

General Education Course Submission Form

Date of Submission: 6/10/2010

1. Check which area(s) this course applies to.

Inquiry – Arts & Creativity	<input checked="" type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

2. Provide Course and Department Information.

Department: Theatre

Course Prefix and Number: TA 110 (New #) Credit hours: 3

Course Title: Theatre: An Introduction

Expected Number of Students per Section: 125 Course Required for Majors in your Program? No

Prerequisite(s) for Course? None

This request is for (check one): A New Course An Existing Course

Departmental Contact Information Department of Theatre

Name: Nancy C. Jones, Chair Email: Nancy.Jones@uky.edu

Office Address: 114 Fine Arts Building Phone: 257.3297

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair: Nancy C. Jones  Date: 6/10/2010

Dean:  Date: 10/1/10

College Deans: Submit all approved proposals electronically to:

Sharon Gill Sharon.Gill@uky.edu
Office of Undergraduate Education

APPLICATION FOR NEW COURSE

1. General Information.				
a.	Submitted by the College of: <u>Fine Arts</u>	Today's Date: <u>6/10/2010</u>		
b.	Department/Division: <u>Theatre</u>			
c.	Contact person name: <u>Nancy Jones</u>	Email: <u>Nancy.Jones@uky.edu</u>	Phone: <u>257.3297</u>	
d.	Requested Effective Date: <input type="checkbox"/> Semester following approval	OR	<input checked="" type="checkbox"/> Specific Term/Year ¹ : <u>Spring 2011</u>	
2. Designation and Description of Proposed Course.				
a.	Prefix and Number: <u>TA 110</u>			
b.	Full Title: <u>Theatre: An Introduction</u>			
c.	Transcript Title (if full title is more than 40 characters): _____			
d.	To be Cross-Listed ² with (Prefix and Number): _____			
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ³ for each meeting pattern type.			
	<u>3</u> Lecture	_____ Laboratory ¹	_____ Recitation	_____ Discussion
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____	
f.	Identify a grading system:	<input checked="" type="checkbox"/> Letter (A, B, C, etc.)	<input type="checkbox"/> Pass/Fail	
g.	Number of credits: <u>3</u>			
h.	Is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
	If YES: Maximum number of credit hours: _____			
	If YES: Will this course allow multiple registrations during the same semester?	YES <input type="checkbox"/>	NO <input type="checkbox"/>	
i.	Course Description for Bulletin:	<u>This course provides an introduction and investigation into the analysis , research, production, and creative techniques central to the art of theatre. Students will read performance texts, attend live performances, and create a public performance event to learn how theatre can play a role in community building and influence culture in general.</u>		
j.	Prerequisites, if any: <u>None</u>			
k.	Will this course also be offered through Distance Learning?	YES ⁴ <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	
l.	Supplementary teaching component, if any:	<input type="checkbox"/> Community-Based Experience	<input type="checkbox"/> Service Learning	<input type="checkbox"/> Both
3.	Will this course be taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>	

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

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4.	Frequency of Course Offering.		
a.	Course will be offered (check all that apply):	<input checked="" type="checkbox"/> Fall	<input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
b.	Will the course be offered every year?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If NO, explain:	_____	
5.	Are facilities and personnel necessary for the proposed new course available?		
		YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If NO, explain:	<u>A lecturer line has been approved through Gen Ed initiative</u>	
6.	What enrollment (per section per semester) may reasonably be expected?	<u>125</u>	
7.	Anticipated Student Demand.		
a.	Will this course serve students primarily within the degree program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
b.	Will it be of interest to a significant number of students outside the degree pgm?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
	If YES, explain:	<u>Arts & Creativity Course in Gen Ed</u>	
8.	Check the category most applicable to this course:		
	<input checked="" type="checkbox"/> Traditional – Offered in Corresponding Departments at Universities Elsewhere		
	<input type="checkbox"/> Relatively New – Now Being Widely Established		
	<input type="checkbox"/> Not Yet Found in Many (or Any) Other Universities		
9.	Course Relationship to Program(s).		
a.	Is this course part of a proposed new program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, name the proposed new program:	_____	
b.	Will this course be a new requirement ⁵ for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES ⁵ , list affected programs:	_____	
10.	Information to be Placed on Syllabus.		
a.	Is the course 400G or 500?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, the <i>differentiation for undergraduate and graduate students must be included</i> in the information required in 10.b . You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See <i>SR 3.1.4.</i>)		
b.	<input type="checkbox"/> The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.		

⁵ In order to change a program, a program change form must also be submitted.

TA 110 • Theatre: An Introduction
Required Narrative
Nancy C. Jones, Chair, Department of Theatre

“How the course addresses the learning outcomes of one of the four areas of General Education”:

This course will directly address the learning outcomes for Intellectual Inquiry – Arts & Creativity by allowing students to “personally perform and produce” a workshop performance that “demonstrates their engagement with the creative process” through the showing of the final group performance project.

This course is important in many ways for a 21st century student at UK. In a global marketplace, students will eventually become participants in the world as consumers of art, culture and theatre. These future business and community leaders will find themselves attending theatre events with clients and colleagues, and must understand the importance of the arts in our culture, and its impact on society. They also need to be informed consumers, and thus must have a vocabulary to speak intelligently about their experience in the theatre through well-articulated observations, critical knowledge and first-hand experiences.

Course material will directly address the requirement in the Arts & Creativity definition to “explore the human need to experience, comprehend, and utilize processes that transcend the conventions of utility, whether that involves the mastery of rules or the decision to break them, the desire to identify and refine the expressible or to recognize and prize the ineffable”.

“How the course addresses the learning outcomes identified in the appropriate course template”

Through the creation of and collaboration involved in the Final Group Project, students will assess the historical and theoretical styles and genres of theatre that they have learned throughout the semester, and create a performance piece based on a deepened understanding of a specific genre and style of theatre history, influenced by the lens on contemporary society and styles.

Learning Outcome #1: Define and distinguish different approaches to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.

Students will utilize the techniques and artistic theory that they have explored during the semester to make critical choices based on theatrical forms, statistical data and aesthetic observations in a variety of class projects and written assignments.

Learning Outcome #2: Apply the logic, laws, or constraints of the area of study

Learning Outcome #3: Demonstrate the ability to critically analyze work produced by other students in the course using appropriate tools.

Students will analyze each other's work within their small group as well as select five group projects for a public showing utilizing the tools based on Liz Lerman's Critical Response Methods. Students will also view UK Theatre plays as a requirement for the course, and provide a written critical response to each production.

Learning Outcome #4: Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

“Active Learning Activities for students and Course Assignments that can be used for Gen Ed course assessment”:

First, the course will be structured to give maximum opportunity for students to participate in an active, creative, artistic experience. The class will meet in the lecture hall twice per week, and an additional small “breakout” section will meet once per week with a maximum of 25-30 students in a small those sections.

There will be a variety of participatory assignments and projects ranging from a Design Project, to an Arts Administration based Performance Task, to a Final Performance Project based on theatre history, styles and criticism. (See Syllabus for a complete description of these assignments.)

University of Kentucky
Department of Theatre

TA 110 Theatre: An Introduction
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Instructor: Nancy Jones
Email: nancy.jones@uky.edu
Phone: 859.257.3297
Office Hours: T,R 1:00-3:00pm

Teaching Assistants: XX
Email: XX
Phone: XX
Office Hours: XX

COURSE DESCRIPTION:

This course provides an introduction and investigation into the analysis, research, production, and creative/artistic techniques central to the art of theatre and performance. Specifically, the course will provide an historical overview for students to comprehend the major theatrical genres and styles from the Greeks to Contemporary Performance Studies. The study of these forms will include reading plays as well as studying the theatrical companies and playwrights of the time period, as well as a cultural, political and social context for each theatrical period and form. Second, students will delineate and explore the variety responsibilities/roles in a theatrical collaboration including: Playwright, Designer, Director, Actors, Critic, Dramaturge, Producer, Technicians, etc. They will finally assess how the audience can and does play a major role and impact the total theatrical experience. Although this is not an "Acting" course per se, students will be required to participate in a small group performance that will encapsulate the collaborative nature of theatre and its artistic process as well as demonstrate a comprehension of the various parts of the whole. Students will read performance texts, attend live performances, and create a performance event in a small group to learn how theatre can play a role in community building and influence culture in general.

REQUIRED TEXTS:

Oedipus Rex by Sophocles
Midsummer Nights Dream by William Shakespeare
The Seagull by Anton Chekov
Fires in the Mirror by Anna Deavere Smith

Other readings and materials will be available as a packet through the instructor.

COURSE ORGANIZATION:

The semester will be divided into three distinct phases. The first phase will provide students with a broad overview of theatrical history and styles up to and including the American Musical and Hip-Hop Theatre. In addition, this overview will include an exposure to major theatre companies who have impacted the course of theatre practice and performance styles. The second phase will introduce students to the ways in which a theatrical production is created – through intense and intimate collaborations between artists. Finally, in the third phase, students will create performance projects that reflect a contemporary perspective derived from and influenced by one of the historical styles that have been studied within the course. Each week students will participate in two lecture sections, as well as one smaller “breakout” section to discuss readings, and allow for a practical, improvisational, applied exploration of the theories.

COURSE POLICIES:

Disabilities

If you have a documented disability that requires academic accomodation, please see me as soon as possible during scheduled office hours.

Attendance

Attendance simply **MUST** be a priority if you wish to do well in the class. Students are expected to attend **ALL** classes and to take notes.

Academic Ombud states that students are entitle to an excurse absence for the purpose of observing their major religious holiday if the instructor is notified by the university deadline for the semester.

The only other excused absences are a documented serious illness, the documented illness or death of a family member, and official documented University-related trips.

Deadlines

All work must be submitted on or before the deadline (day and time) specified for each. Late work will not be graded.

Plagiarism

The Academic Ombud is responsible for dealing with cases of plagiarism and cheating. Make sure you know how these offenses are defined. You will find this information in your copy of Students Rights and Responsibilities.

How will students' learning/mastery of “core competencies’ be assessed:

Quiz #1	Oedipus Rex	5%
Quiz #2	Midsummer Nights Dream	5%
Quiz #3	The Seagull	5%
Quiz #4	Fires in the Mirror	5%
Critical Response	UK Theatre Play #1	5%

Critical Response	UK Theatre Play #2	5%
Design Project		10%
Performance Task		10%
Midterm		20%
Final		20%
Group Performance		10%

Description of Performance Task

Students will be given the following scenario:

You are working as an Associate Producer in a 125-seat theatre in Chicago. It is your job to select a play for the upcoming season that will be a box-office success. It must serve a variety of functions beyond that as well, including an artistic challenge to the actors and other artistic staff, satisfy the audience base, and contribute to the community at large. The theatre ended the previous year with a shortfall, so the future of the theatre depends on making a sound artistic and commercial choice for this play. Using the following documents, make a decision for the theatre using critical thinking and problem solving then write a memo to the Board of Directors defending your choice.

Documents:

- *American Theatre* article describing the relationship of American audiences to contemporary material.
- Statistical chart showing box office draw vs. expenditures from various non-profit theatres
- A memo from the Board of Directors of the Theatre to the Artistic Director
- A fan letter from an audience member

Assessment of the “Memo” will be based on the following criteria:

1. Analytic Reasoning & Evaluation (Emerging, Developing, or Mastering level)
2. Problem Solving (Emerging, Developing, or Mastering level)
3. Writing Effectiveness (Emerging, Developing, or Mastering level)

Description of Design Project

This assignment is to challenge students to think conceptually regarding the design, themes and vision for a theatrical production. Using the text of Shakespeare’s *Midsummer Nights Dream*, each student will create a thematic statement that will influence and inform the visual concept. This statement should clearly reflect a deep understanding of the playwright’s meaning, as well as each student’s personal understanding and perspective on the play. Those ideas will then be expanded to represent the visual concept for a potential production of the play. Students will create a montage board using photos, drawings, text, etc, to reflect their personal concept and visual designs for a production of MND that might be produced at a venue in a local city or town. The concept should reflect current socio-political trends and would be produced in an alternative space.

Final Creative Group Project

During the last third of the semester you will be assigned to a small group (5-10 students) and create a five-minute original public performance, which should be based on or inspired by one of the plays we have read over the course of the semester. Your piece must have a central theme/point and your group must communicate it effectively using the various tools of the theatre that you have studied. First, your group will decide which of the plays covered in class will serve as your inspiration. You might choose, for example, to write a new scene based on characters from one of the plays; you might decide you like the style of one of the plays and use the type of language, tone, and structure of the play as inspiration; you might re-write a scene from one of the plays in a completely different genre. The options are nearly limitless; the objective is for your group to create a short piece that is new and engaging. Members of the group will be assigned different tasks depending on their interests. Each group will need a stage manager to organize meetings, keep records, and collect all materials that will be due on the day you perform your piece. Your group will also need a playwright, actors, and designers. Each group can decide how they want to divide up these tasks; most likely you will have a primary role within the group, but will also focus on your individual task (actor, designer, etc). If you are uncomfortable acting, you may choose one of the other tasks. The groups will have time in recitation to work on the performance projects, but you also will be required to meet a few times on your own. The final performance will be a polished, well-rehearsed, 5-minute piece. In addition to the performance, each group will submit a production book describing your process. A detailed handout describing this assignment, its requirements, and grading methodology is in your course packet, and additional instructions on the performance project will be specified during recitation.

Tentative Course Schedule

Week 1	Lectures	Historical Overview: Greek -> Roman
	Breakout	<i>Oedipus Rex</i>
Week 2	Lectures	Historical Overview: Shakespeare
	Breakout	<i>Midsummer Nights Dream</i>
Week 3	Lectures	Historical Overview: Modern -> Contemporary
	Breakout	<i>The Seagull</i>
Week 4	Lectures	Who Does What? Playwright
	Breakout	<i>Fires in the Mirror</i>
Week 5	Lectures	Designers
	Breakout	Design Project
Week 6	Lectures	Director
	Breakout	Viewpoints Improvisation
Week 7	Lectures	Actors
	Breakout	Acting Improvisation

Week 8	Lectures	Critic/Dramaturge
	Breakout	Performance Discussion
Week 9	Lectures	Arts Administrators
	Breakout	Performance Task
Week 10	Lectures	Audience
	Breakout	Small Group Assignments
Week 11	Lectures	Collaboration and Communication in Theatre
	Breakout	Division of Roles
Week 12	Lectures	Contemporary European Theatre Companies
	Breakout	Rehearsal
Week 13	Lectures	Contemporary American Theatre Companies
	Breakout	Rehearsal
Week 14	Lectures	Commercial vs. Not-for-Profit Theatres
	Breakout	Performances
Week 15	Lectures	How an Audience sees Theatre
	Breakout	Performances
Week 16	Dead Week	
Finals Week	Final Exam	

APPLICATION FOR NEW COURSE

Signature Routing Log

General Information:


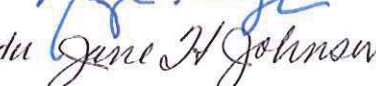
Course Prefix and Number: TA 110

Proposal Contact Person Name: Nancy C. Jones Phone: 7-3297 Email: Nancy.Jones@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Dept of Theatre Fine Arts Curriculum Committee	6/10/10 10/1/10	Nancy Jones 7-3297 Jane Johnson 7-1909	 
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	2/15/2011	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval			
		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.