



THEA 158 - Dramatic Literature: Page to Stage Course Outline

Approval Date: 03/12/2020

Effective Date: 08/16/2021

SECTION A

Unique ID Number CCC000615982

Discipline(s) Theater Arts

Division Arts and Humanities

Subject Area Theater Arts

Subject Code THEA

Course Number 158

Course Title Dramatic Literature: Page to Stage

TOP Code/SAM Code 1007.00 - Drama and Dramatics/Theatre Arts, General /
E - Non-Occupational

Rationale for adding this course to the curriculum This course will be offered with English 158.

Units 1 – 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 18.00
to 54.00

Lab 0.00
to 0.00

Activity 0.00
to 0.00

Work Experience 0.00
to 0.00

Outside of Class Hours 54.00
to 162.00

Total Contact Hours 0.00
to 0.00

Total Student Hours 54
to 162

Open Entry/Open Exit No

Maximum Enrollment 25

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid

Entirely Online
Online with Proctored Exams

SECTION B

General Education Information:

CSU Transferable:

CSU Transferable

Approved on:Fall 2020

UC Transferable:

UC Transferable

Approved on:Fall 2021

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course explores plays and other dramatic works with an emphasis on how the written word becomes embodied on the stage. Figurative language, character development, and cultural contexts will be examined for how they inform performances and theatrical production.

Schedule Description This course explores plays and other dramatic works with an emphasis on how the written word becomes embodied on the stage. Figurative language, character development, and cultural contexts will be examined for how they inform performances and theatrical production.

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Demonstrate knowledge of the literary elements of plays and other dramatic works.
- B. Demonstrate appreciation for embodying dramatic texts in performance.
- C. Produce a piece of dramatic art in performance.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Identify elements and principles that make up plays and other dramatic productions.
- B. Identify and analyze figurative language, literary devices, and other rhetorical features in dramatic work.
- C. Recognize the role of acting and performance in society.
- D. Discuss basic acting theory.
- E. Examine dramatic works relative to their socio-historic contexts.
- F. Interpret dramatic works with an emphasis on performance values.
- G.

3. Course Content

This course is designed to increase appreciation of drama and the performing arts by examining relationship between the written text and the performed work.

Instructors will work with one or more dramatic works to examine the interplay between written texts and theatrical performance.

It does so by 1) analyzing and interpreting dramatic works with a focus on diction, word choice, discourse communities, and other rhetorical features and literary devices; and 2) analyzing and interpreting dramatic works with a focus on physical and vocal presentation, character embodiment, emoting, and other elements of acting.

The Page: This aspect of the course will focus on the language, diction and literary elements featured in dramatic texts. Literary features may also include:

- A. The primary elements of drama, e.g., character, plot, dialogue, action, etc.;
- B. Elements of dramatic form: exposition, complication, crisis, falling action and denouement;
- C. Dialogue and action each as vehicles for motivating plot;
- D. Setting, character (motivation), action, imagery (motif), structure, style;
- E. Dramatic conventions (e.g., use of the chorus, alienation effect) and audience role and response in various historical periods

The Stage: This aspect of the course will focus on performance and production elements which may also include

- A. Self awareness
- B. Sensory Awareness
- C. Pronunciation and vocal rhythms
- D. Audience and cultural contexts for productions
- E. Understanding characters: motives and psychology
- F. Embodying emotion
- G. Stagecraft, blocking and movement

4. Methods of Instruction:

Activity: Scene work; improvisation

Critique: Analysis of a theatrical production

Discussion: Discuss character motivation; identify literary devices.

Lecture: Presentation on figurative language and imagery --Stanislavsky Method --Dramatic structure

Online Adaptation: Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

7. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- For example: test on primary elements of drama: character, plot, dialogue, action, staging

Papers -- For example: An explication of images and symbols in a dramatic dialogue

Oral Presentation -- For example: An explication of images and symbols in a dramatic dialogue

Additional assessment information:

Other assignments may include written character analyses; research into diction and discourse; presentations; explications; performed improvisations; participation in group critiques; as well as exams.

Letter Grade or P/NP

8. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Students will complete specific reading assignments from course text book and assigned dramatic works.

For example:

Read Chapter Two of the textbook regarding "Heightened Language." List ten different skills discussed in the chapter.

Read Act I Scene i of Richard III. Identify the primary metaphor Richard uses to describe the House of York.

B. Writing Assignments

1. Analyze the character of Jim Bono from August Wilson's Fences. Describe in particular how the character changes in his relationship to the protagonist Troy between Act 1 and Act 2.

2. Write a 3-page comparative analysis of Elizabethan and Modern acting. The essay should take into account historical context, artistic trends, and demands of the text as discussed in course readings.

C. Other Assignments

Performance:

1) Review Hamlet's seven soliloquies and how they demonstrate his evolution as a character over the course of the play. Select one soliloquy (except his "To be or Not to Be" monologue and prepare a performance of it.

2) Improvisation:

Select one of the "emotions" listed on the board. Without telling the class what emotion you selected, devise a scene which performs this emotion.

9. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Barton, Robert
Title: Acting Onstage and Off
Publisher: Cenage
Date of Publication: 2015
Edition: 7

Book #2:

Author: Jacobus Lee
Title: Bedford Introduction to Drama
Publisher: Bedford/Macmillian
Date of Publication: 2018
Edition: 8

Book #3:

Author: Schechner, Richard
Title: Performance Studies: An Introduction

Publisher: Routledge
Date of Publication: 2020
Edition: 4

B. Other required materials/supplies.