

Syllabus for  
**DRAM 215—Introduction to Theatre**  
3 Credit Hours  
Spring 2024

I. COURSE DESCRIPTION

This class is a study of the various elements and functions of theatre in society. There is a special focus on becoming an intelligent artistic critic and evaluating art from a Christian perspective. It will provide the student with an overall introduction to the theatre arts. The class includes theatre as an art form, the basic elements of a play, the role of the critic and the audience, the playwright, the director, the actor and the theatrical designers. This class places special emphasis on developing evaluative skills while watching theatre.

II. STUDENT LEARNING OUTCOMES FOR THIS COURSE

As a result of successfully completing this course, the student will be able to do the following:

- A. List and discuss the components of a well-made play.
- B. Define and discuss the different facets of the theater arts including applied theatre, playwriting, acting, directing, and design.
- C. Use the elements of dramatic criticism through observation of plays
- D. Develop and articulate a written Christian aesthetic (philosophy of art) for observing and evaluating art.
- E. Define and discuss the role of the artist in the Body of Christ.
- F. Define and discuss the function of art in society.

III. ASSOCIATED PROGRAMS

This course meets degree completion requirements for the following programs:

- A. BA in Theatre Arts
  - a. Outcome 1 – The student will articulate and defend a Christian aesthetic grounded in history and best artistic practices.
  - b. Outcome 2 – The student will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art’
  - c. Outcome 5 – The student will synthesize their research to articulate conceptual approaches to theatrical or other communicative works using a variety of methods.
  - d. Outcome 8 – The student will discover and communicate the relevance of theatre in society.
- B. BFA in Theatre Arts
  - a. Outcome 1 – The student will articulate and defend a Christian aesthetic grounded in history and best artistic practices.
  - b. Outcome 2 – The student will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.
  - c. Outcome 5 – The student will synthesize their research to articulate conceptual approaches to theatrical or other communicative works using a variety of methods.
  - c. Outcome 8 – The student will discover and communicate the relevance of theatre in society.

II. UNIVERSITY OUTCOMES

This course aligns with the following University Outcomes as indicated on the last page.

- A. Spiritual Integrity
- B. Personal Resilience

- C. Intellectual Pursuit
- D. Global Engagement
- E. Bold Vision

V. TEXTBOOKS AND OTHER LEARNING RESOURCES

A. Required Materials

Textbooks

Romanowski, W. (2007). Eyes wide open: Looking for God in popular culture.  
New York: Brazos Press. ISBN # 9781587432019

Wilson, August Fences (See D2L Content)

Coward, Noel Present Laughter (See D2L Content)

Miller, Arthur The Crucible (See D2L Content)

III. POLICIES AND PROCEDURES

A. Department Policies and Procedures

B. Course Policies and Procedures

1. Evaluation Procedures

The grade in this course is based upon the following items:

a. 3 Play Analysis (questions on D2L) 30%

b. *Eyes Wide Open* Questions 15%

- everyone turns in all questions, but assigned groups lead class discussion

c. Artistic Concept Paper 20%

d. Participation (Including Attendance) 20%

f. 2 ORU Play Production Analyses 15%

VI. COURSE CALENDAR

CALENDAR FOR INTRODUCTION TO THEATRE – DRAM 215					
M	DATES	MONDAY	WEDNESDAY	FRIDAY	ASSIGNMENTS
Week 1				Course Introduction Syllabus overview Draw for <i>Eyes Wide Open</i> Groups (5) <i>The Blind men and the Elephant</i>	READ INTRO & CHAPTER 1 OF <i>EYES WIDE OPEN</i> . JOURNALS DUE
Week 2		Class Discussion of Intro and Chapter 1 of <i>Eyes Wide Open</i>	Definitions and functions of art; What is Theatre? Production vs. Play	The Role of the Audience & Audience /Performer relationship <i>Instructions for Artistic Concept paper</i>	GROUP DISCUSSION JOURNALS
Week 3		TBA	Discussion of Chapters 2 & 3 <b>Group 1</b> <b>Journal Questions due</b>	Playwriting Plot & Structure Genres	Read <i>Fences</i> & do play analysis JOURNALS
Week 4		Discussion of chapters 4 & 5 <b>Group 2</b> <b>Journal Questions due</b>	August Wilson	Work on <i>Fences</i> Play Analysis	GROUP DISCUSSION JOURNALS

		<i>Fences</i> Discussion <b>Play Analysis Due</b> / Clips What is Acting?	The Production Team: Director, Actors, Crew, Stage Management <i>Instructions for Production Analysis / Critique</i>	Discussion Chapters 6 & 7 <b>Group 3 Journal Questions due</b>	GROUP JOURNALS Artistic concept paper due
		Discussion of Chapters 8 & 9 <b>Group 4 Journal Questions due</b>	The Creative Team: Directors, Playwright, Designers: Visual Communication	What is Theatrical Design?	GROUP JOURNALS ... <i>Silent Sky</i> in Howard Aud. Oct 26 – 30.
		Discussion of Chapters 10 & 11 - <b>Group 5 Journal Questions due</b>	Theatre and Collaboration Rehearsals Parts of the stage <i>Silent Sky Production analysis due</i>	<b>Out of class Workday Artistic Concept Paper due by 5pm TODAY</b>	Read <i>The Crucible</i> & do Play Analysis
		FALL BREAK			
		Arthur Miller	Discussion of <i>The Crucible</i> <b>Play Analysis Due</b>	Discussion of <i>The Crucible</i>	
		<i>Backwards &amp; Forwards</i>	<b>No Class – <i>Crucible</i> Matinee</b>	TBA	See <i>The Crucible</i> in Howard Aud. Oct 26 – 30.
		Question & Answer Day!  <b><i>The Crucible</i> Production analysis due</b>	Theatre in different cultures	Theatre in different cultures	
		Theatre in society	Theatre in business	TBA	
		Jobs in the Theatre: from props to marketing	Jobs in the Theatre: from props to marketing	Comedy of Manners	Read <i>Present Laughter</i>
		Noel Coward	<b>NO CLASS - THANKSGIVING</b>	<b>NO CLASS - THANKSGIVING</b>	
		<i>Present Laughter</i> Discussion <b>Play Analysis Due</b>	<i>Present Laughter</i> Discussion	Begin Viewing <i>Present Laughter</i> & begin production analysis	
		<b>FINALS WEEK See Finals Schedule for Day &amp; time of exam</b>	<i>We will continue watching Present Laughter during our exam time &amp; you will turn in the production critique at the end of that time.</i>		

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Spring 2024

### Program Outcome Alignment

This program contributes to the University outcomes as indicated below:

**Significant Contribution** – Addresses the outcome directly and includes targeted assessment.

**Moderate Contribution** – Addresses the outcome directly or indirectly and includes some assessment.

**Minimal Contribution** – Addresses the outcome indirectly and includes little or no assessment.

**No Contribution** – Does not address the outcome.

Program Outcome alignment with University Outcomes		Significant	Moderate	Minimal	None
<b>Spiritual Integrity</b>					
Outcome 1	DRAM 215: Outcome 1 – The student will articulate and defend a Christian aesthetic grounded in history and best artistic practices.		<b>X</b>		
<b>Personal Resilience</b>					
Outcome 1	DRAM 215: Outcome 1 – The student will articulate and defend a Christian aesthetic grounded in history and best artistic practices.		<b>X</b>		
<b>Intellectual Pursuit</b>					
Outcome 2	DRAM 215: Outcome 2 – The student will critique personal and other theatrical performances, using artistic standards while recognizing new and historical trends in art.		<b>X</b>		
Outcome 5	DRAM 215: Outcome 5 – The student will synthesize their research to articulate conceptual approaches to theatrical or other communicative works using a variety of methods.				
<b>Global Engagement</b>					
Outcome 1	DRAM 215: Outcome 1 – The student will articulate and defend a Christian aesthetic grounded in history and best artistic practices.	<b>X</b>			
<b>Bold Vision</b>					
Outcome 8	DRAM 215: Outcome 8 – The student will discover and communicate the relevance of theatre in society.	<b>X</b>			