APPLICATION FOR NEW COURSE

1. Submitted by College of Fine Arts ___________________________ Date September 2001

Department/Division offering course Theatre ___________________________

2. Proposed designation and Bulletin description of this course

a. Prefix and Number TA 760

b. Title* Theatre Practice: Effective Artistic

*NOTE: If the title is longer than 24 characters (including spaces), write a sensible title (not exceeding 24 characters) for use on transcripts Th Prac: Eff Art Comm

c. Lecture/Discussion hours per week 3

d. Laboratory hours per week 0

e. Studio hours per week 0

f. Credits 3

g. Course description

This course is designed to foster collaboration among members of the artistic team, examine each member's role, and develop communication skills through practical application.

h. Prerequisites (if any)

Graduate Standing in Theatre.

i. May be repeated to a maximum of ___________________________ (if applicable)

4. To be cross-listed as n/a

Prefix and Number ___________________________ Signature, Chairman, cross-listing department

5. Effective Date August 2003 (semester and year)

6. Course to be offered ☑ Fall ☐ Spring ☐ Summer

7. Will the course be offered each year? (Explain if not annually) ☑ Yes ☐ No

8. Why is this course needed?

Part of proposed Ph. D. program in Theatre Practice. The course is necessary to provide prospective theatre artists with training in collaboration.

9. a. By whom will the course be taught? Graduate Faculty

b. Are facilities for teaching the course now available? If not, what plans have been made for providing them? ☑ Yes ☐ No
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10. What enrollment may be reasonably anticipated?  5-12

11. Will this course serve students in the Department primarily?  
   Will it be of service to a significant number of students outside the Department?  
   If so, explain.
   
   ☑ Yes  ☐ No  ☐ Yes  ☑ No

12. Check the category most applicable to this course
   ☐ traditional; offered in corresponding departments elsewhere;
   ☑ relatively new, now being widely established
   ☐ not yet to be found in many (or any) other universities

13. Is this course part of a proposed new program:  
   If yes, which?  
   Ph. D. Theatre Practice
   
   ☑ Yes  ☐ No

14. Will adding this course change the degree requirements in one or more programs?*  
   If yes, explain the change(s) below
   
   ☑ Yes  ☐ No

15. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.

16. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.

17. Within the Department, who should be contacted for further information about the proposed course?

   Name  Rhoda-Gale Pollack  Phone Extension  7-7018

*NOTE: Approval of this course will constitute approval of the program change unless other program modifications are proposed.
Signatures of Approval:

[Signatures]

Date of Notice to the Faculty

*Undergraduate Council

Date

*University Studies

Date

*Graduate Council

Date

*Academic Council for the Medical Center

Date

*Senate Council (Chair)

Date of Notice to University Senate

*If applicable, as provided by the Rules of the University Senate

ACTION OTHER THAN APPROVAL
SYLLABUS

TA 760 Theatre Practice: Effective Artistic Communication
Instructor – team taught course using a Designer, Director, and Dramaturg and/or Playwright

COURSE DESCRIPTION:
This course is designed to foster collaboration among members of the artistic team, examine each members’ role, and develop communication skills through practical application. Since, in the theatre, we work as members of a team (design team, production team, etc.) the ability to communicate and understand different ways of communicating is vital. This course expects the student to broaden his/her definition of communication whether it be oral, written, or visual.

LEARNING OUTCOMES:
As a result of this course the student will be able to:
- if directing, effectively present his/her vision for a particular production.
- if designing, successfully develop a design concept and be able to articulate and visually present those ideas.
- if acting as dramaturg, present research that articulates the playwright’s intent, brings about a fuller understanding of the historical period, and successfully unifies the director’s vision with the production design.
- understand and work from the viewpoint of each member of the artistic team.

ACTIVITIES and REQUIREMENTS:
After initially looking at how we communicate; specifically how each member of the artistic team communicates, this course will, through a series of comprehensive projects, examine several historical and contemporary (new) texts. These projects will create an atmosphere where the student can explore the text and understand how various members of the team present ideas. In addition, each student will be expected to utilize other methods of presenting ideas in order to come to a fuller understanding of the how other individuals communicate.

For each play the following will be considered in a paper about the play. Students will complete preliminary research and papers prior to discussions in class. All papers must include bibliography of source material.
- Who is the playwright? Biographical information. Other major works by this playwright.
- What was the playwright's intent?
- What is the historical, social, religious and political context of the play?
- Theatrical practices of the period.
- Art, fashion, and / or architecture of the period.

Include visual research that supports your ideas – this can be photocopies, drawings, collages, whatever

TEXTS:
The following plays will be required reading and used as projects for this course.
- Medea by Euripides
- The School for Scandal by Richard Brinsley Sheridan
- The Dream Play by August Strindberg
- Our Town by Thornton Wilder
- Kaspar by Peter Handke
- Final Project: A new play TBA

GRADING and LATE POLICY:
Students are evaluated on the completion of all activities and requirements associated with this class. Papers for each play are due at the beginning of class for the period in which it will be discussed. Late papers will be docked accordingly. One letter grade if late and failure if not turned in within three days of the due date.

Each project is worth 15%, final project is worth 25%. 
COURSE OUTLINE

Week 1  How we communicate?

Week 2-3  How various members of the artistic team communicate.
          the Director
          the Dramaturg and / or the Playwright
          the Designer

Week 4-5  Medea
          traditional production based on the original setting
          cultural context – set in Africa

Week 6-7  The School for Scandal
          traditional production set in the late 18th century
          historical / social context appropriate to the play other than original setting

Week 8-9  The Dream Play
          playwright’s intent
          geographical / historical / sociological / psychological context that produced this play
          (19th century Sweden)
          symbolism / imagery
          importance of spectacle

Week 10-11  Our Town
            playwright’s style (for purposes of this discussion the students should familiarize
            themselves with the other major works of this playwright)
            geographical importance to the context of this text – New England
            Can we remove it effectively?

Week 12-13  Kaspar
            non-traditional text – the appearance of the text
            how is this translated to the stage, how to approach this text

Week 14  Final Project:  New Play TBA
            how do you begin with something that has no historical context