

1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 4/22/2013

1b. Department/Division: Fine Arts - Theatre Arts

1c. Contact Person

Name: christina ritter

Email: ch.ritter@uky.edu

Phone: 7-3298

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: TA 220

2c. Full Title: Shakespeare Page to Stage

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

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2j. Course Description for Bulletin: Shakespeare's plays were written to be performed, not read, and this course explores how to direct, act, and design his plays. The course explores techniques in directing, acting, and design, and examines famous stage and film productions of the last hundred years. The class culminates in design projects and student performances.

2k. Prerequisites, if any: none

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 25

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Traditional – Offered in Corresponding Departments at Universities Elsewhere,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. 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: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?
2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.
3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.
4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?
If yes, which percentage, and which program(s)?
5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?
6. How do course requirements ensure that students make appropriate use of learning resources?
7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.
8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?
9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO
If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.
10. Does the syllabus contain all the required components? NO
11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|NCJONE0|Nancy C Jones|Dept approval for ZCOURSE_NEW TA 220|20130219

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE_NEW TA 220|20130219

SIGNATURE|WF-BATCH|Batch User|Subworkflow for GenEd Expert review|20130405

SIGNATURE|NCJONE0|Nancy C Jones|TA 220 ZCOURSE_NEW UKCEC Expert Review|20130405

SIGNATURE|JMETT2|Joanie Eit-Mims|UKCore approval for ZCOURSE_NEW TA 220|20130416

SIGNATURE|JMETT2|Joanie Eit-Mims|Undergrad Council approval for ZCOURSE_NEW TA 220|20130416

Courses	Request Tracking
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New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate F

Attachments:

Upload File

	ID	Attachment
Delete	1452	Shakespeare Page to Stage proposal.docx
Delete	1453	Arts and Creativity Form-1.doc
Delete	1721	TA 220 - A.C Review.docx

First 1 Last

Select saved project to retrieve...

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: FINE ARTS Today's Date: 4/22/2013
- b. * Department/Division: Fine Arts - Theatre Arts
- c.
 - * Contact Person Name: christina ritter Email: ch.ritter@uky.edu Phone: 7-3298
 - * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year¹
- e. Should this course be a UK Core Course? Yes No
 If YES, check the areas that apply:
 - Inquiry - Arts & Creativity Composition & Communications - II
 - Inquiry - Humanities Quantitative Foundations
 - Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
 - Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
 - Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes⁴ No
- b. * Prefix and Number: TA 220
- c. * Full Title: Shakespeare Page to Stage
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<input type="checkbox"/> 3 Lecture	<input type="checkbox"/> Laboratory ¹	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion
<input type="checkbox"/> Indep. Study	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum
<input type="checkbox"/> Research	<input type="checkbox"/> Residency	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio
<input type="checkbox"/> Other	If Other, Please explain:		
- g. * Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- h. * Number of credits: 3
- i. * Is this course repeatable for additional credit? Yes No
 If YES: Maximum number of credit hours:
 If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

Shakespeare's plays were written to be performed, not read, and this course explores how to direct, act, and design his plays. The course explores techniques in directing, acting, and design, and examines famous stage and film productions of the last hundred years. The class culminates in design projects and student performances.

k. Prerequisites, if any:
none

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 25

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

Shakespeare is the most produced playwright and many individuals enjoy his plays. This course would appeal to them and presumably many English majors.

8. * Check the category most applicable to this course:

- Traditional – Offered In Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- 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 No

If YES, name the proposed new program:

b. * Will this course be a new requirement² for ANY program? Yes No

If YES², list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the differentiation for undergraduate and graduate students must be included in the information required in 10.b. You must include: (i) Ident additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl 10.a above) are attached.

- Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
- The chair of the cross-listing department must sign off on the Signature Routing Log.
- 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, is two hours per week for a semester for one credit hour. (from SR 5.2.1)
- You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- In order to change a program, a program change form must also be submitted.

Rev 8/09

[Submit as New Proposal](#) [Save Current Changes](#) [Delete Form Data and Attachments](#)

University of Kentucky | Department of Theatre
UK Core Arts & Creativity: TA 220: Shakespeare Page to Stage
(3 Units)| Spring 2014

COURSE DESCRIPTION

Shakespeare's plays were written to be performed, not read, and this course explores how to direct, act, and design his plays. The course explores techniques in directing, acting, and design, and examines famous stage and film productions of the last hundred years. The class culminates in design projects and student performances.

Have you ever wondered why so many people consider William Shakespeare to be the greatest playwright to have ever lived? *Shakespeare Page to Stage* explores this question by examining the techniques and overall process of getting Shakespeare's words from the script to performance. We will examine how respected stage and film directors have approached the texts; we will look at lauded actors, known for their portrayals of some of Shakespeare's great roles; and we will analyze set and costume techniques of noted designers. Students will then synthesize these approaches and techniques to create their own interpretations of Shakespeare's scripts by performing scenes and presenting design ideas. Over the semester, students will also explore the work of some of the most exciting current Shakespeare directors, performers, and theatre companies.

STUDENT LEARNING OUTCOMES

Students who successfully complete this course will be able to:

- Employ specific acting and design techniques for analyzing Shakespeare's verse and prose.
- Apply these techniques to their own performances and design ideas.
- Identify and describe key professionals—directors, actors, and designers—known for their work on Shakespeare's plays.
- Critique footage from stage and film productions of Shakespeare's plays.
- Analyze the work of major Shakespearean directors, actors, and designers, and apply it to their own work.

By the end of the semester, each student will have:

- Critically assessed famous 20th Century Shakespeare productions and practitioners.
- Designed a scene from one of Shakespeare's plays.
- Worked individually and in groups to act in scenes from Shakespeare's plays.

REQUIRED READING

1. *Looking at Shakespeare*, Dennis Kennedy
2. *Romeo & Juliet*, Shakespeare in Production, William Shakespeare, edited by James Loehlin
3. *Midsummer Night's Dream*, William Shakespeare (or *As You Like It*)
4. *Richard II*, William Shakespeare

Students will also read one additional Shakespeare play (*As You Like It*; *The Tempest*; or *Love's Labour's Lost*) for their final project

And single chapters or short excerpts from the following:

- *Playing Shakespeare: An Actor's Guide*, John Barton
- *The Actor and the Text*, Cicely Berry

- *Freeing Shakespeare's Voice*, Kristin Linklater
- *Shakespeare's Advice to the Players*, Peter Hall
- *Speaking Shakespeare*, Patsy Rodenburg

Additional scenes & monologues from Shakespeare's plays will be used in class

COURSE ASSIGNMENTS

Exams: (3 Exams x 20pts = 60pts) Students will take 3 short exams (worth 20 points each) over the readings and lecture material in the course. No make-ups without a university-sanctioned excuse presented *within one week of your return. It is the student's responsibility to schedule make-ups.*

Production Critiques: (3 critiques x 20pts = 60pts): Students will critically assess stage and film productions of Shakespeare's plays.

Monologues: (20pts) Students will analyze and perform a short monologue from one of Shakespeare's plays.

Design Project: (20pts): Students will create a set and costume design proposal based on their own research for a scene from one of Shakespeare's plays

The Players' Project (40pts): This assignment is the culminating project for the course: students will work together in small groups to produce and perform adapted scenes from *As You Like It* or *The Tempest*. Students will analyze their scenes using the techniques of various Shakespearean acting methods. They will then decide what 5-minute section of the scene they wish to perform and what cuts, if any, they wish to make. Students will research how others have approached the same scene, and discuss the process of creativity and inspiration, and what is appropriate in terms of borrowing and/or appropriating ideas from other artists. Students will then define and describe their own choices for how the scene should look, sound, and feel. They will present their scene twice: a dress rehearsal and a final performance. They will assess their work after the dress rehearsal in order to make appropriate changes for the final performance. In addition to the actual performance, students will collect all of their written material related to the project in a production notebook (the script analysis, research on other productions of the same scene, minutes from rehearsals, etc.).

Grading Scale

A	200-180
B	179-60
C	159-140
D	139-120
E	119 or below

Blackboard: This course relies on Blackboard. This syllabus, additional course assignments & readings, and various other information are available on blackboard. Also, grades will be posted there.

Submission of Assignments: All assignments will be turned in on the day they are due as stated in the syllabus. No late submissions without a university-sanctioned excuse. If an assignment is due in hard copy paper form, it must be submitted that way, otherwise it will be considered late (i.e. emailed copies will not be accepted). The written component of the Group Project (Magnum Opus) will be submitted via Blackboard.

COURSE POLICIES & EXPECTATIONS

Attendance and Participation:

Success in this class requires your attendance and participation. You will be taking exams over the readings and lectures and participating in small group activities, and these assignments cannot be made up if you miss class without a university-sanctioned excused absence (as defined by University Senate Rule 5.2.4.2 <www.uky.edu/USC/NEW/SenateRulesMain.htm>). **When you return to class after a**

university-sanctioned absence, it is your responsibility to schedule any work that needs to be made up. You have one week to make up missed quizzes and exams.

Students need to notify the instructor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Do not email your instructor or TA concerning excuses other than the ones noted above. Your alarm clock not going off is not a university-sanctioned excuse.

Students are expected to withdraw from the course if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

The midterm and final will be based exclusively on lectures and readings. Be here and take notes.

Verification of Absences

Students will be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Promptness:

- Lecture begins promptly at xxx. BE ON TIME.

Class Etiquette:

In lecture, discussion, and rehearsal I expect you to pay attention and engage with the material, and support your fellow students. Turn off your phones and any other devices that interrupt the classroom atmosphere.

Theatre is a collaborative art, and this course mimics that spirit of collaboration by having you work with other people. Therefore, please treat each other with respect.

Disabilities: If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Statement of Academic Integrity: The university policy as defined by University Senate Rules 6.3.1 and 6.3.2 <www.uky.edu/USC/NEW/SenateRulesMain.htm> applies for this course.

TENTATIVE COURSE SCHEDULE

Week 1: Introduction; Discussion of course requirements & expectations; A bit of History: understanding Shakespeare in his own day so we can understand him now

Week 2: Granville-Barker & Poel: How we get to Shakespeare production in the 20th Century (Read Kennedy); Stage vs. Film: differences and similarities

Week 3 & 4: Monologues: starting to speak the words & move the body (Read *Romeo & Juliet*; Berry & Linklater); applying textual analysis, vocal & physical techniques to the words
First exam

Week 5: Shakespeare mid-century (Watch Laurence Olivier, John Gielgud; Read Kennedy)

Week 6 & 7: Introduce Design Project (due week 9); Peter Brook's *Midsummer Night's Dream* (Read *Midsummer Night's Dream*; Kennedy)

Week 8 & 9: The Royal Shakespeare Company and The Globe (Read *Richard II*; Barton & Hall); design project cont. Introduce Final project (Players' Project)
Second exam

Week 10: Work on final project; Contemporary Productions (Read Kennedy)

Week 11 & 12: Final Project work

Week 13 & 14: Contemporary Productions cont.; Performance project work cont.

Week 15: Present Scene work

FINALS WEEK: Third exam

Short clips from numerous Shakespeare stage & film productions will be used throughout the semester, including:

Romeo & Juliet (Shakespeare's Globe)
Romeo & Juliet (RSC)
Romeo & Juliet (1968, 1996, 2013)
American Shakespeare Company clips
Richard II (Shakespeare's Globe)
The Hollow Crown (2012)
Playing Shakespeare, RSC & John Barton
Where Words Prevail (Cicely Berry)

Shakespeare in Love (1998)
Coriolanus (2011), Ralph Fiennes
As You Like It (2010)
The Tempest (2010), Helen Mirren
Henry V, Kenneth Branagh & Olivier
Much Ado, Kenneth Branagh
Looking for Richard, Al Pacino

**Course Review Form
Intellectual Inquiry in Arts & Creativity**

Reviewer Recommendation

Accept Revisions Needed

Course:

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

The final project: Players' Project

Brief Description:

Students work in small groups to analyze scripts, determine which portion of the scene they wish to stage, and then perform the piece live in class. They will keep written records of all analytic, logistic and creative choices made on the project.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Production Critiques

Brief Description:

Students will read books and articles about changing production techniques in Shakespeare over the 20th Century. They will then watch films and taped theatre performances of notable directors, actors, and designers and define and distinguish how the various artists approach their work.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g, "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:

The design project

Brief Description:

After studying how others have approached similar tasks, students will present their design ideas (costume, set, and lighting) for a scene from one of Shakespeare's plays. Their ideas must be informed by what others have done, by the practical considerations of creating a workable set or costume, but they must also consider new, innovative ways to design their scenes.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

The Final Project: Players Project

Brief Description:

Students will work together in small groups for their final project, and within this collaboration they will need to direct their scenes together and assess their group's creative process.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

The Final Project: Players Project

Brief Description:

The final performance and all of the written material documenting the process of getting the performance ready will include a frequent self-assessment. The final project will occur over a number of weeks and is by its very nature (analyzing, preparing, rehearsing) a process of repetition informed by evaluation, comments from the instructor, comments from peers, and continual reassessment.

Describe how students demonstrate the use of information literacy resources:.

Discussions and exams

Reviewer's Comments:

Students will need to understand and then utilize different techniques of script analysis defined by theatre artists such as John Barton, Cicely Berry, and Kristin Linklater. They will need to demonstrate their comprehension of these individuals' methods (and a number of others) on exams and in class discussions.

Reviewer 1

I reviewed the proposal for TA 220 - Shakespeare Page to Stage. This course meets and exceeds what it means to be a course on creativity in the UKCore.

In addition to three exams covering the course content, the students will produce two artifacts. One is a performance based group project, and the other is a design/production based project. Performing and designing a Shakespearean play allows the students to experience not only creativity, but collaboration as well!

I recommend this course become a part of the Arts and Creativity section of the UKCore.

Reviewer 2

TA 220 Shakespeare

This course seems to appropriately balance critical thinking and creativity so that students not only study Shakespeare but also the various ways Shakespeare has been produced. It combines oral, visual, and written communication activities and opportunities for student creative work that involves reflection on creative choices and creative products.