

X Undergraduate

Prepared By: Lorenzo Garcia
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5-2

REQUEST FOR ADDITION OF COURSE TO CORE CURRICULUM

College/School: Arts and Sciences
Department: Dance and Theatre

Subject Prefix: THEA Course Number: 1340 Semester Credit Hours: 3

TCCNS Number (if applicable) _____ Hours Per Week: 3 Lecture
(common course number) _____ Lab

Title Aesthetics of the Theatre Throughout the World _____ Recitation

Short Course Title : Thea Aesthetics _____ Other
(maximum 22 characters including spaces)

Category of Core Curriculum course is to be added: Visual & Performing Arts

Catalog Description:

Theory and practice of theatre art throughout the world. Appreciation of drama in both western and nonwestern cultures. Principles of dramatic criticism. Cultural and social significance of the theatre and its drama.

Prerequisite(s):

NONE

If course is cross-listed, indicate below:

Department: _____ Subject Prefix/Course Number: _____
Department: _____ Subject Prefix/Course Number: _____

Justification for course to be added to Core Curriculum (Include how course would satisfy each exemplary objective.):

See attached document

Consultation with University Curriculum Assessment Committee member:

Department: College of Business Contact: James Conover Date: 4/21/09

New Core Curriculum Requests must include:

- Syllabus: Maximum 4-page syllabus attached
- Assessment: Consultation w/University Curriculum Assessment Committee member in this core component group.
- James Conover
- Assessment procedures (criteria to be used in assessing this course) must be attached separately

APPROVED:

Department Chair: Lorenzo Garcia Date: 4/27/09

College/School Curriculum Committee Chair: B. Schaub Date: 5/7/09

Dean of College/School: B. Schaub Date: 5/7/09

Core Oversight Committee Chair: _____ Date: _____

University Curriculum Committee (VPAA): _____ Date: _____

THEA 1340
Aesthetics of the Theatre Throughout the World
Spr 2009
T-TH 11:00-12:20
RTPF 110

Instructor: Lorenzo Garcia
Office: RTPF 242
Office Phone: 565-2446
E-mail: garcia@unt.edu
Office Hours: Tues. and Thurs. 9-10:30 a.m., or by appointment

Required Textbooks

Kenneth M. Cameron & Patti P. Gillespie. *The Enjoyment of Theatre*. (C & G)
Roosters by Milcha Sanchez-Scott.
Buried Child by Sam Shepard.
Fences by August Wilson.

Required Reading on Reserve at Willis Library

Wendy Lamb, ed. *Ten out of Ten*. (Lamb) (contains *Ground Zero Club*)
Oscar G. Brockett & Robert J. Ball. *Plays for the Theatre*. 9th edition.

Course Description

Theatre 1340 is a survey course that is designed to acquaint you with various aspects of theatre. This course will include a survey of theatre history; the dramatic process; play production, the audience and its relationship to theatre. The course endeavors to develop a deeper understanding of theatre in its many forms through attendance at plays and in class video presentations, as well as discussions and live presentations. We will examine the work of various playwrights within the context of their culture and historical backgrounds.

**Exemplary Educational Objectives
Visual and Performing Arts**

1. To demonstrate awareness of the scope and variety of works in the arts.
2. To understand those works as expressions of individual and human values within diverse historical, social, and cultural contexts.
3. To engage in the creative process or interpretative act in order to comprehend the physical and intellectual demands required of the author or visual /performing artist.
4. To develop an appreciation for the aesthetic principles that guide or govern the arts.

Attendance

You are expected to attend each class for the entire time period. You will be expected to keep up even if you miss a class. Active participation is important and you need to be in class to participate.

Grading Policy

Your grade in this class will depend on the following:
Regular attendance.
Active involvement and exchange of ideas in the classroom.
Thorough preparation for class.
Competent completion of all assigned work.
Spelling and grammar and neatness are important.

Grading Scale:

A: above 90%, **B:** above 80%, **C:** above 70%, **D:** above 60%, **F:** below 60%, of the maximum number of accumulated points.

Your final grade will be based upon a point system. The assignments will have various point weight:

| | |
|----------------------------|---------------------------|
| Detailed Production Review | 100 points |
| Major Exams (2) | 200 points each |
| *Quizzes | 50 points each |
| Character Analysis | 100 points |
| Extra Credit | 100 points (limit of two) |

*Quizzes are given at the instructor's discretion. This will be discussed further.

The total number of points will be 550-800 depending on the number of quizzes, etc. All major tests and assignments are announced in class well in advance.

Detailed Production Review

This course will require your attendance at the UNT Theatre Dept's productions of **THE ROCKY HORROR PICTURE SHOW** which runs March 27th and 28th at 8:00, March 29th at 2:00 and April 2nd, 3rd and 4th at 8:00 and April 5th at 2:30. You will be provided with one free ticket. Additional tickets are available at the box office in the lobby of this building, and go on sale at least one week before the performances begin. Attending one performance and turning in a written review/critique is required.

Course-Related academic adjustments in Compliance with the Americans with Disabilities Act

The Department does not discriminate on the basis of disability in the recruitment and admission of students. The content of this class requires each student to:

- (a) participate in a safe manner and
- (b) spontaneously process visual and verbal cues.

The student has the responsibility of informing the instructor of any disabling condition that requires modifications. If you have a disability and feel you are unable to meet the requirements of this class without reasonable accommodations, please contact the instructor to discuss your particular disability.

Academic Integrity Policy:

In accordance with the University policies on student conduct, any acts of dishonesty, including but not limited to cheating or plagiarism "(a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and (b) the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials." (p. 99, *UNT Undergraduate Catalog*) will result in automatic failure of the assignment in question and possible failure of the course and suspension from the University as deemed appropriate by the instructor and the Vice President for Student Development Office.

The University of North Texas is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112 – The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

Course Schedule:

Reading and written assignments are due for class discussion on the day they appear on the schedule. This schedule may change; if you are absent, check with someone in the class.

| DATE | TOPICS/ASSIGNMENTS | READINGS |
|-----------|---|---|
| 1/20, T | MLK Day. No Class. Introduction to course. | |
| 1/22, Th | What is art? Essential Elements of Theatre | C & G, Chs. 1 & 2 |
| 1/27 | Dramatic Structure | C & G, Ch. 3 |
| 1/29 | Dramatic Structure | <i>The Ground Zero Club</i> by Schulman (found in Lamb) |
| | Group Discussions of <i>Ground Zero Club</i> | |
| | a. Plot | |
| | b. Character & Thought | |
| | c. The Play's Visual and Aural Components | |
| | Presentation of Tableaux | |
| 2/03 | Play Analysis/Exercises | <i>Roosters</i> |
| 2/05 | Play Analysis/Exercises | |
| 2/10 | Play Analysis/Exercises | <i>Fences</i> |
| 2/12 | Play Analysis/Exercises | |
| 2/17 | Play Analysis/Exercises | <i>Buried Child</i> |
| 2/19 | Play Analysis/Exercises | |
| 2/24 | Visual and Aural Elements/Exercises | |
| | Assignment: Character Analysis | |
| 2/26 | Production concept. What is "Good" Design? | C & G, Ch. 9 & 10 |
| 3/03 | Production Concept. | |
| 3/05 | Production Concept. | |
| 3/10 | Review | |
| 3/12 | Mid-Term Exam | |
| 3/16-3/20 | Spring Break. | |
| 3/24 | Playwright/Acting Process Discuss <i>Butler</i> . Discuss the writing of the detailed production review Plan to see <i>Rocky Horror Show</i> . | C & G, Chs. 6 & 7. <i>Butler</i> by Orton |
| | Assignment: Presentation Summary #1 | |
| 3/26 | Playwriting/Acting. Discuss the writing of the detailed production review | |
| 3/31 | Playwriting/Acting. Discussion of <i>Rocky</i> . | |
| 4/02 | Playwriting/Acting. Assignment: Detailed Production Review of <i>Rocky</i>. | |
| 4/07 | Explain Group Project: Theatre History/Architecture Willis Library, First Floor. | C & G, Ch. 8 <i>Trifles</i> by Glaspell <i>Sandbox</i> by Albee |
| 4/09 | Theatre History / Architecture. First Level, Willis Library. | |
| 4/14 | Theatre History / Architecture. Library Work. | |
| 4/16 | Poster Presentation-Theatre History/Architecture. | |
| 4/21 | Poster Presentation-Theatre History/Architecture. | |
| 4/23 | Prepare Group Project: Play Prod. | Play of choice (in B & B) |
| 4/28 | Prepare Group Project: Play Prod. | |

- 4/30 **Assignment: Group Project - Play Production.**
a. b. c.
Extra-Credit & Make-up Work due.
- 5/03 **Assignment: Group Project - Play Production.**
a. b. c.
- 5/05 **Dead Day. No class. Attendance is optional.** However, I will be here for those who want help with their study guide. **I will also distribute the second grade report.**

Final Exam
May 12

Assessment Plan
THEA 1340: Aesthetics of the Theatre Throughout the World

Exemplary Educational Objectives
Visual and Performing Arts

Theatre 1340 is a survey course that is designed to acquaint the student with various aspects of theatre. This course will include a survey of theatre history; the artistic process; play analysis and production; and the audience and its relationship to theatre. The course seeks to develop a deep understanding and appreciation of theatre in its many forms through attendance at plays and in-class video presentations, as well as discussions and live presentations. Students will examine the work of various playwrights within the context of their cultural and historical backgrounds.

The instructor for the course will generate a summary of scores for each writing assignment (production review and character analysis) and for each exam (mid-term and final). The instructor will evaluate the scores to determine the extent to which students are mastering the objectives. The instructor will adjust the amount of emphasis given to specific components of the course, as well as to the strategies for teaching those components.

1. To demonstrate awareness of the scope and variety of works in the arts.

Justification:

Students become familiar with various genres, production styles, concepts, and terms commonly used in theatre. In other words, they analyze the development of dramatic forms, production practices, and theatrical traditions across cultural and historical periods. Finally, they are expected to identify and research cultural, historical, and symbolic clues in the dramatic text, as well as evaluate the validity of the information to assist in making artistic choices for formal production.

Assessment Tools:

Two assessment tools are employed for this objective:

- a) The student writes a detailed production review of at least one live theatrical performance, applying the knowledge he or she has acquired through lectures and assigned readings. In the review, the student addresses two key areas: 1) the themes or ideas explored in the text; and, 2) performance and design elements (choices in acting, scenery, costumes, props, lighting). However, an effective production review depends on content (what's in the paper that addresses the two key areas), structure (how the paper is organized for clarity), and usage (conventions of writing and presentation). To receive a passing score, the student must achieve 70% of the total points assigned to each production review.
- b) The second assessment tool focuses on the student's grasp of the course content (i.e., genres, styles, concepts, terms) through two objective tests (mid-term and final). To receive a passing score, the student must achieve 70% of the total points for each exam.

EOE's met by:

For both assessment strategies, a majority of the students (over 75%) will demonstrate an awareness of the scope and variety of works in theatre.

2. To understand those works as expressions of individual and human values within diverse historical, social, and cultural contexts.

Justification:

Aesthetics examines the nature of theatre in various cultures and historical periods. Students consider the role that a particular historical, social and cultural context plays in the definitions and judgments of what constitutes theatre. They compare how similar themes are treated in dramatic literature from various cultures and historical periods; illustrate with participation in various informal in-class exercises/presentations; discuss how theatre can also reveal universal concepts; analyze the relationships among cultural values, freedom of artistic expression, and ethics in various cultures and historical periods; and finally, analyze the effect of their own cultural experiences on the interpretation of dramatic works.

Assessment Tool:

The student writes a character analysis essay in which he or she examines how the character is represented in the play, as well as discusses the relevance of those choices in connection to certain historical, social, and cultural values. The student must complete the assignment with at least 70% of the total points assigned.

EOE's met by:

A majority of the students (over 75%) will be able to articulate through the character analysis an understanding of a theatrical work as an expression of individual and human values within a particular historical, social and cultural context.

3. To engage in the creative process or interpretative act in order to comprehend the physical and intellectual demands required of the author or visual /performing artist.

Justification:

Students read, analyze, and discuss several plays through improvisation, discussions, readings, and class demonstrations (performances/showings). In these various activities, they explore and communicate characters' intentions and imagine how the play might be produced onstage. The aim is to understand that the act of interpretation is a means of expressing their ideas as well as expressing what they have determined might be the intent of the playwright. Through various assigned textbook readings, students compare the roles and interrelated responsibilities of the various personnel involved in theatre productions (e.g., director, designer, technician, performer, dramaturg). By participating in informal in-class exercises, they develop multiple interpretations and visual and aural production choices for production ideas and are asked to choose those that they believe are most interesting. By extension, then, they are also expected to understand and identify various criteria used in the discussion of live performance. Also, exposure to at least one quality production per semester provides a comparative basis that is necessary

for students to develop an understanding of the work of and the demands placed on the author or visual/performing artist.

Assessment Tool:

The student writes a character analysis essay in which he or she analyzes how the physical, emotional, and social dimensions of a character are represented in the play, as well as discusses the relevance of those choices in connection to certain historical, social, and cultural values. Through description and analysis, the student conveys important and representative moments in the play. The student must complete the assignment with at least 70% of the total points assigned.

EOE's met by:

A majority of the students (over 75%) will be able to articulate through the character analysis (interpretation) a basic working knowledge or understanding of the physical and intellectual demands placed on the author (playwright) or visual/performing artist.

4. To develop an appreciation for the aesthetic principles that guide or govern the arts.

Justification:

In theatre aesthetics students will each have their own opinions or sense of aesthetics. The value of the students' work comes in how well they articulate that opinion or aesthetic. Thus, assessment of the production through a detailed production review focuses on helping students to analyze and critique the whole and the parts of a dramatic performance. In doing so, they formulate their appreciation for the aesthetic principles and artistic choices guiding the individual work through the development of strong supportive statements that in turn convey an informed reaction to the work.

Assessment Tool:

Students submit a written, detailed production review of at least one of the performances viewed throughout the semester. Students are expected to apply a pre-determined set of criteria in formulating their detailed production review. Students must achieve at least 70% of the total points for each assignment.

EOE's met by:

A majority of the students (over 75%) will articulate and justify aesthetic principles utilized for critiquing a particular dramatic event, taking into account the final aesthetic achievement.

Assessment Plan
THEA 1340: Aesthetics of the Theatre Throughout the World

Overarching Objectives
Visual and Performing Arts

1. Gain an awareness of fundamental areas of knowledge and the interrelationships among them.

Justification:

Theatre can be a source of joy and wonder, and it delights students. But, it is also an intellectual pursuit with substance. Students are required to read the course textbook and attend class lectures, both of which focus on theater as an art form and as a collaborative effort among artists involved in “making theater.” Additionally, the students attend, as a class, at least one departmental production. The class sessions are devoted to problem-solving activities, as well as are interactive, which allows for student-initiated topics and discussions.

Assessment:

Students complete two exams (mid-term and final) that cover information acquired through the class readings and lectures. They are also required to write a detailed production review of the departmental production they attend and a character analysis based on a play assigned in the course.

OAO’s met by:

In the two exams, the detailed production review, and the character analysis, a majority of the students (over 75%) will demonstrate an awareness of fundamental areas of knowledge in theatre and the interrelationships among those areas.

2. Gain the skills required to explore and test ideas.

Justification:

The course is a lecture/lab (demonstration) structure. This allows for in-class exercises or demonstrations that further investigate the material introduced in the lecture portion of the class. The structure of the course also allows student to grasp complex problems and produce imaginative solutions (via improvisations and other in-class exercises), and to explore complex performance goals and investigate the various means of achieving them. Because theatre is a collaborative art, students can acquire skills in interpersonal communication and group problem-solving. Because performance is an interdisciplinary pursuit, students can learn to coalesce research and insights from a rich variety of sources. Through the various written assignments and the open and exploratory nature of the theatre exercises, students are encouraged to see relationships, and question and analyze ideas.

Assessment:

Two exams are given which cover the reading material and information conveyed in lectures and demonstrations. The student must complete the exams with at least 70% of the total points assigned.

OAO's met by:

A majority of the students (over 75%) will demonstrate the skills required to explore and test ideas.

3. Have the ability to read intelligently, write clearly and speak well.

Justification:

The emphasis in this course is on creative discovery and presentation. Students are required to write a detailed production review and a character analysis. Also, at least one essay question will be included in both the midterm and final exams.

Assessment:

Part of the grade for the detailed production review, character analysis, and the essay question on each exam will be assessed for how the response is organized for clarity. As such, the grading of all of the essay questions assesses reading and writing skills. Classroom discussions and in-class exercises emphasize and assess speaking skills. Additionally, students are required to attend and participate in an informative "talk-back" session immediately after viewing the assigned play. This session gives students an opportunity to enter into open dialogue about the production with the performers, designers, and director. A student's investigation in the written responses must be thorough and articulated with clarity and specificity in order to attain at least a 70% score.

OAO's met by:

A majority of the students (over 75%) will be able to exhibit the intellectual demands of expressing ideas which involves the ability to read intelligently, write clearly, and speak well.

4. Value different ideas, perspectives, cultures and viewpoints.

Justification:

Special emphasis is placed on the published accomplishments of each playwright studied in class. By extension, then, the student gains an informed acquaintance with exemplary works of theater from a variety of cultures and historical periods. By reading and analyzing plays, and critiquing theatrical performance, students acknowledge and celebrate the cultures and contributions of diverse communities, as well as learn about representative dramatic texts and performances, the places of that work and those events in history, as well as the impact of those events on the past and present. The in-class discussion facilitated by the course instructor explores the relevance of a play or production, and the diverse ways it may resonate culturally, historically, socially and individually. In this way, the course challenges students to respond to the world around them, to look beyond themselves, and to see the connectedness of human society.

Every performance—whether formal or informal—deserves a fair examination. In deciding what worked or what did not, the student can learn a tremendous amount about the artistic process as well as clarify his/her own preferences and values.

Assessment:

Ideas and topics explored in the production review and the character analysis lead students to analyze what is unique about each play viewed or studied. A student's investigation must be thorough and articulated with clarity and specificity in order to attain at least a 70% score.

OAO's met by:

As revealed in the production review and in the character analysis, a majority of the students (over 75% for each assignment) will acknowledge, critique and value different ideas, perspectives, cultures, and viewpoints.

5. Demonstrate personal and social responsibility.

Justification:

Theatre represents a form of thinking and a way of knowing that is based on human imagination. In this course, each student, by virtue of encountering theatre, is encouraged to imagine. Through the imagination, each student can entertain the idea of making significant, constructive changes in his or her own community. The benefit is that creative, critical, and collaborative thinking can last a lifetime and can be applied to other endeavors. Also, the in-class exercises around the preparation of the character analysis allow students the opportunity to practice the social responsibility inherent in working with others in a group towards a common goal.

In the writing of production reviews, students identify and analyze the social and aesthetic impact of theatre on the individual as well as on society at large in various cultural contexts and historical periods. Like every performance, every theatrical production deserves a fair examination. However, writing about a transitory experience is both challenging and exciting. In this case, personal responsibility requires that students be attentive and present in all senses of the word during the theatrical event and that they exercise the skills of observation and interpretation; whereas, social responsibility requires that they engage in constructive, informed criticism that will describe in a fair but interesting manner the way in which the production elements created (or failed to create) the world of the play.

Assessment:

Ideas and topics explored in the production review lead students to analyze what is unique in each play seen or studied. A student's investigation must be thorough and articulated with clarity, specificity, and constructive criticism in order to attain at least a 70% score.

OAO's met by:

As revealed in the production review, a majority of the students (over 75% for each assignment) will demonstrate personal and social responsibility in acts of interpretation and acts of individual expression.