



LSC Use Only

Number: _____

Submission Date: _____

Action-Date: _____

UWUCC USE Only

Number: 94-64Submission Date: App-1/24/95Action-Date: Senate App-3/14/95**CURRICULUM PROPOSAL COVER SHEET**
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Barbara Blackledge Phone 357-4450Department Theater

II. PROPOSAL TYPE (Check All Appropriate Lines)

TH 345 COURSETour Yng People's TH

Suggested 20 character title

XX New Course*TH 345 Touring Young People's Theater

Course Number and Full Title

____ Course Revision

Course Number and Full Title

____ Liberal Studies Approval +
for new or existing course

Course Number and Full Title

____ Course Deletion

Course Number and Full Title

____ Number and/or Title Change

Old Number and/or Full Old Title

New Number and/or Full New Title

____ Course or Catalog Description Change

Course Number and Full Title

____ PROGRAM: ____ Major ____ Minor ____ Track

____ New Program*

Program Name

____ Program Revision*

Program Name

____ Program Deletion*

Program Name

____ Title Change

Old Program Name

New Program Name

III. Approvals (signatures and date)

Barbara Blackledge 10/14/94
Department Curriculum CommitteeChristie Laine Wheat 10/14/94
Department ChairAnna
College Curriculum CommitteeTherese E. Arnett 10/17/94
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

I. CATALOG DESCRIPTION

TH 345 Touring Young People's Theater

3 credits
3 class hours
(3C-01-3sh)

Prerequisites: None

This course introduces the fundamentals of young people's theater for audiences aged five through fifteen years. The class will select appropriate children's literature, develop a script through improvisation, rehearse and tour their production to the surrounding schools.

II. COURSE OBJECTIVES

1. To understand the fundamentals of young people's theater.
2. To understand the developmental process in presenting a production to a young people's audience. Students will exhibit competence in this process as they prepare their production for touring to the local elementary or junior high schools.
3. To understand how to analyze young people's literature for play production, develop a scenario, rehearse and perform the work for an audience.
4. To understand the basics of improvisational acting techniques for script development for young people's theater.

III. COURSE OUTLINE

- A. Basic Elements of Young People's Theater (3 lecture hours)
Actors, Space, Script, Audience
 1. Parts of a Drama
 2. Dramatic Forms
 3. Presentational Style
 4. Understanding the Young People's Audience
 - a. preoperational stage (ages 5-7)
 - b. concrete operational stage (ages 7-12)
 - c. stage of formal operations (ages 12-15)
- B. The Director As Interpretive Artist (3 lecture hours)
 1. Mastering the interpretive elements: space, actor and script.
 2. Story Selection and Story Analysis
 3. Types of Children's Literature: Fairy Tales, Fantasies, Classics, History, Adventure/Journey.
 4. Composition: Combining Actors and Space

- C. The Young People's Actor (3 lecture hours)
 - 1. The Actor's Body/Voice
 - 2. Non Realistic Style of Acting
 - 3. Audience Participation: How to get the audience to interact with you.
- D. The Process of Script Development for the Young Audience (6 lecture hours)
 - 1. Ideas Based on: Young People's Classics, Folk and Fairy Tales (Traditional, Ethnic, Non Western), Current Young People's Literature.
 - 2. Research
 - 3. Establishing the Scenario
 - 4. First Set of Improvisations
 - 5. Group Evaluation of the Improvisation
 - 6. Second Set of Improvisations
 - 7. Group Evaluation of the Improvisation
 - 8. Final Scenario and Improvisation
- E. The Design Elements For Touring Theater (4 lecture hours)
 - 1. Scenery Aesthetics: Visual Exposition, Mood, Location for Action and Aesthetic Picture.
 - 2. Scenery Basics: Portable, Reusable, Durable and Affordable.
 - 3. Costumes: Durability, Practicality and the Visual Aesthetic.
 - 4. Makeup: Projection, Correction, and Characterization
 - 5. The Design Process From Analysis to Completion.
- G. Producing Plays for Young People--Putting All of the Elements Together. (11 lecture hours)
 - 1. Director/Designer/Stage Manager/Company Manager/Design and Technical Staff/Performance Staff/Business Staff.
 - 2. Considerations for Story/Play Selection.
 - 3. Story/Play Analysis.
 - 4. Planning and executing the Production Calendar.
 - a. General Auditions
 - b. Callbacks
 - c. Casting the Play
 - d. Production Design Team Meetings
 - e. Organizing the Technical Staff
 - f. Rehearsals
 - g. Working with the Design Elements
 - h. Run-Through/Notes/Evaluations/Rework
 - i. Technical Rehearsal
 - j. Dress Rehearsal
 - k. Preview
 - l. Opening Performance
 - m. Tour

- H. Young People's Theater Tour (12 lecture hours)
Students take their production (35-45 minutes in length) on the road to the area elementary schools or junior high schools. This process pulls together all of the elements of play production and gives the students the opportunity to perform for large numbers of young people.

IV. EVALUATION METHODS

The final grade for the course will be determined by the following:

- 35% Class Participation. Includes, but is not limited by the following: attendance (at all scheduled classes, rehearsals and crew calls), attitude, active participation in class discussion, and class activities and timely reading of assignments.
- 25% Projects/Plot Summaries. Several "hands on" projects in the areas of acting, directing, and various design elements. Students will also read and evaluate 10-30 stories for young people. Out of these stories the class will select the materials to be used for improvisation which will lead to the actual plays that will go on tour.
- 40% Young People's Tour Responsibilities and Execution. Each member of the class will be evaluated on their individual contributions to the touring process. All members of the class will be expected to perform in the productions and also help in other aspects of the play production process (directing, stage management, company manager, set designer, costume designer, props designer, crew member etc.).

A grade scale will be provided by the individual instructor.

V. REQUIRED TEXT

Rosenberg, Helane S., & Prendergast, Christine (1983). *Theatre for Young People*. New York: CBS College Publishing.

VI. SPECIAL RESOURCE REQUIREMENTS

None

VII. BIBLIOGRAPHY

- Bolton, Gavin (1984) *Drama as Education*. An argument for placing drama at the centre of the curriculum. Essex, England: Longman Group Limited.
- Bolton, Gavin (1979) *Towards a Theory of Drama in Education*. Essex, England: Longman Group Limited
- Clurman, Harold (1974) *On Directing*, New York: MacMillan Publishing Co., Inc.
- Cole, Toby, & Chinoy, Helen Krich, (1976) *Directors on Directing*, Indianapolis, IN: Bobbs-Merrill Educational Publishing.
- Cottell, June (1987) *Creative Drama in the Classroom*, (1-3) and (4-6), San Antonio, TX: National Textbook Co.
- Cranston, Jerneral (1975) *Dramatic Imagination: A Handbook for Teachers*, Northtown Books.
- Davis, Jed H., & Watkins, Mary Jane Larson (1960) *Children's Theatre*, Play production for the child audience. New York: Harper and Row.
- Erlich, Harriet (1974) *Creative Dramatics Handbook*, Champaign, IL: National Council of Teachers of English.
- Goldberg, Moses (1974) *Children's Theatre*, A philosophy and a method. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.
- Grote, David (1989), *Theatre Preparation and Performance*, Scott Foresman & Company.
- Hale, Pat (Ed.) (1972) *Participation Theatre for Young Audiences*. New York: New Plays for Children
- Harrop, John, & Epstein, Sabin R. (1989) *Acting with Style*, Englewood Cliffs, NJ: Prentice Hall.
- Heinig, Ruth Beall (1987), *Creative Drama Resource Book*, (K-3rd) and (4th-6th), Dallas, TX: Prentice Hall School Division.
- Heinig, Ruth Beall (1992), *Improvisations with Favorite Tales, Integrating Drama into the Reading/Writing Classroom*, Portsmouth, NH: Heineman Books.

- Johnson, L., & O'Neill, C. (1984) *Dorothy Heathcote: Collected Writings on Education and Drama*, London: Hutchinson.
- King, Nancy (1975) *Giving Form to Feeling*, New York: Drama Book Specialists.
- McCaslin, Nellie (1984) *Creative Drama in the Class Room* (4th Edition) New York: Longman, Inc.
- McGraw, Charles (1992) *Acting is Believing*, Austin, TX: Holt Reinhart Winston.
- McGregor, Lynn; Tate, Maggie, & Robinson, Ken (1977) *Learning Through Drama*, (1991 Edition) Oxford, England: Heinemann Educational Books Ltd.
- Morgan, N., & Saxton, J. (1987) *Teaching Drama: A Mind of Many Wonders*, Portsmouth, NH: Heinemann.
- Potts, Morman B. (1984), *Theatre Technology and Design: A Course Guide*, International Thespian Society.
- Schanker / Ommanney (1982) *The Stage and the School*, New York: McGraw-Hill School Division.
- Siks, Geraldine Brain (1977) *Drama with Children*, New York: Harper and Row.
- Slade, Peter, (1954) *Child Drama*, London: University of London Press.
- Spolin, Viola (1983) *Improvisation for the Theatre, Theatre Games File, Theatre Games for Rehearsal*, Evanston, IL: Northwestern University Press.
- Way, Brian (1967) *Development Through Drama*, Atlantic Highlands, NJ: Humanities Press.

COURSE ANALYSIS QUESTIONNAIRE**A. Details of the Course**

- A1. This course is an elective for students in the Theater Curriculum and other students interested in the topic. The course is not intended for inclusion in the Liberal Studies program.
- A2. This course does not require changes in any other courses or programs in the department.
- A3. This course was previously offered as part of TH 481 Special Topics. The course has been taught three times since 1990 (the third time is Fall 94). Each time the class has attracted 20 students, not only theater majors, but students from a wide variety of majors.
- A4. This course is not intended for dual level.
- A5. This course is not taken for variable credit.
- A6. Similar courses are offered at other institutions.
Arizona State University
Edinboro University of Pennsylvania
West Chester University of Pennsylvania

B. Interdisciplinary Implications

- B1. This course will be taught by one instructor.
- B2. This course does not overlap with any other course at the University.
- B3. If students in Continuing Education have an interest in this course they will be more than welcome to take it.

C. Implementation

- C1. Faculty resources are adequate towards teaching this course on a bi-annual basis.
- C2. All other resources are adequate towards teaching this course as we charge the schools a nominal \$50.00-\$75.00 charge to cover the cost of transportation and minimal costumes and props expenses. (Professional touring theater groups charge from \$300-\$700 per performance, so IUP offers good theater at rock bottom prices.) Any extra funds generated by the students go into a Foundation Account for theater scholarships.
- C3. No grant funds are associated with this course.

- C4. This course will be offered once every two years, usually in the fall semester.
- C5. One section will be offered at a time.
- C6. Twenty to twenty four students can be accommodated in this course. The logistics of planning performances for more than two traveling groups (10-12 students in each) is not feasible.
- C7. The National Association of Schools of Theater does not recommend enrollment limits for a course of this nature.

D. Miscellaneous

This course has been very popular for IUP students and the tour has been very well received each time we have gone out on the road. During the fall of 1990 the class (20 students) travelled 520 miles to twelve elementary schools and performed for more than 3,400 students. Then in 1992 the class (22 students) traveled 375 miles to perform twelve times for more than 3,800 elementary students. This is a very positive out reach program that presents good theater to hundreds of students who would otherwise not be able to see live theater.