

CAS GE to LE Core Application

Preparer(s)

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Section I. CAS GE to LE Core Application Cover Sheet

Department/Program: Music and Theatre Arts

Effective year and term for implementation of action: [2015]Fall

Current Course Information

Prefix: THEA	Number: 336	Credits: 3
Catalog Title: Theatre for Youth		

Section II. Application for Inclusion in the Liberal Education Core

A. This course addresses the following Liberal Education Core Learning Outcome(s) (check all that apply):

Knowledge	<input type="checkbox"/> K1	<input type="checkbox"/> K2	<input type="checkbox"/> K3	<input checked="" type="checkbox"/> K4
Skills	<input type="checkbox"/> S1	<input type="checkbox"/> S2	<input checked="" type="checkbox"/> S3	
Responsibility	<input type="checkbox"/> R1	<input type="checkbox"/> R2	<input type="checkbox"/> R3	
Integration	<input type="checkbox"/> I1			

B. Provide the requested information for each identified learning outcome.

Knowledge 4 (K4): Use knowledge, historical perspectives, theories, or methods appropriate to the arts to describe their context, function and impact.

1. Describe the content of the experience and especially the relationship between the content and the identified learning outcome. If it is appropriate, estimate the percentage of time spent in the experience on the identified outcome.

THEA 336 is an introduction to dramatic literature for children and youth. We examine 20th century plays for young audiences, and their national, historical, social, and political contexts. Our goal is to understand how a dramatic work of art might privilege a child or adolescent's point of view of children/adolescents and childhood/adolescence (as opposed to an adult's point of view of these) in its construction of character and situation. Approximately half of the plays we read are from U.S. playwrights (though some of these incorporate multiple languages). The other half are translations from Germany, The Netherlands, Russia; one play is from Australia. Our investigation of the plays is through reading, writing, critical discussion, and creative interpretation. THEA 336 meets the K4 outcome because the following are examined: knowledge about dramatic literature and theatrical performance; historical perspectives of each play, as well as historical perspectives of children and childhood; and accepted methods for play analysis are used to understand the context, function, and impact of theatre for youth within and outside of the U.S.

2. Describe the opportunities that the experience will offer students to meet the identified outcome. Your description can include pedagogy used, example assignments, broad discussion of the learning environment for the experience, etc.

For each play we read, students present rehearsed staged readings as well as curriculum activities to illuminate important issues the play brings up. Next, lecture presents significant cultural, national, historical, and political context for the play. Finally, students discuss questions about the play's content (provided by the professor) in small and large groups in order to critically engage with our broader question of the semester: how might a play privilege a child/adolescent's point of view of children/childhood.

3. Identify and provide a rationale for the presence of all prerequisites.

There are no prerequisites.

4. Describe the student work for the identified outcome that will be collected, assessed and results submitted to the University Assessment Committee for purposes of assessment of our Liberal Education Core. Examples of student work include student papers, in-class writing, exams, field experiences, oral presentations, etc.

Be sure to refer to the outcome rubric elements in relation to the student work that will be assessed. If there are aspects of your course that align with a selected learning outcome but are not well-reflected in its rubric, provide relevant commentary.

The midterm and final exams will be used to assess the K4 outcome. Both are in-class exams that consist of short answer and essay questions, and both exams are divided into two sections: "recall" (short answer questions that ask students to recall content from lecture, discussion, and creative presentations); and "synthesis" (essay questions that ask students to make connections between different content in the class and produce new ideas).

Element A (Student describes and understands the relevance of historical and cultural context to the artifacts) will be assessed in the "recall" section of the exams with questions such as:

- "According to lecture and discussion, what makes Mugnog a 'political play for children'?"
- "Identify two of the trickster characters in The Mischief Makers and their country/continent of origin, and the way in which their cultural context is revealed in the play.

Element B (Student analyzes the medium, craft, or formal elements and/or methods) will be assessed in the "synthesis" section of the exams with questions such as:

- "Some plays we have read combine real-world issues with elements of fantasy. Identify two plays that use this technique; describe which real-world issues each address, and explain how the fantasy elements allow the playwright to explore difficult issues in ways that are accessible to child/youth audiences."
- "Both Hush: An Interview with America and House of Dreams use technology as an integral part of the play. Compare and contrast the use of technology in each play, and show how each investigates our relationship to technology in a different way."

Element C (Student interprets meaning from context and form) will be assessed in the "synthesis" section of the exams with questions such as:

- “Several plays we have read deal with the topic of death. Choose two, compare and contrast the way in which death is represented, and how child or youth characters cope with death. Next, examine the ‘message’ the play sends about how adults should address death with children and/or youth.”
- “In several of the plays we have read and discussed, characters in positions of power are made fun of or presented as buffoons in relation to child characters. Identify two plays that we have covered that use this technique and describe how they do it. Next, explain how these techniques of ‘disempowerment’ make the logic of the child characters the central logic of the play. Use specific examples from the play texts to support your points.”

5. Provide additional information on the learning experience such as:

- Sample readings
- Topical outline and timetable
- Learning outcomes
- A brief description of the experience (300 words maximum)

Please see attached syllabus for readings, assignments, and topical outline.

6. Considering existing department/program resources, please provide answers to the following:

How many sections of the experience will be offered in the fall semester? 0

How many sections of the experience will be offered in the spring semester? 1

What will be the average size for each section of the experience? 40

Skills 3 (S3): Create original work, perform original work, or interpret the work of others.

1. Describe the content of the experience and especially the relationship between the content and the identified learning outcome. If it is appropriate, estimate the percentage of time spent in the experience on the identified outcome.

THEA 336 is an introduction to dramatic literature for children and youth. We examine 20th century plays for young audiences, and their national, historical, social, and political contexts. Our goal is to understand how a dramatic work of art might privilege a child or adolescent’s point of view of children/adolescents and childhood/adolescence (as opposed to an adult’s point of view of these) in its construction of character and situation. Approximately half of the plays we read are from U.S. playwrights (though some of these incorporate multiple languages). The other half are translations from Germany, The Netherlands, Russia; one play is from Australia. Our investigation of the plays is through reading, writing, critical discussion, and creative interpretation. THEA 336 meets the S3 outcome because a portion of the class is spent creatively interpreting meaning from the plays in rehearsed staged readings and in a “curriculum project” assignment that students prepare individually, and from which they present curriculum-based activities in class.

2. Describe the opportunities that the experience will offer students to meet the identified outcome. Your description can include pedagogy used, example assignments, broad discussion of the learning environment for the experience, etc.

For each play we read, students present rehearsed staged readings as well as curriculum activities to illuminate important issues the play brings up. Next, lecture presents significant cultural, national, historical, and political context for the play. Finally, students discuss questions about the play’s content (provided by the professor) in small and large groups in order to critically engage with our broader question of the semester: how might a play privilege a child/adolescent’s point of view of children/childhood.

The S3 outcome will be met through the rehearsed staged reading assignment and the curriculum project. Detailed outlines for each assignment are attached to this proposal. Each student is required to direct one staged reading (and complete the accompanying paper detailing their vision of the scene chosen) and to perform in a minimum of two readings. The curriculum project is an individual, creative assignment. Students create a curriculum guide for one play that we cover in class. The guide should be for both teachers and young students who might be attending the play, and offer an enriching, engaging supplement to the play-going experience. In advance of the assignment, curriculum guides from professional theatre for youth companies are surveyed in class.

3. Identify and provide a rationale for the presence of all prerequisites.

There are no prerequisites.

4. Describe the student work for the identified outcome that will be collected, assessed and results submitted to the University Assessment Committee for purposes of assessment of our Liberal Education Core. Examples of student work include student papers, in-class writing, exams, field experiences, oral presentations, etc.

Be sure to refer to the outcome rubric elements in relation to the student work that will be assessed. If there are aspects of your course that align with a selected learning outcome but are not well-reflected in its rubric, provide relevant commentary.

The rehearsed staged reading assignment and the curriculum project will be used to assess the S3 outcome.

Element A (Student demonstrates originality and/or creativity in the production or interpretation of work) will be assessed in the staged reading assignment, in the written document directors turn in, as well as the quality of the presentation. In the written document, directors should give a detailed character analysis, as well as an analysis of the scene and important questions it brings up for the class to consider. The presentation should be well rehearsed and should make creative use of our classroom space. Element A will also be assessed in the curriculum project. Curriculum projects should use (modest) graphic design and a relationship between text and white space to capture the reader’s attention and engage them with ideas and images from the play. Activities should be original (or originally combined, and then cited).

Element B (Student demonstrates discipline appropriate technique) will be assessed in the staged reading assignment, in the written document directors turn in, as well as the quality of the presentation. In the written document, directors must articulate a “vision statement” about the scene they choose. This discipline-specific technique is studied in class as a method directors use to bring cohesive meaning to a production. In presentation, actors are expected to perform the scene “on book,” that is, un-memorized but well-rehearsed (a technique of presenting formal staged readings). Element B will also be assessed in the curriculum project. Curriculum guides from professional theatres are surveyed in class, and techniques for addressing teachers and students (in image, language, and activities) are studied. Students are expected to adapt these techniques to their specific play.

5. Provide additional information on the learning experience such as:

- Sample readings
- Topical outline and timetable
- Learning outcomes

- A brief description of the experience (300 words maximum)
Please see attached syllabus for readings, assignments, and topical outline.

6. Considering existing department/program resources, please provide answers to the following:

How many sections of the experience will be offered in the fall semester? 0

How many sections of the experience will be offered in the spring semester? 1

What will be the average size for each section of the experience? 40

Attachments

THEA 336 syllabus.docx 4/27/2015 3:06 PM College of Arts & Sciences 1

General Notes and Comments:

Date of Department/Program Approval (Include all department/program names and approval dates as appropriate):

5/4/15

College Curriculum Committee or Equivalent Action:

5/7/2015 Approved Denied

University Liberal Education Committee Action:

Approved Denied