

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: VPA-Critical Effective Fall 2009

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall __

1. Department: School of Theatre & Dance College: CLASS RECEIVED OCT 24 2008
2. Faculty Contact Person: Dr. Robert Shimko Telephone: 3-1243 Email: rshimko@uh.edu
3. Course Information on New/Revised course:
 - Instructional Area / Course Number / Long Course Title:
THEA / 1332 / Fundamentals of Theatre
 - Instructional Area / Course Number / Short Course Title (30 characters max.)
THEA / 1332 / FUNDAMENTALS OF THEATRE
 - SCH: 3.00 Level: FR CIP Code: 5005010003 Lect Hrs: 3.0 Lab Hrs: 0.0
4. Justification for adding/changing course: To reflect change in prerequisite course
5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:
 - Instructional Area / Course Number / Long Course Title:
____ / ____ / _____
 - Course ID: _____ Effective Date (currently active row): _____
6. Authorized Degree Program(s): B.A., B.F.A., Theatre
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)
7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
THEA / 1332 / Fundamentals of Theatre
 - Course ID: 294813 Effective Date (currently active row): 20043
9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: Acceptance to the major by audition/portfolio review and consent of instructor. Description (30 words max.): Critical appreciation and practice of live theatre using classical and modern plays, emphasizing the synthesis of acting, direction and design in the context of contemporary theatrical production.
10. Dean's Signature: _____ Date: 10/22/08

Print/Type Name: Dr. Sarah Fishman

U N I V E R S I T Y of H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: School of Theatre & Dance / CLASS

Person making request: Brian Byrnes, Associate Professor Telephone: (713) 743-1243

E-mail: bbyrnes@uh.edu

Dean's signature: [Redacted] Date: Oct. 23, 2008

I. General Information:

Course number and title: THEA 1332: Fundamentals of Theatre

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
Mathematics
Mathematics/Reasoning (IDO)
American History
Government
Humanities
[X] Visual/Performing Arts Critical
Visual/Performing Arts Experiential
Natural Sciences
Social/Behavioral Sciences
Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see Guidelines). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.
C. Delineate how these evaluation results will be used to improve the course.

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.

Students will be introduced to critical thinking and critical writing in the field of theatre through the examination of plays, in the form of reading and analyzing scripts and viewing fully realized theatrical productions. Throughout the semester, students have professional guests artists (faculty and outside professionals) speaking to their area of specialty within the theatre production process (acting, directing, design, dramaturgy, etc.). This “master class” gives students direct and tangible views of the professional theatre – in both its artistic goals as well as the practical business matters involved in creating and maintaining a career in the theatre. Attached is a syllabus for further reference.

- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Students take weekly quizzes regarding reading assignments and guest lectures – and mid-term and final tests also serve as part of the student assessment. Students are also required to respond critically to productions via written critiques, research and give class presentations. These elements help to evaluate the progress of the students work and knowledge of subject matter involved.

- C. Delineate how these evaluation results will be used to improve the course.

Assessment of quizzes, test, critiques, and presentation help us to determine the needs for improvements to the course each year we offer it.

University of Houston School of Theatre
THEA 1332: *Fundamentals of Theatre*
Fall 2008: Mondays 2:00 – 5:00
Instructor: Justin Doran, Adjunct Professor
jdoran@uh.edu
Office Hours by Appointment

Learning Outcomes and Course Objectives:

You will acquire a working knowledge of the specific production and artistic fields in the theatre profession, and be able to clarify their involvement in production and performance. Lectures, class discussions, and exams work to make sure that you are absorbing this fundamental knowledge.

You will develop the habit of reading plays and attending performances on a regular basis. You will also be able to analyze, critically think and write about the theatre – whether it is a written text or a live performance.

The overall purpose of this course is to enable students to develop a critical appreciation of live theatre by studying classical and modern plays and emphasizing the synthesis of acting, directing and design in the context of contemporary theatrical production.

To achieve this objective, students will be introduced to specific production and artistic fields in the theatre profession, initiate the habit of reading plays and attending performances on a regular basis, and develop a commitment and dedication to theatre training through full participation in class activities.

Basic Course Requirements:

1. Student attendance is expected at each class. The School of Theatre's mandatory attendance policy is on file with the secretary; make sure you are familiar with it. Weekly quizzes will be given at the top of the hour and serve as an assessment and as an attendance log. If you come while the quiz is in progress you may complete the remaining portion of the quiz and be counted present. If you arrive after the quiz is given and graded you will be counted absent. It is your responsibility to provide advance notice of any and all conflicts. ***Any student with more than one absence will automatically receive a lower grade. Please note that if you have multiple absences, you may fail the course.***
2. Students are expected to read all assignments that are given during the course of the semester.
3. Students are expected to turn in assigned written papers by the due dates. Papers must be double-spaced, typed in Times New Roman (font size 12), with one-inch margins and MLA formatting. No late work will be accepted. Please see the paper guidelines handout for more precise instruction.
4. Students are expected to attend the following productions during the semester:
 - 1 *Bridges* by Nate Freeman, School of Theatre – Wortham Stage, October 3 -12, 2008
****Complete paper on acting/directing/voice/movement for this production (due November 3, 2008).***
 - 2 *Metamorphoses* by Mary Zimmerman, School of Theatre – Quintero Theatre, November 7-23, 2008
****Complete paper on design for this production (due December 1).***

Academic Honesty: *All work handed in for this course must be your own and must be written for this course. All language and ideas from sources must be properly cited for papers to receive a passing grade. The University Academic Dishonesty Policy will be closely followed. Please read carefully and understand the implications of plagiarizing and cheating on exams on the class link at WebCT (<http://www.uh.edu/webct>). This class will submit all papers through the WebCT link to Turnitin.com.*

WARNING: DO NOT PLAGIARIZE. The penalty for plagiarizing or cheating on exams is automatic expulsion from the course and may result in expulsion from the school. I assure you plagiarism is taken very seriously by the University and is not worth it. Please do not put yourself in a situation that will cause you embarrassment, expulsion, and a failing grade.

Additional Requirements:

Each student will be required to attend a minimum of two (three if you decide to do the extra credit) theatre performances and write a detailed critique for each. The criteria for the critique will be distributed and discussed in the first weeks of class. The expense is regarded as a part of the class.

Lecture Requirements:

This course follows the UH School of Theatre and Dance policy regarding absence and tardiness. (Please refer to the department website for more detail). Please be on time. There is a great deal of material to be covered in this class. If you miss a lecture or part of it, it is solely your responsibility to get the notes from a classmate. Please do not leave before the class is over. If you have a legitimate reason to leave early, inform your TA before the beginning of class and sit near the back so as not to disturb fellow students.

Please refrain from talking or reading materials not related to class during lectures. If you are taking notes on a laptop, please set all of your machine's noises to mute. Finally, it is an absolute must that all students keep cell phones and pagers off during lectures. Failure to comply with these common rules of etiquette may result in being dropped from the class.

Students with Special Needs:

Please talk to your GA or myself for any assistance you may need.

Student Learning Services:

Any student needing assistance with reading comprehension, note-taking, writing papers, etc. can contact the UH Learning Support Services @ (713) 743-5411--- Social Work Building, Room 321---Academic Counseling Hours: 9-5 Monday-Friday. The Learning Support Services Center will be able to help you with your work specifically for this course.

Required Textbook and Resources:

The reading material will either be made available to you or be distributed. This course will be utilizing the **Vista** WebCT program located at the following website: <http://www.uh.edu/webct>. Additional important information not given in class will be located on this site. It is important to obtain your username and password as soon as possible by clicking on the site and following the directions.

Grading:

20% weekly quizzes (13 quizzes, 12 will be counted) Quizzes will cover assigned reading and the Sunday NY Times Theater section.

20% tests (tests will cover lectures, readings, and productions)

20% written assignments on productions (2 papers – 10% each)

20% scenes/projects presented in class and as homework (a grading rubric will be distributed for each)

10% participation (active participation in class discussions and activities)

10% final exam (Autodrama)

Extra Credit an additional paper will be accepted on either *Cyrano de Bergerac* or *Secret Order* playing at the Alley Theatre to replace the lowest grade on either a paper or a test (a paper or test that received zero credit cannot take advantage of the opportunity for extra credit)

Grading Scale:

A = 95-100 A- = 90-94 B+ = 84-86 B- = 80-83 C+ = 77-79 C- = 70-73
D = 64-66 D- = 60-63 F = 59-0

Late Work:

Assignments should be turned in on the date indicated on the syllabus. The assignments will be considered on time as long as they are received by midnight on the due date. No assignments will be accepted or evaluated after the aforementioned date/time stamp. Please plan accordingly. If you anticipate a problem with this policy, please plan on turning in assignments early. There is no penalty for turning in work early. The majority of the assignments will be submitted electronically utilizing the Vista WebCT system.

Complaints:

If a student would like to discuss a grade given by a grader or teaching assistant you must turn in a written argument to support your claim within 72 hours of receiving your grade. The grader will then reevaluate the decision and contact the student or pass the complaint along to the professor and/or the grading committee.

Rewrites:

Due to the nature of the course, we are unable to accept rewritten assignments for a grade. Although no rewrites after an assignment is due will be accepted, the student is encouraged to submit written assignments in advance of the due date (two full weeks) for a "mock evaluation" by their grader. This evaluation will include suggestions and comments to incorporate into the final draft and an expected grade based on the submitted draft. Please take advantage of this policy.

Important Dates:

Please see the attached handout.

Course Schedule (All topics and lecture guests are subject to change.)

WEEK ONE- August 25

Lecture: **Course Introduction (Doran)**
 Planning Your Theatre Degree (Byrnes)

Workshop: Ensemble Workshop (Doran)

Assignment for September 8:

- 1 Autodrama
- 2 Dramaturgy Reading
<http://www.lmda.org/blog/WhoWeAre/AboutDramaturgy>
- 3 NY Times
- 4 Cyrano de Bergerac
<http://www.gutenberg.org/etext/1254>

WEEK TWO-September 8

Lecture: Dramaturgy and Theatre History: Theatre History in Practice (Shimko)

Assessment: NY Times Quiz and Cyrano

Assignment for September 15:

- 1 Autodrama
- 2 Handout: The Actors Toolbox
- 3 Handout: Acting (Various Articles)
- 4 Bridges (Due Sept. 22)
- 5 Handout: Male/Female Monologue

WEEK THREE- September 15

Lecture: Acting (Doran)

Workshop: Real Life Observations/Monologues (Small Groups with TA's/Doran)

Assessment: NY Times Quiz and Cyrano

Assignment for September 22:

- 1 Autodrama (hat pull next class)
- 2 Ground Plan for Assigned Scenes
- 3 Finish Reading Bridges
- 4 Study for Test 1 (Oct. 6)

WEEK FOUR - September 22

Lecture: Directing (Wallace/TA's)

Workshop: Scenes (Small Groups with TA's/Doran)

Assessment: NY Times Quiz, Bridges, Autodrama (hat pull)

Assignment for September 22:

- 5 Autodrama
- 6 Hamlet Selection
<http://shakespeare.mit.edu/>
- 7 Handout: Rhetoric Selections

8 Study for Test 1 (Oct. 6)

WEEK FIVE – September 29

Lecture: Shakespeare/Rhetoric/Script Analysis

Workshop: Hamlet Selection

Assessment: NY Times Quiz, Hamlet, and Autodrama

Assignment for October 6:

- 9 Autodrama
- 10 Study for Test 1 (Oct. 6)

WEEK SIX - October 6

Lecture: Stage Management and Production Management

Workshop: Film: Noises Off

Assessment: NY Times Quiz, Test 1

Assignment for September 13:

- 11 Autodrama
- 12 Metamorphoses (Due Oct. 20)
- 13 Selected Readings for Design Process Unit TBD

WEEK SEVEN - October 13

Lecture: The Design Process Part One: Costumes and Makeup (Theatre Faculty TBD)

Workshop: Tour Costume Shop and Makeup Demo

Assessment: NY Times Quiz

Assignment for October 20:

- 14 Autodrama
- 15 Metamorphoses (Due Oct. 20)

WEEK EIGHT - October 20

Lecture: The Design Process Part Two: Sets and Lights (Theatre Faculty)

Workshop: Tour Lighting Booth and Shop

Assessment: NY Times Quiz, Costume Sheet, Makeup Sheet, Metamorphoses

Assignment for October 27:

- 16 Autodrama
- 17 Handout: Combat Mime
- 18 Handout: Stage Illusion (Various Articles)
- 19 Paper 1 (Due Nov. 3)

WEEK NINE - October 27

Lecture: Stage Illusion (Theatre Faculty)

Workshop: Practical Application of Stage Illusion (Romeo and Juliet)

Assessment: NY Times Quiz

Assignment for November 3:

- 20 Autodrama
- 21 Paper 1 (Due Nov. 3)
- 22 The Best Man by Gore Vidal
- 23 Handout: Tongue Twisters
- 24 <http://www.jabberwocky.com/carroll/jabber/jabberwocky>
- 25 Henry V (Chorus Prologue)
<http://shakespeare.mit.edu/>

WEEK TEN - November 3

Lecture: Voice for the Actor and Sound Design (Theatre Faculty)

Workshop: Sound Recording and the Election

Assessment: NY Times Quiz, Paper 1

Assignment for November 10:

- 26 Autodrama
- 27 On Reserve at Library: Video Clips of Movement and Dance

WEEK ELEVEN- November 10

Lecture: Movement and Dance (Dance Faculty)

Workshop: Movement and Dance Practical Application

Assessment: NY Times Quiz,

Assignment for November 17:

- 28 Autodrama
- 29 Study for Test 2 (Nov. 17)

WEEK TWELVE- November 17

Lecture: Self - Generated Works/New Works

Workshop: Begin Autodrama Performances

Assessment: NY Times Quiz, Test 2

Assignment for November 24:

- 30 Autodrama
- 31 Travel Arrangements to The Alley Theatre
- 32 Handout: Regional Theatre (Articles)

WEEK THIRTEEN - November 24

Lecture: Regional Theatre (Alley Actors and Staff)

Workshop: On-Site

Assessment: NY Times Quiz,

Assignment for December 1:

- 33 Autodrama
- 34 Metamorphoses Paper 2 (Due Dec. 1)

WEEK FOURTEEN - December 1

Lecture: Self- Generated Works/New Works

Workshop: Finish Autodrama Performances

Assessment: NY Times Quiz, Paper 2