

# COURSE CHANGE FORM

## Signature Routing Log

**General Information:**

Course Prefix and Number: TA 271

Proposal Contact Person Name: Jennifer Goodlander Phone: 257-7018 Email: Goodlander@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
<i>Theatre</i> College of Fine Arts Curriculum Committee	<i>2/8/11</i>	<i>N. Jones 3297</i>	<i>Nancy Jones @uky.edu</i>
	<i>2/23/11</i>	<i>Jane Johnson 1709</i>	<i>jhjohn@email.uky.edu</i>
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council			
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

# COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

<b>1. General Information.</b>					
a. Submitted by the College of: <u>Fine Arts</u>		Today's Date: <u>1-20-11</u>			
b. Department/Division: <u>Theatre</u>					
c. Is there a change in "ownership" of the course?		YES <input type="checkbox"/>		NO <input checked="" type="checkbox"/>	
If YES, what college/department will offer the course instead? _____					
d. What type of change is being proposed? <input checked="" type="checkbox"/> Major <input type="checkbox"/> Minor <sup>1</sup> (place cursor here for minor change definition)					
e. Contact Person Name: <u>Jennifer Goodlander</u>		Email: <u>Goodlander@uky.edu</u>		Phone: <u>257-7018</u>	
f. Requested Effective Date: <input checked="" type="checkbox"/> Semester Following Approval		OR		<input type="checkbox"/> Specific Term <sup>2</sup> : _____	
<b>2. Designation and Description of Proposed Course.</b>					
a. Current Prefix and Number: <u>TA 271</u>		Proposed Prefix & Number: <u>TA 271</u>			
b. Full Title: <u>World Theatre II</u>		Proposed Title: <u>World Theatre II</u>			
c. Current Transcript Title (if full title is more than 40 characters): _____					
c. Proposed Transcript Title (if full title is more than 40 characters): _____					
d. Current Cross-listing: <input checked="" type="checkbox"/> N/A		OR		Currently <sup>3</sup> Cross-listed with (Prefix & Number): _____	
Proposed – <input type="checkbox"/> ADD <sup>3</sup> Cross-listing (Prefix & Number): _____					
Proposed – <input type="checkbox"/> REMOVE <sup>3,4</sup> Cross-listing (Prefix & Number): _____					
e. Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern type.					
Current:	<u>3</u> Lecture	_____ Laboratory <sup>5</sup>	_____ Recitation	_____ Discussion	_____ Indep. Study
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
	_____ Seminar	_____ Studio	_____ Other – Please explain: _____		
Proposed:	_____ Lecture	_____ Laboratory	_____ Recitation	_____ Discussion	_____ Indep. Study
	_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
	_____ Seminar	_____ Studio	_____ Other – Please explain: <u>online</u>		
f. Current Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.)		<input type="checkbox"/> Pass/Fail			
Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.)		<input type="checkbox"/> Pass/Fail			

Ofc of the Senate Co... 7/14/09 11:15 AM  
**Comment:** Excerpt from SR 3.3.0.G.2  
**Definition.** A request may be considered a minor change if it meets one of the following criteria:  
a. change in number within the same hundred series\*;  
b. editorial change in the course title or description which does not imply change in content or emphasis;  
c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;  
e. correction of typographical errors.  
\*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

<sup>1</sup> See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair. If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.*  
<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.  
<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.  
<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.  
<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

## COURSE CHANGE FORM

<b>g.</b>	Current number of credit hours: <u>3</u>	Proposed number of credit hours: <u>3</u>	
<b>h.</b>	Currently, is this course repeatable for additional credit?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	Proposed to be 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"/>
<b>i.</b>	Current Course Description for Bulletin:	<u>A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre.</u>	
	Proposed Course Description for Bulletin:	<u>same</u>	
<b>j.</b>	Current Prerequisites, if any:	<u>none</u>	
	Proposed Prerequisites, if any:	<u>none</u>	
<b>k.</b>	Current Distance Learning(DL) Status:	<input type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input checked="" type="checkbox"/> Please Add <sup>6</sup> <input type="checkbox"/> Please Drop	
	*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box <input type="checkbox"/> ) that the proposed changes do not affect DL delivery.		
<b>l.</b>	Current Supplementary Teaching Component, if any:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
	Proposed Supplementary Teaching Component:	<input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
<b>3.</b>	Currently, is this course taught off campus?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	Proposed to be taught off campus?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>
<b>4.</b>	Are significant changes in content/teaching objectives of the course being proposed?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, explain and offer brief rationale: _____		
<b>5.</b>	Course Relationship to Program(s).		
<b>a.</b>	Are there other depts and/or pgms that could be affected by the proposed change?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES, identify the depts. and/or pgms: _____		
<b>b.</b>	Will modifying this course result in a new requirement <sup>7</sup> for ANY program?	YES <input type="checkbox"/>	NO <input checked="" type="checkbox"/>
	If YES <sup>7</sup> , list the program(s) here: _____		
<b>6.</b>	Information to be Placed on Syllabus.		
<b>a.</b>	<input type="checkbox"/> Check box if changed to 400G or 500.	If <u>changed to 400G-</u> or 500-level course you must send in a syllabus and <i>you must include the differentiation</i> between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)	

<sup>6</sup> You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.

# Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

**Introduction/Definition:** For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, *distance learning* is defined as a formal educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors are not in the same place. Instruction may be synchronous or asynchronous. A distance learning (DL) course may employ correspondence study, or audio, video, or computer technologies.

A number of specific requirements are listed for DL courses. **The department proposing the change in delivery method is responsible for ensuring that the requirements below are satisfied at the individual course level.** It is the responsibility of the instructor to have read and understood the university-level assurances regarding an equivalent experience for students utilizing DL (available at <http://www.uky.edu/USC/New/forms.htm>).

Course Number and Prefix: TA271	Date: 2-22-11
Instructor Name: Jennifer Goodlander	Instructor Email: Goodlander@uky.edu
Check the method below that best reflects how the majority of course of the course content will be delivered.	
Internet/Web-based <input checked="" type="checkbox"/>	Interactive Video <input type="checkbox"/>
Hybrid <input type="checkbox"/>	

<b>Curriculum and Instruction</b>	
1.	<p>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?</p> <p>I will use Blackboard as the primary interface for the course and there will be opportunities for interaction between faculty and students via the discussion board and email. Each course module will include a discussion prompt at the beginning to invite students to begin thinking about the issues and material covered in the module. For example the module on theatre during the French Neoclassical period will ask them to think about the relationship between art, politics, and power - and to give an example of an artwork or theatre piece that reflects power or political ideals of contemporary society (a correct answer might be the statue of Lincoln at the mall in DC). Students will then read the other answers and respond to two. At the end of the module there will be another discussion prompt which will allow the students to reflect on the content of the module. For example, the module on French Neoclassical will ask students to identify the three unities in a particular play and to argue why this structure was important. These discussion will provide a springboard and practice for answering essay questions on the exam.</p> <p>I will use email to address student's individual questions and to make individual comments on their work and postings on the discussion board when a private response seems appropriate.</p> <p>Yes, the course syllabus conforms to the University Senate Syllabus Guidelines, specifically the Distance Learning Consideration (Please note that there are changes to the guidelines posted on the Distance Learning website that have not yet been reflected in this document. I follow the current guidelines).</p>
2.	<p>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.</p> <p>The course goals and learning outcomes are the same. Like the classroom-based course the students will learn</p>

Abbreviations: TASC = Teaching and Academic Support Center DL = distance learning DLP = Distance Learning Programs

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	<p>through taped lecture (I am using a personal lecture-capture program like Echo-360 and am working with the Center for Distance Learning on the best practices for this kind of content delivery), visuals, videos, readings drawn from primary sources, articles, and entire plays. The students will participate in discussion activities and projects that apply the fundamentals of theatre history to theatre practice. The environment might be different (classroom vs. online) but the essential nature of the class will be the same. Like in the classroom version of the course, students will be assessed on participation, exams, and a creative/research project. There will be opportunity for both objective and subjective assessment with detailed feedback for each. The advantage is the online class offers flexibility in scheduling.</p>
3.	<p>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.</p> <p>Quizzes and exams will be given via Blackboard and myUK, which require secure password authentication. All exams will consist of random ordering of questions in a category and random ordering of answers for questions, helping to prevent copying from one computer to another. Quizzes and exams will be open book, and timed, to assure that all students have the same opportunities for success. Written work will be read closely for evidence of plagiarism and appropriate tools will be used to check for this (e.g., SafeAssign).</p>
4.	<p>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?</p> <p>no</p> <p>If yes, which percentage, and which program(s)?</p> <p><small>*As a general rule, if approval of a course for DL delivery results in 50% or more of a program being delivered through DL, the effective date of the course's DL delivery will be six months from the date of approval.</small></p>
5.	<p>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?</p> <p>Just like a classroom-based course, I will use methods of content delivery and evaluation that are appropriate. I will post readings, use powerpoint together with audio files, discussion boards, and tests and quizzes. I have worked with the Distance Learning Office to ensure each of these methods is the best method available. As students work on sections of the course module they will be directed to additional resources that are available and may be useful (for example a link to the library page)</p> <p>Students will be directed to library resources that are available to them through DL such as the interlibrary loan program or the Center for Learning and Teaching (CELT - formally known as TASC). Information on how to access technical assistance will be posted in many different places around the course site, so students can immediately get help by phone, email, or IM. I will also include a short video in the "course introduction" module demonstrating how to use the library web page, specific resources for theatre, and where to go when help is needed with navigating Blackboard or another technical issue.</p> <p>The instructor will be available for questions and concerns through email or when possible, phone. Because my summer research often takes me out of the country to Southeast Asia, virtual office hours are made almost impossible because of the time difference and technical limitations in some parts of the region. (During previous trips there I have used Blackboard - and I am designing the components of the course to be accessible and functional with the sometimes reduced broadband). I will be available to answer most emails within twenty-four hours or less. Students will be made aware of my situation -- and I hope to use it to an advantage to bring in a unique international perspective while teaching the course. I will have a laptop with me and will be able to add video and audio as needed to enhance the course.</p> <p>If a special situation arises all efforts will be made to ensure the student's needs are met in accordance with university policy.</p>
<b>Library and Learning Resources</b>	

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6.	<p>How do course requirements ensure that students make appropriate use of learning resources?</p> <p>I will work with the Distance Learning Librarian, Carla Cantagallo to ensure students will use (and receive support for) the Distance Learning Library Resources such as interlibrary loan and course reserves. The "theatre" webpage for the library has many useful virtual resources such as a video library and many collections of online plays and books. Small assignments in the course modules will provide links and require students to use and become familiar with these resources. The course does have a research component, and I will work with each student via email and the discussion board to be sure he or she has access to the resources necessary in order to complete the assigned task.</p>
7.	<p>Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.</p> <p>Students will be informed of the technical/ computer requirements. These standards conform to the university's technical requirements. Students enrolled in a distance learning course at the University of Kentucky are required to have in addition to a computer and internet connection:</p> <ul style="list-style-type: none"> <li>• PDF reader, such as Adobe Acrobat Reader</li> <li>• Microsoft Office (Excel, Word, PowerPoint)</li> </ul> <p>(available free through <a href="https://download.uky.edu/">https://download.uky.edu/</a>)</p> <p>Internet browser: Firefox 3.5 (Cookies must be enabled; Pop-Blocker must be disabled)</p> <p>Internet Connection: DSL, cable, or any high-speed connection</p> <p>Required Apps:</p> <ul style="list-style-type: none"> <li>• Java</li> <li>• JavaScript</li> <li>• Flash</li> </ul> <p>I have designed the course to be compatible with these requirements -- students do not need to provide anything above and beyond the university stated minimum. Students do not need to use or access other labs, facilities, or equipment.</p>
<b><i>Student Services</i></b>	
8.	<p>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 Teaching and Academic Support Center (<a href="http://www.uky.edu/TASC/index.php">http://www.uky.edu/TASC/index.php</a>) and the Information Technology Customer Service Center (<a href="http://www.uky.edu/UKIT/">http://www.uky.edu/UKIT/</a>)?</p> <p>The syllabus will clearly list the resources available to assist if there are technical complaints. These resources will also be clearly posted on the BlackBoard site for the course. These resources are:</p> <ul style="list-style-type: none"> <li>• UK IT CUSTOMER SERVICE CENTER</li> <li>o 859-218-HELP (-4357)</li> <li>o 859-257-1300</li> <li>o e-mail at <a href="mailto:helpdesk@uky.edu">helpdesk@uky.edu</a></li> </ul> <p>NOTE: TASC has undergone a name and structural change that is not reflected by the information in this form. My syllabus reflects the updated information and requirements and posted on the Distance Learning webpage rather than the information listed in section 10 of this document.</p>

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9.	<p>Will the course be delivered via services available through the Teaching and Academic Support Center?</p> <p>Yes <input checked="" type="checkbox"/></p> <p>No <input type="checkbox"/></p> <p>If no, explain how students 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.</p>
10.	<p>Does the syllabus contain all the required components, below? <input checked="" type="checkbox"/> Yes</p> <p style="margin-left: 20px;">Instructor's <i>virtual</i> office hours, if any.</p> <p style="margin-left: 20px;">The technological requirements for the course.</p> <p style="margin-left: 20px;">Contact information for TASC (<a href="http://www.uky.edu/TASC/">http://www.uky.edu/TASC/</a>; 859-257-8272) and Information Technology Customer Service Center (<a href="http://www.uky.edu/UKIT/">http://www.uky.edu/UKIT/</a>; 859-257-1300).</p> <p style="margin-left: 20px;">Procedure for resolving technical complaints.</p> <p style="margin-left: 20px;">Preferred method for reaching instructor, e.g. email, phone, text message.</p> <p style="margin-left: 20px;">Maximum timeframe for responding to student communications.</p> <p style="margin-left: 20px;">Language pertaining academic accommodations:</p> <ul style="list-style-type: none"> <li>○ "If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director at 859-257-2754 or <a href="mailto:jkarnes@email.uky.edu">jkarnes@email.uky.edu</a>."</li> </ul> <p style="margin-left: 20px;">Information on Distance Learning Library Services (<a href="http://www.uky.edu/Libraries/DLLS">http://www.uky.edu/Libraries/DLLS</a>)</p> <ul style="list-style-type: none"> <li>○ Carla Cantagallo, DL Librarian</li> <li>○ Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6)</li> <li>○ Email: <a href="mailto:dllservice@email.uky.edu">dllservice@email.uky.edu</a></li> <li>○ DL Interlibrary Loan Service: <a href="http://www.uky.edu/Libraries/libpage.php?lweb_id=253&amp;llib_id=16">http://www.uky.edu/Libraries/libpage.php?lweb_id=253&amp;llib_id=16</a></li> </ul>
11.	<p>I, the instructor of record, have read and understood all of the university-level statements regarding DL.</p> <p>Instructor Name: Jennifer Goodlander <span style="float: right; text-align: right;"> Instructor Signature:</span></p>

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## TA 271: World Theatre II

ONLINE – Eight Week

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**Instructor:** Dr. Jennifer Goodlander      Email: [goodlander@uky.edu](mailto:goodlander@uky.edu)  
Office: Fine Arts Building RM 109      Phone: 859-257-7018  
Office Hours: I will be available by email only – and in most cases will respond within 24 hours.

### **REQUIRED TEXT**

*Theatre Histories: An Introduction 2<sup>nd</sup> Edition.* Routledge. ISBN: 9780415462242

Additional texts and plays will be posted on BB.

### **IMPORTANT DATES**

June 9 (Thursday): first day of class

July 7 (Thursday): midterm

August 4 (Thursday) last day of class/ final exam

### **TECHNOLOGY REQUIREMENTS**

A computer with a broadband internet connection.

Software:

- PDF reader, such as [Adobe Acrobat Reader](#)
- Microsoft Office (Excel, Word, PowerPoint)  
(available free through <https://download.uky.edu/>)

Internet browser: [Firefox 3.5](#) (Cookies must be enabled; Pop-Blocker must be disabled)

Internet Connection: DSL, cable, or any high-speed connection

Required Apps:

- [Java](#)
- JavaScript
- [Flash](#)

For more details:

<http://www.uky.edu/DistanceLearning/online/technical.php>

The instructor is not responsible for providing technical support. If you are experiencing problems contact:

- **UK IT CUSTOMER SERVICE CENTER**
  - 859-218-HELP (-4357)
  - 859-257-1300
  - e-mail at [helpdesk@uky.edu](mailto:helpdesk@uky.edu)

### **LIBRARY RESOURCES**

The goal of Distance Learning Library Services is to provide access to information resources for the students who take classes through the Distance Learning Programs.

Information on Distance Learning Library: <http://www.uky.edu/libraries/DLLS>

- Carla Cantagallo – DL Librarian
- Local Phone Number: 859-257-0500 ext: 2171
- Long Distance Phone Number: 800-828-0439 (option #6)
- Email: [dllservice@email.uky.edu](mailto:dllservice@email.uky.edu)
- DL Interlibrary Loan Service:  
[http://www.uky.edu/Libraries/libpage.php?lweb\\_id=253&lilib\\_id=16](http://www.uky.edu/Libraries/libpage.php?lweb_id=253&lilib_id=16)



## **COURSE DESCRIPTION AND STUDENT LEARNING OUTCOMES**

***From the course catalogue:*** A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre.

***Explanation:*** Theatre history gives us the means to bridge gaps between time periods, cultures, experiences, and ideas by studying the dramatic text and methods of production. We will employ a disciplined “historic imagination” in order to link the past and the present. In this course we will consider theatre as a special type of communication, or means of reflecting on and articulating who we are. As Phillip B. Zarrilli describes, “Theatre and performance are complex, culturally embedded, historically specific kinds of communal reflection and communication.” In this course we will:

- Identify and describe key theater artists (playwrights, designers, theorists) and significant historical moments in theater, culture and politics for each period covered.
- Develop skills for reading and analyzing plays.
- Foster an awareness of theatre as a social institution, which reflects cultural, economic, political, and spiritual trends of the day.
- Continue to question and re-define the nature and purpose of theatre.

***Note:*** This class will focus on both Western and Nonwestern performance. Some may be familiar, some may be strange, and in this class some familiar performance may be made strange. Additionally you may find a few of the artworks and ideas may be aesthetically and/or philosophically challenging. I expect everyone to contribute his/her own knowledge, experiences, and beliefs in a way that fosters understanding and encourages dialogue. It is necessary that you approach all parts of this course with an open mind and an appreciation for difference.

<b><u>GRADING/ COURSE COMPONENTS</u></b>	<b>total: 1000 points</b>
400 pts	Exams (total of two at 200 pts each)
150 pts	Quizzes
100 pts	Narrating a Historical Event
150 pts	Discussion Board Participation
200 pts	Project (150 points for the project and 50 points for audience comment)

### **Grading Scale**

A= 100-90 B= 89-80 C= 79-70 D= 69-60 E= 59-0

Grades for completed assignments will be posted on Black Board in a timely manner. It is the responsibility of the student to check his/her grades and notify the instructor or TA if there are any discrepancies within two weeks after the grade is posted. **Midterm Evaluation grades will be posted on July 10, 2011.**

NOTE: The instructor reserves the right to change the syllabus and course schedule in order to accommodate the learning opportunities of the majority of students in the class and the Instructor reserves the right to adjust the grading scale in order to accommodate a latitude of flexibility that the above scale may not reflect.

### **Attendance**

Even though this is an online course – regular participation or “attendance” is required in order to be successful. I suggest that, at minimum, you log on to the Black Board site at least four times a week. I expect that to be successful you will need to spend five – six hours each week completing work for this course.

**Excused Absences:** All work is required to be completed on time. I will allow for make up work in

accordance with the university policy for excused absences - Student Rights and Responsibilities, Part II, Section 5.2.4.2 (<http://www.uky.edu/StudentAffairs/Code/part2.html>)

Excused absences include (as defined at the web site above):

- Significant illness of student or serious illness of household member or immediate family.
- Death of a household member or immediate family.
- Trips for members of student organizations, class excursions or participation in intercollegiate athletic events.
- Major religious holidays.
- Any other circumstance that I find as reasonable cause for nonattendance.

Students missing work due to an excused absence bear the responsibility of informing the instructor about their excused absence within one week following the period of the excused absence (except where prior notification is required), and of making up the missed work. The instructor shall give the student an opportunity to make up the work and/or the exams missed due to an excused absence, and shall do so, if feasible, during the semester in which the absence occurred.

### **Narrating a Historical Event**

In order to study theatre – it is important to go see theatre. In this assignment you are going to approach a live theatre production as a historical event, either as an audience member or as a participant. To the best of your ability, tell the story of this event in about two pages (double-spaced, twelve-point font, one-inch margins. Include your name and date as a single-spaced header at the top of the page. Give your historical account a title.) Be sure to include:

- Information about the production (title of play, artists involved, when, where...)
- Describe the performance itself
- The reception of the performance by the audience

Be sure to make it a well-structured narrative, not just a string of events, with a beginning, middle, and end.

The paper is due one week after the closing date for the show, or by the final week of class (whichever is first). Ticket prices may vary. Plan in advance, the show being sold out or waiting too long to find a play to go to will not suffice as an excuse for not completing this requirement.

### **Exams**

It is also important to come away from this class with an understanding of the vocabulary, history, artists, and different issues covered in class. There will be two exams during the course; each is worth 200 pts. The exams will cover material from lecture, discussion, readings, presentations, and videos viewed in class. It will be a mix of multiple-choice, short answer, and essay. Most of the material in each exam will be from the preceding unit, however, due to the nature of the class, some of the questions will be cumulative. Exams will be available for twenty-four hours. Once you start the exam you will have sixty minutes to complete it – no extensions will be given. Please make sure you carefully follow the instructions in order to submit your answers.

### **Quizzes**

In order to test your comprehension there will be quizzes given at the end of each module. The quiz will cover material from the module and the assigned reading from the textbook and/or play. These quizzes will also provide excellent review for the exams.

### **Discussion Board Participation**

It is important to be an active learner. In order to facilitate this with the online environment – each module will contain a question for discussion. You will need to provide your own thoughtful answer to the question drawing on the material from that module. This answer should be 500-600 words. Then you

need to read and respond to two of your classmates' responses. These responses should be 100-200 words in length.

### **Project**

Theatre history is used by theatre artists to create dynamic, historically informed, productions of a play. In this project you will work with a group to imagine how you would produce a play from the period we are studying for contemporary audiences. Your group will then create a powerpoint production proposal that will be viewed and commented on by the other members of the class.

During the first three days of class, students will indicate their first and second choice for which role they desire. I will then assign each person to a role and a play.

You may choose from the following roles and assignments. Each role has a maximum number of people for each group and some roles require different technical requirements.

**DIRECTOR (1):** creates the vision for the play. Must have a 750 word statement about the play's style and approach. Needs to address the questions – “what does this play mean?” “what do we want our play to say?” Need to include information on how the play was done in its historical context as a springboard for your creative decisions. You should include 5 images of artwork or other inspirations for your choices. Must complete your portion 7 days before the project is due so the others can work from your ideas.

**ACTOR (2 or 3):** need to research acting styles from the period. Need to pick a main character from the script and write a 250 word description of that character's journey in the play. Will need to memorize and perform (video recording preferred, audio recording with pictures is ok) a 1-2 minute monologue or a 5-6 minute scene (will need to collaborate with other actor for this option). Your performance choices should honor both the historical context and the director's vision.

**COSTUMES (1):** Need to research costumes and fashions from the period and then adapt them for your production. Your work should be influenced by the director's vision. Should include one slide of research images (at least three). Need to do designs for three characters (need to include photos or sketches of the designs. These need to be your work... not images uploaded from another source.) Your work must include a 250 artistic statement explaining your choices.

**SCENIC DESIGN (1):** Need to research scenic design practices from the time period and then adapt them for your production. Your work should be influenced by the director's vision. Should include one slide of research images (at least three). Need to do the design for one scene. This must be your own work... not images uploaded from another source.) Your work must include a 250 artistic statement explaining your choices.

**DRAMATURG (1 or 2):** The first dramaturg will need to research other productions of this play since the time it debuted. You must write a 1,000 word essay describing your research and addressing the following questions: How has the production of the play changed according to the historical context? How is this play still relevant to a contemporary audience? The second dramaturg will write a 1,000 word essay about the playwright and how his life may have influenced the play.

**STAGE MANAGER (1):** Like in an actual theatre production, this person is in charge of organizing communication and executing the show. He or she will check in with each member of the team on a regular basis and record these conversations in a production notebook (these should be included at the end as an appendix to the final uploaded document). He or she will be in charge of compiling all of the elements from the “production” and combining them into one cohesive unit and uploading the final product by the deadline.

### **Grading: Project total is 150 points.**

- 100 points is for your individual contribution – you will be graded on fulfilling the minimum of the assignment, as stated above for each production role (75 points) and the rest of the grade will be on your creativity (25 points).

- 50 points is for the cohesiveness of the final project. Did the theatre artists communicate and work together? Do the production choices and information support each other?
- LATENESS: if the entire project is late – 15 points will be deducted for each day from the entire group’s grade. If one person is late with their contribution – 20 points will be deducted each day from that person’s grade.

**AUDIENCE MEMBERS:** Everyone in the class is an audience member for the other projects. You will need to view two of the projects and post a thoughtful comment about the proposed production (minimum 150 words each). (50 points)

### **IMPORTANT POLICIES**

- In theatre– the show must go on! Likewise, papers, projects, and tests are due on the date announced in the syllabus. I will not accept late work.
- If you have any questions or concerns – please email me! I will do my best to respond to all emails within 24 hours.
- In general, I do not allow extra credit in this class. It is much better to focus on the work for the class and do well on that.
- Writing is an important skill for this class and beyond. Pay attention to grammar and spelling. It is important to organize your ideas in a thoughtful and clear manner.
- I expect students to respect and treat each other well both inside and outside of class. It is ok to have a different opinion – but it is important to respect and hear a variety of opinions and ideas.

### **Academic Honesty**

Quizzes and exams will be given via Blackboard and myUK, which require secure password authentication. All exams will consist of random ordering of questions in a category and random ordering of answers for questions, helping to prevent copying from one computer to another. Quizzes and exams will be open book, and timed, to assure that all students have the same opportunities for success. Written work will be read closely for evidence of plagiarism and appropriate tools will be used to check for this (e.g., SafeAssign).

I, and the University of Kentucky, do not tolerate cheating or dishonesty of any kind. You can find out more about UK’s policy on academic integrity at: Student Rights and Responsibilities, Part II, Section 6.3 (<http://www.uky.edu/StudentAffairs/Code/part2.html>).

### **Statement on Inclusion**

In this class there will be no discrimination based on race, ethnic origin, religion, gender, age, sexual orientation, or physical handicap. If you have a documented disability that requires academic accommodations, please see me as soon as possible. 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, [jkarnes@uky.edu](mailto:jkarnes@uky.edu)) for coordination of campus disability services available to students with disabilities. We can then collaborate on the best solution.

### **COURSE CALENDER**

Overview/ Course Introduction: Studying Theatre History

#### **WEEK ONE AND TWO**

Part #1 – religion and ritual

- Yuroban Egungun Festivals
- Religious theatre in Spain

#### **WEEK THREE AND FOUR**

Part #2 – “discovering” classical ideals

- Italian Renaissance
- French Neoclassical
- Chinese *zaju* and *kunqu*

#### **MIDTERM EXAM**

#### WEEK FIVE

Part #3 – national spectacles

- Italian Renaissance
- English Renaissance
- Other scenic developments

WEEK SIX – group projects are due

#### WEEK SEVEN AND EIGHT

Part #4 – popular entertainment

- Secular theatre in Spain
- English Restoration
- Japanese *kabuki* and *bunraku*

#### **FINAL EXAM**