

CORE CURRICULUM COMPONENT APPLICATION
Sam Houston State University

PART I – Course Information

Course Type

☒ Existing/Restructured

☐ New Course Proposed

If new, have you submitted a Form B to the SHSU Curriculum Committee? ☐ Yes ☐ No

Course Prefix & Number: THEA 1366

Course Title: Theatre Appreciation

Course Catalog Description (Copy and paste from [online catalog](#) for existing courses):

An analysis of the theatrical experience for the audience. Examination of theatre's relation to the broad contemporary scene and its relation to past eras. Examination of the production elements necessary to provide the theatrical experience. Credit 3

Course Prerequisites: None

Available Online? ☒ Yes ☐ No ☐ Anticipated (Semester:)

Number of Sections to be Offered per Year: 2

Estimated Enrollment per Section: 50

Course Level (freshman, sophomore): Freshman

Requestor Full Name (designated department rep – contact person): Nicholas Graves

E-Mail Address: Nag023@shsu.edu

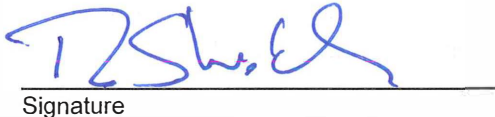
Approvals

Department Chair:


Signature

11/2/18
Date

Academic Dean:


Signature

11/2/18
Date

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PART II – THECB Foundational Component Areas

See [Appendix](#) for full description of each component area.

Select Component Area: V. Creative Arts

How Component Area Addressed: The course focuses on works of the theatre across eras and cultures, providing students with information and engaging them in strategies that lead to informed understanding, analysis, and appreciation of this artistic genre. Through their studies, students learn to interpret and synthesize significant works of theatre and the human imagination. In addition, they learn and engage in effective, creative, and innovative communication regarding the theatre.

PART III – Course Objectives

Insert the appropriate course objectives stated in student learning outcomes (e.g., Students completing the course will be able to...)

Objective 1: Analyze creative works, be they written, performance or rendering, and other works of the human imagination.

How will requirement be addressed (including strategies and techniques)?

Weeks 3 and 4 of this course focus on the viewing of a theatrical production and reading the associated script/text. The instructor shares clips of a production and its corresponding texts so the class as a whole can explore interrelationships between two formats of the same text and material. Outside of class, each student views a theatrical performance and reads the production's script/text that is provided by the instructor. This performance may be one of the SHSU productions in the current season or may be from the approved list of filmed productions found in the Newman Gresham Library's online collection (list of approved scripts-page 4 of supporting materials). A student's preparation for a response in a formal paper may involve communicating with members of the production team, and will consider 1) the script's/text's place in theatre history, and 2) whether the production they saw captured the style (both in performance and design) of the time in which it was originally staged.

Describe how requirement will be assessed: In response to a play, the student composes a formal essay analyzing the applications of the theatre production as a tool for learning, innovation, and entertainment. This essay is evaluated on the basis of how the students succeed in 1) their analysis of the text, 2) their written response to the performance they observe, in person or via recording, 3) their appreciation of the design elements (taking into account the additional material gleaned from production team member conversations if applicable) and 4) how these conclusions interrelate to one another. See rubric in supporting materials, on pg 3, for grading criteria.

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Objective 2: Synthesize and interpret artistic expression of theatre artists, and their work on plays and musicals, in different periods of history in order to communicate, from a critical and informed perspective.

How will requirement be addressed (including strategies and techniques)?

Students investigate periods of theatre history, and evaluate the influence of history and of past and current events on artistic expression. This study will be the primary focus of weeks 11-14, (see syllabus). The creative practices, structures, and processes, the intended purposes of the art of theatre, and the enduring theatrical works comprise much of the focus in this course, with an objective to empower students to communicate their findings in a more critical and original style. Students view a live or recorded theatrical performance, which will be a current SHSU Department of Theatre production, or one of an approved list of filmed productions available in the Newman Gresham Library's online collection (list of approved texts/recordings-supporting materials page 4). After students read the production text/script provided by the instructor, they compose a critical essay that analyzes and evaluates the production in multiple ways, as a tool for learning, entertainment, or innovation and its ability to communicate its concepts in a meaningful way. The play response 1) analyzes the level of adherence to the script/text of the production, 2) evaluates the degree of use of various production concepts, and 3) positions the work within a historical context.

Describe how requirement will be assessed: The play response, related to a select theatrical production, is evaluated on the student's understanding and ability to elaborate on the period in which the text was written and how it pertains to theatre as an artform. This essay will be broken down into three parts allowing the student to 1) investigate one portion of the composition at a time and 2) receive feedback from the instructor on these essays prior to the final submission. It is expected that the feedback received will be incorporated into the final essay submitted. The mechanics of the composition itself (spelling, grammar, logical progression of thought and assertions, etc.) will also be evaluated. See the rubric on page 3 of supporting materials for grading criteria.

Objective 3: Explore and interpret theatre as a means of social change and commentary.

How will requirement be addressed (including strategies and techniques)?

In course weeks 14 and 15, the students explore theatre as a means of societal celebration, entertainment, and as a tool for social change. Students study works associated with each of these categories, with some works possibly associated with multiple categories, such as Tony Kushner's "Angels in America" plays or Arthur Miller's "The Crucible." Following class discussion and exploring interpretations of these and similar texts, students compose an essay discussing the work of an international playwright who specializes in social commentary or social reform in their community (list of approved playwrights for social change essay-page 6 of supporting materials).

Describe how requirement will be assessed: In an essay related to social change, the student demonstrates familiarity with the playwright's work and its impact on the community in which they live. The student's analysis should focus on a playwright's work and its evolution, and the effectiveness of the work as a tool for social change. The essay is evaluated on depth of research, evidence of support of findings in critical response, and the incorporation of the work of the particular playwright's imagination as commentary for change (rubric for essay-page 5 of supporting materials).

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Objective 4: Evaluate the interplay within the theatre production team as a conceptual and collaborative process.

How will requirement be addressed (including strategies and techniques)?

This course explores production teams and multiple positions, responsibilities, and tasks related to the inception and execution of a theatre production. This will be addressed through the discussion and exploration of design works of the American and international theatre. The content will include discussion of the hierarchy of a production team, the concept of collaboration, and the coordination of a functional team to a successful outcome. In assigned groups, students will generate production proposals for a hypothetical production from a list of provided plays (page 11 of supporting materials). These production teams will collectively arrive at a production concept and each member of the group will assume a designer role in one of the design areas (e.g. costume design, scenic design, sound design, make-up designer, etc.). Students will present to the class their production treatment and process using visual aids, generated by the members of the production team, and prepared remarks. A written concept statement from each team as well as individual peer evaluations will be submitted along with the final presentation materials.

Describe how requirement will be assessed: The overall project will be evaluated on 1) the group's ability to work together towards a common goal (a production treatment) and 2) the quality of delivery and materials used to communicate their ideas. There are rubrics for the instructor's evaluation of the group's final presentation, the instructor's evaluation of the individual's work, and for peer evaluation (supporting materials - pages 8-10, 12). Online communication should be executed in a dedicated discussion board thread allowing the students, as well as the instructor, to reference previous lines of conversation and communication and evaluated these for further progress within the project.

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Objective 5: None

How will requirement be addressed (including strategies and techniques)?

None

Describe how requirement will be assessed: None

PART IV – THECB Skill Objectives

Address each of the required THECB skill objectives that the course addresses and explain how the requirement is addressed, specific strategies to address the objective(s), and how each objective will be assessed. **Address ALL skill objectives associated with the selected Component Area. (See Appendix)**

1. Critical Thinking Skills: to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

How will requirement be addressed (including strategies and techniques)?

Works of the theatre will be reviewed, analyzed, and situated in a historical context to demonstrate an understanding of the theatre production process. Students' critical thinking skills are assessed weekly through the quality of their contributions to class discussion boards (sample prompts page 1 of supporting materials) and quizzes (sample exam/quiz questions page 7 of supporting materials) as well as periodically through exams and formal papers — all requiring, progressively and as a whole, creative thinking, innovation, inquiry, analysis, and assimilation of information. In an effort to emphasize critical thinking skills, each student will view a performance of, and read the text for, a production within the SHSU Theatre and Musical Theatre season or one found in the Newton Gresham Library online collection. The student will compose a succinct formal paper analyzing the applications of the theatre production as a means of communication, entertainment, and innovation.

Describe how requirement will be assessed: Critical thinking is assessed through student play response essays that will be evaluated on the basis of their ability to 1) analyze and evaluate a script/text and 2) respond, after viewing a theatrical production, as an informed audience member who is able to make value judgments as to the quality of performance. In these conclusions, the student will be required to contextualize and analyze the effect of the theatrical work on a modern university audience. Rubrics for essays (pages 3-4 of supporting materials), as well as example discussion board prompts (pages 1-2 of supporting materials) and sample quiz/exam questions (page 7 of supporting material), can be found in supporting materials provided.

2. Communication Skills: to include effective development, interpretation and expression of ideas through written, oral and visual communication

How will requirement be addressed (including strategies and techniques)?

Written communication skills are largely addressed through the content of class discussion boards, research papers, exams, and quizzes. Oral and visual communication skills will be

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demonstrated, during the presentation of a production team project, in front of the class or video to the instructor.

Describe how requirement will be assessed: Written communications will be assessed to ensure satisfactory development, structure, effective grammar, interpretation, and expression of their ideas. Overall, written communication will be evaluated to determine its efficacy in moving forward class discussion and its ability to foster the exploration of theatre as a historical and modern artform. In group work, students will evaluate their own work and that of their peers through a questionnaire that focuses on their collaborator's successes and areas in which they might improve in the area of communication. These two forms of evaluation, combined with the instructor's feedback on the presentations, will be compiled and provided to students with the opportunity to reflect on an experience requiring communication with multiple of artists involved in this unique collaborative presentation (individual and group presentation performance rubrics - pages 8 and 9 in supporting materials). Oral and visual communication skills will be assessed through each student taking on a role within one of the design areas discussed in the course work (e.g. costume design, scenic design, sound design, make-up designer, etc.) and presenting their portion of the production treatment face-to-face to the class or via video to the instructor. Specific criteria for evaluating the proposal includes 1) demonstration of a clear and valid concept and underlying vision for the team's agreed-upon approach to the production, 2) a quality representation of the space in which the piece will be produced, and 3), demonstration of a clear understanding and presentation of the "world of the play" (the setting, culture and atmosphere of a play) and the characters.

3. Empirical and Quantitative Skills: to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions

How will requirement be addressed (including strategies and techniques)?

N/A

Describe how requirement will be assessed: N/A

4. Teamwork: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

How will requirement be addressed (including strategies and techniques)?

Within the examination of theatre history through productions of classic, modern, and contemporary texts and as viewed in online videos and production stills, students will discern how production concepts progress from conceptual to fully realized creations. Students will explore how various design treatments take shape and how each theatre scholar/artist must take a lead role in driving a design to fruition (i.e. scenery informing the people within the setting created; a story known through animation being realized and performed by actors onstage; the text of a play evolving within the rehearsal process). In assigned groups, students will collaboratively generate production proposals for a hypothetical production from a select list of plays. Production teams will then collaboratively determine a production concept, with each team member assuming a specific design role (e.g. costume design, scenic design, sound design, make-up designer, etc.). In face-to-face courses, teams present their production treatment to the class. In online courses, students use video to present their treatments directly to the instructor. Informed remarks and visual aids, generated by the members of the production team, will be imperative to their presentation. Additionally, a written concept statement from each team, as well as individual peer evaluations, will be submitted along with the final presentation materials.

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Describe how requirement will be assessed: Through a group oral presentation, teamwork is assessed on the students' collaborative decision-making and overall collaboration within the design project, which may include 1) design practices (lighting, scenic, costume, sound and media), and 2) technical support (e.g. stage management and technical direction). Visual aids created by each individual in their chosen design area should clearly support and illustrate the collaborative nature of the team's effort. The overall teamwork is evaluated, on the participation of each student in the class presentation, through clear evidence that all participated equally towards a successful production treatment project. (Design Project rubrics - instructor's evaluation of group's final presentation, instructor's evaluation of the individual's work, and peer evaluation - pages 8-10 in supporting materials). Online communication should be executed in a dedicated discussion board thread allowing the students, as well as the instructor, to reference previous lines of conversation and communication and evaluated these for further progress within the project and within the collaborative process (e.g. Does what one student, in their role, move the creative process forward for their teammate?)

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5. Personal Responsibility: to include the ability to connect choices, actions and consequences to ethical decision-making

How will requirement be addressed (including strategies and techniques)?

N/A

Describe how requirement will be assessed: N/A

6. Social Responsibility: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

How will requirement be addressed (including strategies and techniques)?

In rendering, viewing and analyzing socially or politically relevant theatrical works (e.g. "The Vertical Hour"- D. Hare, "When Swallows Cry" - M. van Graan, "Statements After an Arrest Under the Immorality Act" - J. Kani), students gain a greater understanding of how theatrical productions reflect society (e.g. church sponsored theatre in the middle ages; "Giant Spectacular: August 1914" and its effect on Liverpool's economy). Students gain a greater understanding of how theatre can address perceptions and societal issues and promote change (e.g. dramatization addressing cases of anti-bullying for school aged children; puppetry as a means of performance for adolescents on the autism spectrum; emulation of artists such as Tony Kushner, John Kani, David Hare, Mike van Graan). Following study and analysis, students write a formal social change essay on how a playwright's work has impacted the community in which the student lives (list of approved international playwrights - page 6 in supporting materials).

Describe how requirement will be assessed: Social responsibility is assessed through a formal paper (see social change rubric and assignment list) that is evaluated on 1) depth of research, 2) understanding of the work, and 3) the student's ability to articulate and appreciate a specific work of an artist's imagination as commentary on society and as an inspiration for social change. Additionally, the formal paper evaluates the student's ability to articulate their personal reflection on how their own commitment to civic responsibility was informed by their study of an artist and one of their works for the theatre, (rubric - page 5 in supporting materials).

PART V – SHSU Core Curriculum Committee Requirements

1. Using a 15-week class schedule, identify the topics to be covered during each week of the semester. Provide sufficient detail to allow readers to understand the scope and sequence of topics covered.

Week 1	Performance and Art
Week 2	The Performing Audience
Week 3	How to Read a Play
Week 4	How to See a Play
Week 5	Art and the Business of Theatre
Week 6	Making Theatre/League of Regional Theatres

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Week 7	The Playwright
Week 8	The Actor
Week 9	The Director
Week 10	Designers
Week 11	Theatre History-Greek Theatre
Week 12	Theatre History- Commercialism and Outreach Today
Week 13	Ecclectic Theatre/Modernizing Theatre
Week 14	Theatre Trends Today
Week 15	Global Theatre Today

2. Attach course syllabus

Syllabus Attached? ☒ Yes ☐ No

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Appendix: THECB Component Area Descriptions and Skill Requirements

I. Communication (Courses in this category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.)

II. Mathematics (Courses in this category focus on quantitative literacy in logic, patterns, and relationships. Courses involve the understanding of key mathematical concepts and the application of appropriate quantitative tools to everyday experience.)

III. Life and Physical Sciences (Courses in this category focus on describing, explaining, and predicting natural phenomena using the scientific method. Courses involve the understanding of interactions among natural phenomena and the implications of scientific principles on the physical world and on human experiences.)

IV. Language, Philosophy, and Culture (Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.)

V. Creative Arts (Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.)

VI. American History (Courses in this category focus on the consideration of past events and ideas relative to the United States, with the option of including Texas History for a portion of this component area. Courses involve the interaction among individuals, communities, states, the nation, and the world, considering how these interactions have contributed to the development of the United States and its global role.)

VII. Government/ Political Science (Courses in this category focus on consideration of the Constitution of the United States and the constitutions of the states, with special emphasis on that of Texas. Courses involve the analysis of governmental institutions, political behavior, civic engagement, and their political and philosophical foundations.)

VIII. Social and Behavioral Sciences (Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.)

Required Skill Objectives

Foundational Component Areas	CT	COM	EQS	TW	SR	PR
Communication	✓	✓		✓		✓
Mathematics	✓	✓	✓			
Life and Physical Sciences	✓	✓	✓	✓		
Language, Philosophy & Culture	✓	✓			✓	✓
Creative Arts	✓	✓		✓	✓	
American History	✓	✓			✓	✓
Government/Political Science	✓	✓			✓	✓

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Social and Behavioral Sciences						
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THEA 1366 Theatre Appreciation
PROPOSED SYLLABUS
Credits 3



Course Description

An analysis of the theatrical experience for the audience. Examination of theatre's relation to the broad contemporary scene and its relation to past eras. Examination of the production elements necessary to provide the theatrical experience.

Prerequisites: None

Course Objectives

Upon successful completion of this course students will be able to...

- Synthesize and interpret artistic expression of theatre artists, and their work on plays and musicals, in different periods of history in order to communicate from a critical and informed perspective.
(THECB Skill Objectives: Critical Thinking and Communication)
- Analyze creative works, be they written, performance or rendering, and other works of the human imagination.
(THECB Skill Objectives: Critical Thinking and Communication)
- Explore and interpret theatre as a means of social change and commentary.
(THECB Skill Objectives: Critical Thinking, Social Responsibility and Communication)
- Evaluate the interplay within the theatre production team as a conceptual and collaborative process.
(THECB Skill Objectives: Teamwork and Communication)

Required Text and Materials

The Enjoyment of Theatre, 9th ~~edition~~ edition ((8th ~~edition~~ edition accepted) Pearson Publishing 2013

Students enrolling in this course through SHSU Online may contact, in the event they experience technical difficulties or require assistance with the online platform, SHSU Online Support Services

Phone: 936-294-2780

Email: Blackboard@shsu.edu

Twitter: @SHSUOnline

SHSU Online hours

Monday-Friday 24hrs a day

Saturday 7am-12am

Sunday 1pm-12am

Grading Breakdown:

Successful completion of all course activities will result in an earned point score and corresponding letter grade as shown below.

A= 900+ point score

B = 800-899 point score

C= 700-799 point score

D= 600-699 point score

F= 0-599 point score

Assignments and Weight

Participation	50	
Discussion Boards	225	*15pts x15 (one per week)
Content Quizzes	225	*15pts x15 (one per week)
Play Response	125	
Design Project	100	
Social Change Essay	125	
Final Exam	<u>150</u>	
Total	1000 points	

Participation will be evaluated on the following basis:

Face to Face Course format:

Participation is defined as the engagement of a student in class on a regular basis to the point that their contribution to their own learning, as well as that of the rest of the cohort, is discernable. This may include, but is not limited to: participation in class discussion, questions asked of the instructor, or peers, that exhibit a deeper analysis of the course content, the request of additional resources or guidance to deepen their understanding of course content or strengthen the quality of their submitted and graded work.

Online Course format (as taken from the “SHSU Online” campus policies):

As the term progresses, all SHSU students are expected to maintain an ongoing online presence in their online courses by participating in course related activities. This may include, but is not limited to reading announcements, taking exams online, participating in group work, posting to discussion forums, submitting assignments and carrying out the requirements set forth by the instructor.

It is a good practice to login to online courses several times a week to stay informed of news, announcements, grades, assignments, and other important course information.

Sam Houston State University verifies student attendance in accordance with the federal regulations.

Peer to peer communication, as well as that between student and instructor, in the online format will be evaluated in the same fashion as is listed under the face to face format participation heading

Evaluation of Course Projects & Factors Considered in Course Grading

Theatre is a collaborative art. Due to the nature of this class, it is important that each student participate in class discussions, whether they be online or face to face. As a university community where the exchange of ideas is vital, expressing your ideas is essential and all should support each other in creating this accepting environment.

Grading Policy

Assignments are due on the day listed in the syllabus. The assignment grade is lowered a full letter if not submitted by 11:59 pm on the day it is due and a subsequent letter grade every 24 hours following. A grading rubric will be provided for each assignment as it is assigned.

Attendance/Participation Policy

Face to Face Course format:

Attendance in this class should be taken very seriously. More than three absences, cumulatively throughout the semester, will result in your FINAL grade being lowered a full letter. In this course, two late arrivals, ~~or~~ (tardies), will count as one absence.

Online Course format (as found on the SHSU Online website):

In a distance education context, logging into an online class is not sufficient, by itself, to demonstrate attendance by the student. Students must establish a record of participation in academically related activities in order to comply

with this requirement.

Academically related activities include, but are not limited to:

- physically attending a class where there is an opportunity for direct interaction between the instructor and students;
- submitting an academic assignment;
- taking an exam, an interactive tutorial or computer-assisted instruction;
- attending a study group that is assigned by the school;
- participating in an online discussion about academic matters or
- initiating contact with a faculty member to ask a question about the academic subject studied in the course.

Assignment Descriptions:

DISCUSSION BOARDS:

Weekly, students will complete a discussion board post based off of a provided prompt focusing on the content area of that week, as found in the course calendar, and/or a text that exemplifies that content area. This may include, but is not limited to: text analysis and response, character analysis, response to other student's posts, and critical reactions to playwright's bodies of work.

DUE SUNDAY 11:59 PM PRIOR TO THE BEGINNING OF THE FOLLOWING WEEK OF THE COURSE

(THECB Skill Objectives: Critical Thinking and Communication)

CONTENT QUIZZES:

Following the completion of each week of course work there will be a quiz administered through the Blackboard online platform. This quiz will measure knowledge, on the week's content area, as found in the course schedule. Questions will be a combination of fill in the blank, multiple choice and short answer.

DUE SUNDAY 11:59 PM PRIOR TO THE BEGINNING OF THE FOLLOWING WEEK OF THE COURSE

(THECB Skill Objectives: Critical Thinking and Communication)

PLAY RESPONSE (125 PTS TOTAL):

Each student will view a performance of, and read the text for, a production within the SHSU Theatre and Musical Theatre season. Afterwards the student will compose a critical essay, between 800-1000 words in length, analyzing the applications of the theatre production as a tool for learning, entertainment and innovation and its ability to communicate its concepts to the university community in a meaningful way. This essay will be broken into three parts. Each will be due prior to the final submission allowing for the student to make corrections and improvements based on the instructors notes:

- ~~(25 pts)~~ An essay about the effect of a theatre production might have on a university community *DUE FRIDAY OF WEEK TWO*
- ~~(25 pts)~~ An essay focusing on the evaluation of the written text. *DUE FRIDAY OF WEEK FOUR*
- ~~(75 pts)~~ The final essay combining the previous two component and any additions or corrections necessary based on notes provided by the instructor *DUE FRIDAY OF WEEK SIX*

(THECB Skill Objectives: Critical Thinking and Communication)

DESIGN PROJECT (100 PTS TOTAL):

Students will, in assigned groups, generate “production proposals” for a hypothetical production from a list of provided plays. These production teams will, together, arrive at a production concept and then each assume the role of designer in one of the design areas discussed in the course content. These teams will then present orally to the class their production treatment using visual aids, generated by the members of the production team, and prepared remarks. A written concept statement from each team as well as individual peer evaluations will be submitted along with the final presentation materials.

DUE MONDAY OF WEEK THIRTEEN

(THECB Skill Objectives: Teamwork and Communication)

SOCIAL CHANGE ESSAY (125 PTS TOTAL):

A research paper will be written by each student exploring the work of an international playwright who specializes in social commentary or social reform in their community (list will be provided). The student is expected to be familiar with the playwright’s work and its impact on the community in which they live. The student’s composition should center on the playwright’s work, the evolution of their work, and its effectiveness as a tool for social change. This essay will be broken into three parts. Each will be due prior to the final submission allowing for the student to make corrections and improvements based on the instructors

notes:

- ~~(25 pts)~~ An essay exploring the background and motivations of the chosen playwright *DUE FRIDAY OF WEEK TWELVE*
- ~~(25 pts)~~ An essay analyzing the playwright's written and performed works. *DUE FRIDAY OF WEEK FOURTEEN*
- ~~(75 pts)~~ The final essay combining the previous two component and any additions or corrections necessary based on notes provided by the instructor *DUE THE DAY OF THE FINAL*

(THECB Skill Objectives: Critical Thinking, Social Responsibility and Communication)

Course Schedule:

Week One _____

Performance and Art

This week's content will involve and focus on the understanding of performance as art and as a form of expression within an artistic environment.

Week Two _____

The Performing Audience

What is the role of the audience in the performance of theatre and other forms of artistic expression? The course will explore the effect of the audience on the performance and the effect of performance on the audience.

PLAY RESPONSE PART ONE DUE FRIDAY

Week Three _____

How to Read a Play

Plays, as a form of written work, are not intended to be read by oneself. They are written to be seen and heard. This week's content will focus on the analysis of the text.

Week Four

How to See a Play

The appreciation of live performance varies and differs for each audience member, but that is altered by the education of that audience member to the conventions of theatre and their knowledge of the text itself. This area will focus on familiarity with text and appreciation within that experience.

PLAY RESPONSE PART ONE DUE FRIDAY

Week Five

Art and the Business of Theatre

Theatre can be a for-profit business or non-profit company that functions on grants, donations and sponsors. This section will explore how theatre “is made.”

Week Six

Making Theatre in LORT

The League of Resident Theatres (LORT) is the largest group of professional theaters of its kind in the US. This week’s study will focus on this tier of professional work and their similarities and differences from those we are more familiar with (Broadway and community theatre).

PLAY RESPONSE FINAL DUE FRIDAY

Week Seven

The Playwright – Playwriting

This week’s focus is that of the playwright and their work as author and collaborator in a theatrical process.

Week Eight

The Actor – The Actor’s Work

As the most visible component of the theatrical process, the actor is vital in the final product of theatre. This week will examine the evolution of text into performance.

Week Nine ---

The Director – The Director's Work

The director ultimately drives the process in the creation of theatre, moving from text to performance. This module will focus on the creation of concept and strategies directors use to execute their artistic vision.

Week Ten ---

Designers – The Designer's Work

Designers ultimately will create the world of the play and they do so in a variety of ways and from many different points of view. This focus will be on the many areas of design and how they come together in a cohesive manner to execute the visual and auditory atmosphere of works of theatre.

Week Eleven ---

Theatre History/The Greek Theatre

This unit will begin our study of theatre from its inception in ancient Greece and moving forward through medieval theatre up until restoration theatre.

Week Twelve ---

Theatre History/ Commercialism and Outreach

We will continue our study of theatre history by moving into theatre at its commercial origins and the integration of the public in the 17th century as well as the development of the modern theatre building.

SOCIAL CHANGE FINAL ESSAY PART ONE DUE AT FRIDAY

Week Thirteen ---

Eclectic Theatre/ Modernizing the Theatre

With the turn of the 20th century it became more popular to explore the interpretation of theatre from a variety of sources besides those of the playwright's time or original conceptual ideas. This study will be the focus of this week along with Design Project presentations.

DESIGN PROJECT PRESENTATIONS THIS WEEK

Week Fourteen ---

Theatre Trends Today

The culmination of our study in theatre practices will be the analysis of the theatre practices of the current period focusing on those which are receiving the most attention and recognition and what that says about the evolution of the artform moving forward.

SOCIAL CHANGE FINAL ESSAY PART TWO DUE AT FRIDAY

Week Fifteen ---

Global Theatre Today

This week's study will focus on global trends in theatre, theatre as a social artform, and the work of international playwrights who use their work as a form of commentary on their culture and society.

Finals Week ---

Final Exam (as scheduled by University)

- *This is a cumulative exam based on all content covered this semester and will include multiple choice questions, essay prompts, and short answer questions all intended to assess the student's retention, understanding and appreciation of the course content.*

SOCIAL CHANGE FINAL ESSAY DUE AT FINAL MEETING

ACADEMIC DISHONESTY:

All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials. For a complete listing of the university policy, see:

[Dean of Student's Office](#)

STUDENT ABSENCES ON RELIGIOUS HOLY DAYS POLICY:

Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: "a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20...." A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed. For a complete listing of the university policy, see:

[/dept/academic-affairs/documents/aps/students/861001.pdf](#)

STUDENTS WITH DISABILITIES POLICY:

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail disability@shsu.edu). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired. SHSU adheres to all

applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see:

<http://www.shsu.edu/dotAsset/7ff819c3-39f3-491d-b688-db5a330ced92.pdf>

VISITORS IN THE CLASSROOM:

Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

INCLUSIVITY:

Every student in this classroom, regardless of background or identity categories, is a valued member of this group. We all come from different experiences, but no one experience has more value or import than another. I encourage every student to share her own experiences as they are relevant to the course, but I also stress that no student in this course is ever presumed to speak for anything more than her own experience or point of view.

Furthermore, in this classroom, you have the right to determine your own identity. You have the right to be called by whatever name you wish, and for that name to be pronounced correctly. You have the right to be referred to by whatever pronoun you wish. You have the right to adjust those things at any point in your education.

If there are aspects of the instruction of this course that result in barriers to your inclusion or a sense of alienation from course content, please contact me privately without fear of reprisal.