

**Theatre 336: Theatre for Youth MW 2:00-3:15 p.m. HFA 169 Spring 2015**

**Professor: Dr. Jennifer Chapman**

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**Office Hours: MW 3:15-4:15; F 9-10; and by appointment**

**General Course Description:**

THEA 336 is an introduction to dramatic literature for children and youth. The course consists of lectures, discussions, readings, projects, and observation and analysis of performances. This course meets the following UWEC Academic goals: 1) Ability to inquire, think, analyze; 2) Ability to write, read, speak, listen; 3) A historical consciousness; 4) An appreciation of the arts; 5) An understanding of human behavior.

**Required Texts:**

1. Jennings, Coleman. *Theatre for Young Audiences: 20 Great Plays for Children* (RENTAL)
2. Brooks, Laurie. *The Wrestling Season* (PURCHASE: \$5.65 used)
3. Hartford, Dwayne. *Eric and Elliot* (PURCHASE: \$5.65 used)
4. Kornhauser, Barry. *This is Not a Pipe Dream* (PURCHASE: \$5.25 used)
5. Deitz, Steven. *Still Life with Iris* (PURCHASE: \$5.65 used)
6. van de Water, Manon. *Dutch Theatre for Children* (PURCHASE: \$11.95 used)
7. Guehring, Brian. *The Misfits* (on e-reserve)
8. House, Stephen. *The Yum Yum Room* (on e-reserve)
9. Schwartz, Yevgeny. *The Young Guard* (on e-reserve)
10. van de Water, Manon (trans.). *Mugnog* (on e-reserve)
11. Siddons, Kelby. *SLAMMED* (on e-reserve)
12. Zeder, Suzan. *Step on a Crack* (on e-reserve)
13. Zeder, Suzan. *Mother Hicks* (on e-reserve)
14. TBA titles from *The Bully Plays* (on e-reserve)
15. González, José Cruz. *Tómas and the Library Lady* (on e-reserve)
16. Middleton, Wesley. *Tomato Plant Girl* (on e-reserve)
17. Dean, Gabriel Jason. *The Transition of Doodle Pequeño* (on e-reserve)

**Required Purchases:**

1. Ticket to ONE production at the Eau Claire Children's Theatre (<http://www.ecct.org>) or Children's Theatre Company (CTC) of Minneapolis (<http://www.childrenstheatre.org>).
2. Ticket to *The Wise Men of Chelm* (May 2-3 at 1:30 p.m. HFA 190; you can come on tour with us by arrangement).

**Course Requirements:**

Attendance	See description below
Staged Reading Participation	See description below
Staged Reading Director Project	10%
Curriculum Project	20%
Attendance at EECT or CTC	10%
Attendance at UWEC TYA Touring Production	10%
Midterm exam:	25%
Final exam:	25%

**Attendance:**

Each student is expected to arrive to class on time and actively participate in large and small group discussions. Students are permitted two unauthorized absences per semester without penalty to their grade. After 2 absences, the total final grade is decreased by ½ grade for each additional absence (ie: an A would become an A-). Students are responsible for obtaining notes and homework assignments for days missed. Homework due on a day missed will only be accepted **before** the due date; not after. Students who have an “authorized” absence (see addendum) may make arrangements with the professor to make up missed work.

**Staged Reading Participation:**

Each student is required to participate in staged readings as a performer. A staged reading is a well-rehearsed, but not memorized, presentation of a scene from a play. Each staged reading project has a director who is in charge of choosing the scene, recruiting actors and coordinating rehearsals. **Each student is required to participate in a minimum of four staged readings.** Failure to meet the minimum requirement will result in a lowering of the final grade by ½ a grade (i.e.: an A would become an A-).

**Staged Reading Director Project (10%):**

Several of the plays we read/discuss will have a staged reading presented in class. Each staged reading project will have a DIRECTOR who receives a grade for the project. All other project participants receive a “check” toward their staged reading participation requirement. The director chooses the scene, coordinates rehearsals (2 are recommended), presents and in-class an analysis of the scene and an explanation of why it was chosen. On the day of presentation, the director turns in a written document of their work. Assignment guidelines for this paper will be distributed in class. Readings will be presented on the date the play is due in the syllabus; readings should be about 7-10 minutes in length and should be well rehearsed.

**Curriculum Project (20%):**

Students will create a curriculum guide for one of the plays we read in class. Curriculum guides should build on major themes, ideas, or topics in the play, and provide pre and post show activities for a classroom teacher to lead with a class that might attend a production of the play. Sample curriculum guides will be available in class. On the day the guide is due, the student will lead one 7-10 minute activity from it. At least one week before presentation, the student needs to consult with the professor about which activity will be presented. Curriculum guides are due on the day we are scheduled to discuss the play in class.

**Production Attendance (10% each):**

Students will attend one performance at the Eau Claire Children’s Theatre or the Children’s Theatre of Minneapolis. Students will also attend a performance of *The Wise Men of Chelm* at UWEC or at a touring site. Attending a tour site is free of charge, but the professor must be notified in advance so that the school knows you’re coming and you must provide your own transportation. Students must submit their ticket stub as evidence of attending each production.

**Midterm/Final Exams (25% each):**

Each exam will consist of short answer and short essay questions. Each exam is non-cumulative and covers lecture material, handouts, assigned readings, and video material.

**All written assignments (except exams) must be typed, double-spaced, and proofread. Papers should be written in 11 or 12 point font with no more than 1” margins. Written work with excessive spelling, grammatical, or typographical errors will be returned ungraded for revision; the work must be resubmitted for a reduced grade.**

### **Course Outline: Theatre 336**

#### **Week 1**

Jan. 26 Introduction to course  
28 Film: *The World According to Sesame Street*  
LAST DAY TO ADD: JAN 30

#### **Week 2**

Feb. 2 Film/discussion. Get to know each other.  
Staged Reading Sign-up. Curriculum Project Sign-up. Discussion of projects.  
4 Discussion. Artwork that privileges a child’s point to view. Finish sign-ups. More discussion of projects. LAST DAY TO DROP: FEB 6

#### **Week 3**

Feb. 9 **Theme: Imagination** Read: *Mugnog* (e-reserve)  
11 Read: *The Secret Garden* (Jennings) Lecture: History of TYA and adaptations

#### **Week 4**

Feb. 16 Read: *This is Not a Pipe Dream* (Kornhauser)  
18 **Theme: Fables/Myths.** Read: *Selkie* (Jennings)

#### **Week 5**

Feb. 23 Read: *The Mischief Makers* (Jennings)  
25 Read: *The Ice Wolf* (Jennings); Read: *The Falcon* (Jennings)

#### **Week 6**

Mar. 2 **Theme: Identity/Politics and Challenging Subjects.**  
Read: *Still Life with Iris* (Dietz)  
4 Read: *Home on the Mornin’ Train* (Jennings); Read: *Bocón* (Jennings)

#### **Week 7**

Mar. 9 Read: *The Wrestling Season* (Brooks); Read: *SLAMMED* (on e-reserve)  
11 Read: *Step on a Crack* (on e-reserve); *The Yum Yum Room* (on e-reserve)

#### **Week 8**

Mar. 16 Read: *Tómas and the Library Lady* (on e-reserve)  
18 **Midterm Exam**

#### **Week 9 Spring Break**

#### **Week 10**

Mar. 30 **Theme: Death** Read: *The Arkansas Bear* (Jennings)  
Apr. 1 Read: *A Thousand Cranes* (Jennings); Read: *The Yellow Boat* (Jennings)

**Week 11**

Apr. 6 Read: *Eric and Elliot* (Hartford)  
8 **Theme: Musicals.** Read: *Really Rosie* (Jennings); Video: Musical Theatre for Youth and Families in the US. The ethics of casting children.  
LAST DAY TO WITHDRAW: APR 10

**Week 12**

Apr. 13 **Theme: Fear/Choices** Read: *Wiley and the Hairy Man* (Jennings)  
15 Read: *Mother Hicks* (on e-reserve)

**Week 13**

Apr. 20 Read: *On the Other Side* (van de Water) Read: *Hibernation* (van de Water)  
22 Read: *The Young Guard* (on e-reserve)

**Week 14**

Apr. 27 Read: *Tomato Plant Girl* (on e-reserve); Read: *The Misfits* (on e-reserve)  
29 Read: *The Man-Child* (Jennings);  
Read: *The Transition of Doodle Pequeño* (on e-reserve)

**Week 15**

May. 4 Read: *The Bully Plays* (on e-reserve)  
6 **Theme: New Structures**  
Video: *The Performance in Which Hopefully Nothing Happens*

**Week 16**

May. 11 Read: *According to Coyote* (Jennings)  
Read: *Hush: An Interview with America* (Jennings)  
13 Read: *House of Dreams* (van de Water)

**Final Exam: Thursday, May 21, 3:00-4:50 p.m.**  
**HFA 169**

### **Grading Scale: THEA 336**

A	93%-100%
A-	90%-92%
B+	87%-89%
B	83%-86%
B-	80%-82%
C+	77%-79%
C	73%-76%
C-	70%-72%
D+	67%-69%
D	60%-66%
F	59% or less

### **Addendum**

#### **Academic Integrity Policy**

The Board of Regents, administrators, faculty, academic staff, and students of the University of Wisconsin System believe that academic honesty and integrity are fundamental to the mission of higher education and of the University of Wisconsin System. The University has a responsibility to promote academic honesty and integrity and to develop procedures to deal effectively with instances of academic dishonesty. Students are responsible for the honest completion and representation of their work, for the appropriate citation of sources, and for respect of others' academic endeavors. Students who violate these standards must be confronted and must accept consequences of their actions.

#### **Authorized Absences**

UWEC defines an authorized absence as 1) participation in an approved field trip listed in the catalogue as a requirement for a course in which the student is enrolled; or 2) participation in an authorized extra-curricular activity on the regularly approved calendar of university events; or 3) illness, injury, or emergency of such severity as to prevent the student from being able to attend class. Please report authorized absences, providing supportive information from the office of the Associate Dean of Students or other appropriate documentation or the professor.

#### **Americans with Disabilities Act**

If you are an individual with a disability who requires an accommodation to fully participate in academic programs or campus activities, please contact the professor or the Office of Services for Students with Disabilities in Centennial Hall 2106 or at 715-836-4542, the ADA Coordinator at 715-836-3051, or the Affirmative Action office at 715-836-2522.

#### **FERPA**

Student rights concerning access to education records are detailed in the Federal Public Law 98-380 as amended by Public Law 93-568 and in regulations published by the Department of Education. Students' records and class schedules will be released only to students showing proper identification.

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**Assignment Guidelines: Staged Reading Director**

**My Play:** \_\_\_\_\_

**My Co-Director:** \_\_\_\_\_

**My Due Date:** \_\_\_\_\_

Several of the plays we read/discuss will have a staged reading presented in class. Readings will be presented on the date the play is due in the syllabus; readings should be about 710 minutes in length and should be well rehearsed.

Each staged reading project will have two DIRECTORS who receive a grade for the project. All other project participants receive a “check” toward their staged reading participation requirement. The directors choose the scene and coordinates rehearsals (2 are recommended). The directors also conceive a creative vision for how the scene will be presented in class; although the actors will not memorize their lines, some thought, planning, and rehearsal should be put into how the classroom space is utilized, how actors interact, where the audience sits, etc. On the day of presentation, directors will turn in a scene analysis. It is recommended that directors complete their scene analysis before rehearsals begin. The scene analysis will cover the following:

1. A 1-2 paragraph summary of what is happening in the scene (the plot or events of the scene).
2. A 1 paragraph summary of the directors’ vision of how the scene will be presented in class, and a general explanation of how the scene will be staged.
3. A cast list (who plays which character).
4. An analysis of each character in the scene. Describe what each character wants, what they do to get what they want, and what obstacles stand in their way of getting what they want. Each character should be discussed in a paragraph.
5. In 1-2 paragraphs, a description of how this scene establishes questions for us to consider in class discussion. (These could be questions that you think the playwright poses to the audience or questions that you think we should be considering about this play).

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**Assignment Guidelines: Curriculum Project**

**My Play:** \_\_\_\_\_

**My Due Date:** \_\_\_\_\_

Students will create a curriculum guide for one of the plays we read in class. Curriculum guides should build on major themes, ideas, or topics in the play, and provide pre and post show activities for a classroom teacher to lead with a class that might attend a production of the play.

The purpose of a curriculum guide is to deepen and expand a playgoer's experience at the theatre. Each curriculum guide will be unique in form and content because each play we read has a unique story, environment, and teaching opportunity. Nevertheless, all curriculum guides should meet the following minimum requirements:

- 6-10 pages in length
- A thoughtful layout that utilizes graphic design as a way of engaging the teacher and/or student with the material
- A play synopsis
- Use of images to support research material
- Activities and descriptions that go beyond the play script and connect to other subject area

All material in your curriculum guide should be ORIGINAL WORK. While you may find looking at other guides and activities great for inspiration, you must create everything in your guide. Exceptions include images from other sources (such as previous productions, historical materials, etc.) or quotations from historical sources that are cited.

Sample curriculum guides will be available in class. On the day the guide is due, the student will lead one 7-10 minute activity from it. Curriculum guides are due on the day we are scheduled to discuss the play in class.

## **THEA 336: Theatre for Youth Spring 2015**

### **Production Attendance Assignment Guidelines**

You are required to see **two** theatre for youth productions this semester: 1) one at EITHER the Eau Claire Children's Theatre or The Children's Theatre Company of Minneapolis and 2) a performance of the UWEC Touring Theatre production of *The Wise Men of Chelm*. To receive credit for attending, please staple your ticket stub or program to an 8 ½ x 11" piece of paper with your name on it, and turn into the professor the class meeting after your attendance. Information about show dates and info below.

#### **UWEC Touring Theatre Production: *The Wise Men of Chelm***

Haas Fine Arts Center 190

Saturday and Sunday, May 2 and 3, 2015 at 1:30 p.m.

Purchase tix in advance at the UWEC Service Center in Davies or at the theatre the day of the show.

Tix can be purchased online (\$3 service fee) at  
<http://www.uwec.edu/ServiceCenter>  
Adults: \$5; Kids 12 and under: \$3

You can also come on tour with us. We tour Tuesday and Thursday mornings, April 9 – May 14. You have to provide your own transportation, and make arrangements with the professor in advance to come. Most tour sites are about an hour away. The tour schedule will be distributed in class once it's finalized.

**Eau Claire Children's Theatre** <http://www.ecct.org>

Prices, times and locations vary.

Tickets sell out fast; recommended to purchase in advance online.

Productions you may attend for this assignment:

*The Cat in the Hat*: The Oxford Theatre Feb. 20-22, 27-28

*Mary Poppins*: The State Theatre March 5-8

*Tales of a 4<sup>th</sup> Grade Nothing*: The Oxford Theatre March 13-15, 20-21

*Goodnight Moon*: The Oxford Theatre April 17-19, 24-25

**The Children's Theatre Company of Minneapolis**

<http://www.childrenstheatre.org/> Prices and times vary.

Tickets sell out fast; recommended to purchase in advance online.

Productions you may attend for this assignment:

*Snowflake*: Jan 13 – Feb 22

*The Biggest Little House in the Forest*: Feb. 3 – March 15

*Huck Finn*: March 3 – April 4

*Peter Pan the Musical*: April 21 – June 21