

**Theatre H101: Introduction to Theatre: Making History**  
**Honors Early Experience Research Seminar**  
**U 5 Credits**  
**Autumn 2006**

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**CLASS TIME:** Tuesdays and Thursdays, 9:30am – 11:18 am  
**LOCATION:** 2068 Drake Performance and Event Center

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**INSTRUCTOR:** Dr. Alan Woods  
**OFFICE:** 1433 Lincoln Tower  
**OFFICE EMAIL:** woods.1@osu.edu  
**OFFICE PHONE:** 292-6614  
**OFFICE HOURS:** Monday & Wednesday, 3:00 p.m. – 5:00 p.m. and by appointment

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**COURSE DESCRIPTION:** Introduction to all aspects of theatrical performance through examining primary source research material in the archives of the Jerome Lawrence and Robert E. Lee Theatre Research Institute at The Ohio State University.

**GEC FULFILLMENT:** *Arts and Humanities: Analysis of Texts and Works of Art*  
Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Learning Objectives specific to the GEC:

- Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical or written arts.
- Students describe and interpret achievement in the arts and literature.
- Students explain how works of art and literature express social and cultural issues.

**ADDITIONAL LEARNING OBJECTIVES:** Through an examination of manuscripts in the International Center for Women Playwrights (ICWP) Archive, the Eileen Heckart Senior Theatre Collection, and other collections in the Lawrence and Lee Institute, students will learn the various steps through which a script reaches performance, the roles of the different members of a production team, and the conditions of performance at differing performance sites, ranging from professional to amateur, commercial to non profit. The cultural and aesthetic conditions which shape the generic concerns of performance artists will be explored.

**COURSE REQUIREMENTS:** Each student will examine the work of an individual playwright represented in the ICWP Archive, and the conditions of production of that writer's work. In addition to exploring manuscript materials, each student will also interview the playwright and significant members of the producing team. Students will present the results of their research in a formal written paper. Two of the playwrights will be brought to campus in the second half of the quarter to participate directly with students in preparing staged readings of selections of their work. In this way students will not only examine the primary source materials in the archive, but

also experience the process at an introductory level of preparing work for performance, working with the original artist.

Students will also be organized into groups of four as a theatre group, and will structure the theatre's season around their individual plays. There will be two short written assignments as part of this process: 1) a season announcement; and 2) a brochure for season subscribers. Due dates are on the schedule below.

**FIELDWORK:** Arrangements have been made for students to attend rehearsals at local productions in the Columbus area, pending student availability. Details will be worked out in the first class sessions.

**TEACHING METHOD:** Lecture/Discussion.

**REQUIRED TEXTS:**

Reilly, Joy & M. Scott Phillips. *Introducing Theatre* (10<sup>th</sup> ed.). Thomson Learning, 2005.

**Playwrights and texts for use in group projects:**

Dan Aibel: *Lapses*

Shirley Barrie: *The Pear Is Ripe*

Ludmilla Bollow: *In the Rest Room at Rosenbloom's*

Alan Brody: *Clara at One in the Morning*

Neville J. Bryant: *Roses in November*

Katherine Burkman: *Hungry Hearts*

Carole Clement: *Babes in America*

Jean Cummins. *Lives of the Saints*

Catherine Filloux: *Mary and Myra*

Carolyn Gage and Andrea Jill Higgins: *'Til the Fat Lady Sings*

Nancy Gall-Clayton: *The Snowflake Theory*

Robert Gately: *Hat Trick*

Paddy Gillard-Bentley: *White Noise, Comic Strip, Sanguine Sonata*

Katy Hickman: *Bright Boy: The Passion of Robert McNamara*

Jonrick Hole: *Family Grave Dancing*

G.L. Horton: *Boston's Brothers in Liberty*

Margaret McSevenery and Elizabeth Roberts: *Wallace's Women*

Mrinalini Kamath,; *Celestial Motions*

Sherry Kramer: *When Something Wonderful Ends*

Robin Rice Lichtig: *Embracing the Undertoad*

Larry Loebell: *Girl Science*

David Muschell: *Birds in the Weather*

Rebecca Nesvet: *The Diamond Net*

Rich Orloff: *Advanced Chemistry*

Janet Overmyer: *My Beginning*

Sandra Perlman: *In Search of Red River Dog*

Marcia Rudin: *The Carina Limone Musuem*

Caridad Svich: *Luna Park*

**GRADING:** Grades will be determined by the quality of work completed, with individual assignments contributing as listed below:

|                                   |             |
|-----------------------------------|-------------|
| Theatre season documents          | 10%         |
| Research Paper: preliminary draft | 10%         |
| Research Paper: final draft       | 25%         |
| Presentation of research          | 10%         |
| Final Examination                 | 25%         |
| <u>Staged Reading Preparation</u> | <u>20%</u>  |
| <b>Total</b>                      | <b>100%</b> |

**ACADEMIC MISCONDUCT:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

**STUDENTS WITH DISABILITIES** that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

**FOR YOUR SAFETY,** the OSU Escort Service is available after 6 p.m. by dialing 292-3322.

## COURSE SCHEDULE

- R 9/21 Introduction: assignment of playwrights, concepts of archival research; rehearsal attendance
- T 9/26 Theatre companies; theories and realities; Reilly & Phillips, "Conventions "
- R 9/28 Archival research: reading assigned playwrights; Reilly & Phillips: "The Playwright" No class session.
- T 10/3 **Season announcement due**
- R 10/5 Concepts of production: Reilly & Phillips, "Types of Drama"
- T 10/10 Directorial concerns and practices; Reilly & Phillips, "The Director"
- R 10/11 Rehearsal practices; Reilly & Phillips, "The Actor";  
**Season brochure due**
- T 10/17 Rehearsal realities
- R 10/19 Design concepts: scenery and costume; Reilly & Phillips, "The Designer"
- T 10/24 Design concepts: light and sound R 10/26 Theatre context and audience; Reilly & Phillips, "The Audience"
- T 10/31 Technical realities;
- R 11/2 Publicity, Public Relations, and Critical Response
- T 11/7 **Research paper preliminary draft due**
- R 11/9 Staged reading I: rehearsal with playwright
- T 11/14 Staged reading I
- R 11/16 Staged reading II: rehearsal with playwright
- T 11/21 Staged reading II
- R 11/23 Thanksgiving holiday; no class
- T 11/28 Staged Reading III
- R 11/30 **Research paper final draft due**; summary and conclusions
- Final Examination: W 12/6 @ 9:30 a.m.