mandatory. If you miss more than two classes your grade will automatically drop by one letter grade. **If you miss four or more classes you will fail the course.** If you have a serious and unavoidable conflict, communicate that to me.

Promptness:

The class starts at 3:30. Your call is at 3:30. You should be here by 3:27 so we can start at 3:30. 3:30. 3:30. 3:30.

Participation:

Class participation is your most important responsibility in this class. You are expected to give your full attention to your fellow classmates in a discussion of texts and of their work.

Assignments:

- Art Encounters Journal
- Critique of North Park Spring Show
- Critique of the PERFORMANCE of *Too Much Light*
- Critique of PERFORMANCE of *Star Witness*
- A solo performance (details to follow)
- Final project which includes:
 - A five-minute play
 - A group presentation
 - A group performance

Grading:

<u>Assignment</u>	<u>Points</u>
Commitment, involvement, attendance, attitude	20
Art Encounters	15
Final Portfolio that includes:	50
*Critique of the North Park Spring Show	5
*Critique of the PERFORMANCE of <i>Too Much Light</i>	5
*Critique of the PERFORMANCE of <i>Star Witness</i>	5
*A solo performance (details to follow)	5
*A five-minute play	10
*A group presentation	10
*A group performance	10
Crew participation	10
Final (essence of Theater)	5
100 points total: 93-100 [A] 90-93 [A-]	
87-89 [B+] 84-86 [B] 80-83 [B-]	
77-79 [C+] 74-76 [C] 70-73 [C-]	
67-69 [D+] 64-66 [D] 60-63 [D-]	59-0 [F]

Upcoming Auditions:

- Winter One Act Auditions – Jan. 20 and Jan. 21 – 7pm
- Spring Show Auditions – Jan. 25 and Jan. 27th – 8pm

Academic Honesty:

Cheating is not allowed. Duh. This includes but is not limited to:

Fabricating – consciously, and even unconsciously, inventing information, quotes, scenes, details, etc.

Plagiarizing – Plagiarism is passing off ideas, words or any material as your own when you saw it somewhere else. Don't bother. Because I will catch you! Attribute! That's all you have to do to avoid plagiarism....AND attributing actually makes you look smarter!

Traditional Undergraduate Students:

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Academic Services Learning Specialist by [email](#) or by phone at (773) 244-5737, or stop by the office located on the 2nd floor of the Student Services Building. Please do so as soon as possible to better ensure that such accommodations are implemented in a timely manner. If needed, appointments can be relocated.

Non-Traditional Students (ESL, BSN Completion, SAL, Teacher Certification)

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact your program's office:

- ESL: (773) 244-4942
- BSN Completion: (773) 244-5766
- School of Adult Learning: (773) 244-5769
- Teacher Certification: (773) 244-5613

Please do so as soon as possible to better ensure that such accommodations are implemented in a timely manner. If needed, appointments can be relocated.

Assignment Details

1. Encounters assignment (Due February 16)

Theatre as an art form is unique as it pulls from so many different sources. In an effort to bring us to use a common vocabulary, we will start our journey in this class by engaging/confronting several pieces of art. I think that to experience theatre fully, one needs to experience the parts fully.

By February 16, you will need to have encountered the following works of art.

Public art in downtown Chicago

Cloud Gate, Anish Kapoor at Millennium Park (“The Bean”)

Pablo Picasso at Daley Center, 50 W. Washington

Jean Miro, opposite Picasso on Washington

The Four Seasons, Marc Chagall, corner of Dearborn and Monroe

The Art Institute of Chicago, 111 S. Michigan Ave. \$12 student or (\$10 with Chicago Address ID) or (Target Free Thurs Evenings 5-8 pm—check website)

Ando Room in the Mitsubishi Gallery (spend 1 hour sitting in silence)

Thorne Miniature Rooms

Sky Above Clouds IV, Georgia O’Keeffe

“Untitled” (Portrait of Ross in L.A.), Felix Gonzalez-Torres

Make special note of one work of art that pulls you in

Make special note of one work of art that pushes you away

Attend an off-campus free professional music concert Examples:

Free concert at LunchBreak Series, 12:15 pm, M-F or Sunday Salon

Series, 3pm—Chicago Cultural Center, 78 E. Washington St.

Check *Time Out Chicago*—Around Town

Check *The Chicago Reader*—Music section

On reserve in the Library

Watchmen, Alan Moore and Dave Gibbons

Parker’s Back, Flannery O’Conner (page 510)

Taped to the Sky, Luis Alberto Urrea (page 13)

Strange Trades, Kristy Odellius, “Nightsongs,” “Dislocation Lessons IV,”

“Dislocation Lessons II,” “Dislocation Lessons III”

Listen Up! “Switchettes (las brujitas),” Tracie Morris;

“Winter,” Eva Chin; “Angels get no maps,” Suheir Hammad.

On reserve in basement of Library

MASS, Leonard Bernstein

The Seventh Seal, Ingmar Bergman

Youtube music video

Hurt, Johnny Cash

Important: On Feb. 16 you should turn in:

1. A checklist journal documenting the account of your “engagements/confrontations.” As you list what you accomplished, I want you to write a three-sentence response for each item—think modern haiku. In your account, you could include, but not limited to:
 - Aspects of craftsmanship that strongly impressed you.
 - Elements that works shared.
 - Ideas on why the work that *least* impressed you did so.
 - Deal especially with the two works that “altered your consciousness” most profoundly.
2. Create art to react to art. A creative reaction to the art you have experienced.

2. Portfolio

Toward the end of the semester you will submit a portfolio of your work. Assignments may be assigned and work completed before the portfolio is turned in. Included in the portfolio are the following:

*Attend North Park’s Winter One-Acts (see performance schedule)	
*Critique of the PERFORMANCE of <i>Too Much Light</i>	5
*Critique of the PERFORMANCE of <i>Star Witness</i>	5
*Critique of the North Park Spring Show	5
*A solo performance (details to follow)	5
*A five-minute play	10
*A group/history presentation	10
*A group performance	10

3. Crew participation

Involvement in three work shifts. Saturdays January through April. **Make sure you have completed 3 works shifts by April 11th.** Contact maggie@fullilight.com to sign up for a shift. At least one shift must be completed by Feb. 27.

4. Final Project

This includes writing a 5-minute original play, doing a group presentation on a certain historical period of theater and a performance from your group. More details are in your final project packet.

4. Final Essay

Prepare a succinct, one-page statement defining, philosophically and experientially, the *Essence of Theatre* as an art form for you on the final day of class.

Class schedule

Jan. 19	Introductions, Identity and Mask
Jan. 24	The Story (Tragic)
Jan 26.	Tragedy
Jan. 31	Collaboration (Comic)
Feb. 2	Collaboration
<i>Sunday Feb. 6</i>	<i>1:45-3:30pm – That’s, Weird Grandma at the Neo-Futurarium. 5153 N. Ashland Ave. (Take 92 Foster Bus East) Foster & Ashland.</i>
Feb. 7	Barrel of Monkeys Workshop with Oona Kersey – Character and Adaptation
Feb. 9	Barrel of Monkeys Workshop with Oona Kersey – Character and Adaptation
Feb. 14	Where does it begin? The idea (what is art)
Feb. 16	Discussion (Art Encounters Due)
Feb. 21	Theatre Games/Levels
Feb. 23	Elements of Play Analysis READ in COURSE PACK: “Theatre Terms: Glossary” pg. 21-22 “Play Production Notes” pg. 26-27 “Theatre Styles” pg. 25 “Categories of Plot Structure” pg. 31
<i>Weekend of Feb. 23, 24, 25</i>	<i>Attend Winter One Acts</i>
<i>Sunday, Feb. 27</i>	<i>6:45p.m - Too Much Light Makes the Baby Go Blind at the Neo-Futurarium. 5153 N. Ashland Ave. (Take 92 Foster Bus East) Foster & Ashland.</i>
Feb. 28	Analysis of Too Much Light
March 2	Due: Analysis of Too Much Light READ IN COURSE PACK: “More than a Reviewer” pg. 32-35 “Emphasis on Sport,” By Brecht, pg. 37-38 “Writing Response Papers for What you are Seeing” pg. 10-11
March 7	Solo Pieces (workshop) READ IN COURSE PACK: “Further Considerations of the Playwright” pg. 28-31
March 9	Solo Pieces

SPRING BREAK	FEELING HOT HOT HOT
March 21	Assign Final, Meet with Production Team
March 23	History of Theater
March 28	Technical Theater – Set
March 30	Technical Theater – Lights
April 4	Company Production meetings/History/Play Synopsis
April 6	Read Final Classic Play together
<i>Sunday, April 10</i>	<i>Star Witness, The House Theatre of Chicago. Time: TBA</i>
April 11	Due: <i>Star Witness Performance Analysis</i>
April 13	Due: Five-Minute Play ; Read and choose original play for final project
April 18	Rehearse Final Performances
April 20	Rehearse Final Performances
April 25	Easter Break – NO CLASS
April 27	Rehearse Final performances – OFFBOOK.
May 2	Due: North Park Spring Show Analysis/ Historical Presentations
May 4	Final Performances
May 9	In class final essay

****Instructor has the right to revise the syllabus.**