THE111 – Introduction to Theatre Online
Dr. Tom Mikotowicz
miko@maine.edu

Specific Cautions About This Online Class
• It is your responsibility to be able to use the technology, ie… sending your assignments to
  Blackboard, accessing the exams, etc… There are no acceptable excuses for failing to complete
  the course work on time. Get help from the online HELP technicians. They are there to assist
  you. Only in extreme, provable cases do we grant leniency.
• There are firm deadlines for papers and the exams! We mean FIRM! Miss them/you fail the
  assignment or exam.
• There are specific dates and times for the Midterm and Final Exams. These times are FIRM and
  you must be available during one of the two times each is offered, or don’t take the course.
• This is not an open-ended course, it ends after the Final Exam. There are NO “Incompletes,”
  unless it is a documented medical or other emergency.
• YOU MUST READ AND UNDERSTAND all of the material in the first Introductory section
  (Prologue) and in this hardcopy syllabus. It serves as the syllabus and the rules of the course. IT
  IS YOUR CONTRACT.
• Nevertheless, most people have fun with the freedom of this online experience, and they have
  enjoyed learning about theatre and performance!
• If you have a disability for which you may be requesting an accommodation, please contact the
  Director of Disability Services at 581-2319, as early as possible in the term.

How to Use This Course:  A Quick 5-Step Guide
1. Keep on Schedule (see below) Access the course anytime of the day or night.
2. Read the Books (they are on Reserve at the Library as well as the Bookstore)
4. Take the Midterm and Final online exams.
5. Make the Assignment Deadlines. Don’t wait submit early!

   Contact Me at miko@maine.edu if you have questions.

Course Objectives
• This course is designed to introduce the student to the study of theatre, which will lead to a deeper
  appreciation of this performing art.
• Students will learn the names of major playwrights, their plays, and the people who acted in them
  throughout history.
• Students will learn how historical structures of performance have shaped and are visible in our
  contemporary performances.
• Students will learn how plays are produced and who puts them together, leading to a greater
  understanding of live productions.
• This course encourages students to attend live performances.
• Finally, and most importantly, this course attempts to show the connections between performance and
  present-day culture to help students better understand human development and ultimately themselves.
Course Syllabus

- This course is designed to be taken in its entirety during the Fall Semester 2016. Therefore, the work is broken down into three segments that generally coincide with the months of August/September, October/November, and December. All work for this course must be completed by December 12th, which is the day of the final exam.
- Of course, you may choose to organize the work according to your own schedule, but use the following schedule as a guide to successfully complete the class and to be prepared for the Midterm and Final Exams.

August/September 2016

- Spend the first day familiarizing yourself with this opening syllabus chapter, learning the rules, deadlines, and policies of the course!!! This is also in the Prologue on Blackboard.
- Lesson 1 – What is Theatre and Performance? Read Essential Theatre pp. 1-34 (page numbers will vary with the edition you are using)
- Lesson 2 – Types of Theatre.*
- Lesson 3 – How to Read a Play. Read Essential Theatre pp. 35-54
- Lesson 4 – Types of Theatre Stages. Read Essential Theatre pp. 283-298
- Lesson 5 – The Roles of Theatre Artists.*
- Lesson 6 – Six Periods of Theatre History.*
- Lesson 7 – The Festival Theatre. Read Essential Theatre pp. 57-98
  – Read Oedipus Rex in Brockett/Ball’s Plays for the Theatre pp. 1-36
- Submit Essay #1 by September 30th. (NOTE: All Assignments should be turned in early so you don’t miss the deadline! We want you to submit earlier than the deadline! NO ATTACHMENTS!)
- Lesson 8 – Cultural Connections for Festival Theatre.**
  *some lessons do not have specific correlative readings, but are throughout several chapters of the book.
  **some lessons do not have readings at all.

October/November 2016

- Lesson 9 – The Playwright and Dramaturg. Read Essential Theatre pp. 299-314
- Lesson 11 – Cultural Connections for Professional.**
  – Read Hamlet in Brockett/Ball’s Plays for the Theatre, pp. 51-148
- Submit Play Analysis on October 14th
- Lesson 12 – The Director and Producer. Read Essential Theatre pp. 315-342
- Lesson 13 – From Romanticism to Realism. Read Essential Theatre pp. 139-152
  – Read A Doll’s House in Brockett/Ball’s Plays for the Theatre pp. 250-294
- Lesson 14 – Cultural Connections for Romanticism/Realism.**
- Midterm Exam – October 26th. Either at 11AM or 8PM, your choice!
- Lesson 15 – The Performer. Read Essential Theatre pp. 343-360
- Submit Essay #2 by November 4th
Lesson 17 – Cultural Connections for The Modernist Temperament**
*some lessons do not have specific readings, but cross several chapters of the book.

**some lessons do not have readings at all.

December 2016

• Lesson 18 – The Scenic Designer. Read Essential Theatre pp. 361-382
• Lesson 19 – Reevaluation, Decentralization, and Subsidization. Read Essential Theatre pp. 1
• Lesson 20 – Cultural Connections for Decentralization and Subsidization.**
  –Read Cat On A Hot Tin Roof in Brockett/Ball’s Plays for Theatre, pp. 373-426
• Lesson 21 – The Costume Designer and Makeup Artist. Read Essential Theatre pp. 383-404
• Submit Live Performance Paper by December 2nd.
• Lesson 22 – Contemporary Diversity. Read Essential Theatre pp. 227-262
  –Read How I Learned to Drive in Brockett/Ball’s Plays for the Theatre pp. 515-548
• Lesson 23 – Cultural Connections for Cultural Diversity.**
• Submit Essay #3 by December 5th
• Lesson 24 – Asian and African Theatre.
• Lesson 25 – The Lighting, Props, and Sound Designers. pp. 405-427
• Final Exam, December 12th – Either at 11AM or 8PM, your choice!

Lessons
- 1. What is Theatre and Performance
- 2. Types of Theatre
- 3. How to Read A Play
- 4. Types of Theatre Stages
- 5. The Roles of Theatre Artists
- 6. Six Periods of Theatre History
- 7. The Festival Theatre
- 8. Cultural Connections for Festival
- 9. The Playwright and Dramaturg
- 10. The Professional Theatre
- 11. Cultural Connections for Diversity
- 12. The Director and Producer
- 13. From Romanticism to Realism
- 14. Cultural Connections for Romanticism/Realism
- 15. The Performer
- 16. The Modernist Temperament
- 17. Cultural Connections for the Modernist Temperament
- 18. The Scenic Designer
- 19. Reevaluation, Decentralization and Subsidization
- 20. Cultural Connections for Reevaluation, Decentralization and Subsidization
- 21. Costume and Makeup Designers
- 22. Contemporary Diversity
- 23. Cultural Connections for Diversity
- 25. The Lighting, Props, and Sound Designers
Assignments

Plagiarism – We have ZERO TOLERANCE for plagiarism or cheating. If a student is caught, it results in automatic failure of the course and referral to the Judicial Affairs unit of the University. This can result in expulsion from the university. Unfortunately, we have recently had to fail and report students who have used material from previous semesters. Don’t do it. We have the capability of searching our databases and we have software to catch you. It is easy to cheat, but it is easier for us to catch you. Also, don’t share your assignments with future classes because this also is a violation of the policy.

Reading Assignments
• Students must keep up with the regular readings in Brockett’s The Essential Theatre. Page numbers will vary, depending upon what version of the book you are using. Some lessons DO NOT have accompanying page numbers in the book. So, there is no reading required. Cultural Connections Lessons, for example, do not have accompanying readings in the book. Other lessons may require that you read several different passages out of the book rather than just one chapter.

Writing Assignments
• Play Analysis – Due October 14th
• Live Performance Analysis Paper December 2nd
• Essay 1 – Due September 30th
• Essay 2 – Due November 4th
• Essay 3 – Due December 5th
• All deadlines are firm. If you miss one, you fail the assignment. Send your assignments well ahead of time so that you don’t get caught in heavy internet traffic or other problems. So, send your assignments in EARLY!!! We actually prefer it!!!
• NO ATTACHMENTS! Cut and Paste or type your work directly into the text box.

Play Analysis and Live Performance Analysis Papers
• Students are required to write two five-page papers, a Play Analysis, and a Live Performance Analysis (1200 words each approx.). The Play Analysis is on a playscript from the text and the second is on a Live Performance that you attend during the course (not before). The Play Analysis Paper is on one of the following: Noah and His Sons, Tartuffe, Servant of Two Masters, Good Woman of Setzuan, Happy Days, Roosters, Ma Rainey’s., Shrine in the Fields, and Strong Breed. See Lesson 3 for tips on analyzing performances and plays. The deadline for this paper is October 14th. The second paper is the Live Performance Analysis paper, written after seeing a stage production in your area. All productions should be approved by the professor. The deadline for this paper is December 2nd. All productions must have taken place during this semester (August 29th, 2016 to December 1st, 2016). So, start early in deciding which show you are going to see. There are many high school, college, community, and professional productions from
which to choose. On your paper, you must indicate WHERE and WHEN you saw the production! **Summer and Winter students ONLY: you may substitute a film for a live production if there is not one playing in your area.**

Three Essays on Performance
• Essay #1 is 200-400 words due by **September 30th.**
  – Write about a contemporary connection to the Festival or Professional Theatre period.
• Essay #2 is 200-400 words due by **November 4th**– Write about a contemporary connection to the From Romanticism to Realism or the Modernist Temperament periods.
• Essay #3 is 200-400 words due on **December 5th** – Write about a contemporary connection to the Decentralization and Subsidization or Contemporary Diversity periods.
• All essays may use a specific contemporary play production, film, television show, computer game, website, or sport to show how historical theatre approaches have influenced our present-day performances. Use specific example productions and name the date viewed.

Course Materials (I also have them on Reserve at the Library)
• Textbooks:
• Both are available through the bookstore
• or you can call Wadsworth Customer Service Department at 1-800-354-9706. You will need to give the customer service representatives the ISBN 0534153291 (8th Edition) and your credit card/mailing information.

  The cost of Textbooks has prompted me to put several copies on Reserve at the Fogler Library at UM. Also, advertise on FirstClass for used copies, or search the internet. **You may go back to the 8th Edition if you need to.** Just, contact me via email if you do.

Tests and Grading
*Plagiarism – We have ZERO TOLERANCE for plagiarism or cheating. If a student is caught, it results in automatic failure of the course and referral to the Judicial Affairs unit of the University. This can result in expulsion from the university. Unfortunately, we have recently had to fail and report students who have used material from previous semesters. Don’t do it. We have the capability of searching our databases and we have software to catch you. It is easy to cheat, but it is easier for us to catch you. Also, don’t share your assignments with future classes because this also is a violation of the policy.**

Midterm and Final Exams
Midterm Exam: There will be a fifty-minute-long midterm exam offered online on **October 26th, 2016, at EITHER 11AM OR 8PM, your choice.** The test is a “multiple choice,” “true and false exam.” It covers Lessons 1 through 14 and the plays that were read.
• Final Exam: There will be a fifty-minute-long final exam offered online on **December 12th, 2016, at EITHER 11AM OR 8PM, your choice.** The test is a “multiple choice,” “true and false”
exam. It covers Lessons 15 through 25 and the plays that were read.

- Failure to Take the Exam: If a student misses taking the online exam, he or she fails the exam. However, if there is a documented medical or legitimate personal reason, at the discretion of the professor, the student may take the exam in the next semester that the course is offered. Thus, it is better to finish now.

**Grading**

- Midterm Exam = Approximately 20% of Grade
- Final Exam = Approximately 20% of Grade
- Performance Paper = Approximately 20% of Grade
- Play Analysis Paper = Approximately 20% of Grade
- Winter term and Summer Students: Either paper is 40% of Grade
- Three Essays = Approximately 15% of your Grade (5% Each)
- Chat Room = Approximately 5% of Grade

**Discussion: The Chat Room**

- Discussion: Students are expected to take part in the regular chat room discussions.
- I will regularly submit topics for discussion which each student should think about and to which he or she should respond.
- 5% of your grade will be based upon your involvement in the Chat Room.

**Feedback on the Course**

- I am always trying to improve my courses for students. So feel free to contribute criticisms, suggestions, and even compliments to help me continue to develop and shape this course.
- Send an email to miko@maine.edu, and also make sure you fill out the student evaluations at the end of the semester.

**Contact Dr. Tom Mikotowicz**

*University of Maine*  
*School of Performing Arts*  
*Division of Theatre/Dance*  
*Class of 1944 Hall, Room 208b*  
*Orono, Maine 04469-5788*  
*207-581-1965* 
*miko@maine.edu*

**Office Hours:**

- Students can leave a message on my voicemail.
- Or, you can reach me by email anytime:
  - miko@maine.edu
  - tom.mikotowicz@umit.maine.edu
**Academic honesty (plagiarism, etc.):** Academic dishonesty includes cheating, plagiarism and all forms of misrepresentation in academic work, and is unacceptable at The University of Maine. As stated in the University of Maine’s online undergraduate “Student Handbook,” plagiarism (the submission of another’s work without appropriate attribution) and cheating are violations of The University of Maine Student Conduct Code. An instructor who has probable cause or reason to believe a student has cheated may act upon such evidence, and should report the case to the supervising faculty member or the Department Chair for appropriate action.

**Accommodation:** If you have a disability for which you may be requesting an accommodation, please contact Director of Disability Services at their new location in 121 East Annex, 581-2319, as early as possible in the term.

**Course Schedule Disclaimer:** In the event of an extended disruption of normal classroom activities, the format for this course may be modified to enable its completion within its programmed time frame. In that event, you will be provided an addendum to the syllabus that will supersede this version.

**Sexual Discrimination Reporting**
The University of Maine is committed to making campus a safe place for students. Because of this commitment, if you tell a teacher about an experience of sexual assault, sexual harassment, stalking, relationship abuse (dating violence and domestic violence), sexual misconduct or any form of gender discrimination involving members of the campus, your teacher is required to report this information to the campus Office of Sexual Assault & Violence Prevention or the Office of Equal Opportunity.

If you want to talk in confidence to someone about an experience of sexual discrimination, please contact these resources:
For confidential resources on campus: Counseling Center: 207-581-1392 or Cutler Health Center: at 207-581-4000.
For confidential resources off campus: Rape Response Services: 1-800-310-0000 or Spruce Run: 1-800-863-9909.
Other resources: The resources listed below can offer support but may have to report the incident to others who can help:
For support services on campus: Office of Sexual Assault & Violence Prevention: 207-581-1406, Office of Community Standards: 207-581-1409, University of Maine Police: 207-581-4040 or 911. Or see the OSAVP website for a complete list of services at [http://www.umaine.edu/osavp/](http://www.umaine.edu/osavp/)