PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE
(10000-40000 LEVEL)

DEPARTMENT: Theatre
EFFECTIVE SESSION: Spring 2014

INSTRUCTIONS: Please check the items below which describe the purpose of this request.

☑ 1. New course with supporting documents
☐ 2. Add existing course offered at another campus
☐ 3. Expiration of a course
☐ 4. Change in course number
☐ 5. Change in course title
☐ 6. Change in course credit type
☐ 7. Change in course attributes (department head signature only)
☐ 8. Change in instructional hours
☐ 9. Change in course description
☐ 10. Change in course requisites
☐ 11. Change in semesters offered (department head signature only)
☐ 12. Transfer from one department to another

PROPOSED:
Subject Abbreviation: THTR
Course Number: 37500
Long Title: Theatrical Composition
Short Title: Theatrical Composition

EXISTING:
Subject Abbreviation
Course Number

TERMS OFFERED:
Check All That Apply:
☐ Summer ☑ Fall ☑ Spring

CAMPUSES INVOLVED:
☑ Calumet ☑ Cont Ed
☑ Ft. Wayne ☑ N. Central
☐ Tech Statewide ☑ W. Lafayette
☐ Indianapolis

CREDIT TYPE:

<table>
<thead>
<tr>
<th>1. Fixed Credit Cr. Hrs.</th>
<th>2. Variable Credit Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Minimum Cr. Hrs. (Check One)</td>
</tr>
<tr>
<td></td>
<td>To ☑ Or ☐</td>
</tr>
<tr>
<td></td>
<td>Maximum Cr. Hrs.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COURSE ATTRIBUTES: Check All That Apply</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Pass/Not Pass Only</td>
</tr>
<tr>
<td>☑ Satisfactory/Unsatisfactory Only</td>
</tr>
<tr>
<td>☑ Repeatable</td>
</tr>
<tr>
<td>☑ Maximum Repeatable Credit: ☑</td>
</tr>
<tr>
<td>☐ 4. Credit by Examination</td>
</tr>
<tr>
<td>☑ 6. Registration Approval Type</td>
</tr>
<tr>
<td>☑ 7. Variable Title</td>
</tr>
<tr>
<td>☑ 8. Honors</td>
</tr>
<tr>
<td>☑ 9. Full Time Prinage</td>
</tr>
<tr>
<td>☑ 10. Off-Campus Experience</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SCHEDULE TYPE</th>
<th>Lectures</th>
<th>Recitation</th>
<th>Presentation</th>
<th>Laboratory</th>
<th>Lab Prep</th>
<th>Studio</th>
<th>Studio</th>
<th>Distance</th>
<th>Clinic</th>
<th>Experimental</th>
<th>Research</th>
<th>Ind. Study</th>
<th>Fieldwork</th>
<th>Cross Listed Courses</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>75</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>75</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This course will explore various contemporary techniques to inspire the creation of theatre.

COURSE LEARNING OUTCOMES:

Produce an original work involving the creation or application of knowledge, performance or service.
Report the results of original work through a discipline-appropriate product.
Demonstrate a high level of personal integrity and professional ethics by understanding the ethical responsibilities related to the profession associated with the subject of the capstone project.
Demonstrate critical-thinking abilities and/or familiarity with quantitative and qualitative reasoning.
Demonstrate methods of devising theatre pieces by efficiently generating and shaping material through exercises and rehearsals
Create powerful, resonant, vibrant and engaging material for performance as actors, directors, designers and writers
Create theatrical space in typically non-theatrical areas (site-specific theatre)
Exhibit problem solving skills through the development of new material in new spaces
Demonstrate an understanding of ensemble through leadership, collaboration, communication and mutual respect

Columnar Department Head: Date
Ft. Wayne Department Head: Date
Indianapolis Department Head: Date
North Central Faculty Senate Chair: Date
West Lafayette Department Head: Date

Columnar School Dean: Date
Ft. Wayne School Dean: Date
Indianapolis School Dean: Date
Vice Chancellor for Academic Affairs: Date
West Lafayette College/School Dean: Date
West Lafayette Registrar: Date

OFFICE OF THE REGISTRAR
THTR 39000-08  Theatre Composition
Spring Semester 2014
MWF 3:00 - 4:15 pm
Final:

Instructor: Jeff Casazza
Telephone: 481-6922
Office Hours: Wednesdays and Fridays 10:15 - 11:45 am

Office: WT 128E
Email: casazzaj@ipfw.edu

Required Texts
A Midsummer Night's Dream by William Shakespeare (any edition)
If you speak other languages and can translate or have a translation - Great!

Into the Woods by Stephen Sondheim

Suggested Music
Into the Woods By Stephen Sondheim
The Rite of Spring By Igor Stravinsky

Required Productions: Gint
Into the Woods

Examples of Possible Recommended Sources
As You Like It, Romeo and Juliet, The Tempest, Twelfth Night, The Winter's Tale
By William Shakespeare

Metamorphoses by Ovid (any translation)
Peer Gynt by Henrik Ibsen
Any of the Harry Potter novels by J.K. Rowling
Any collections of Fairy Tales by The Brothers Grimm and others
Certainly the Television Programs of Once Upon a Time and Grimm
Older television/cable programs like Faerie Tale Theatre, Fractured Fairy Tales, etc.
Any Film, TV, Novel, Play, Article, etc. that explores course themes or ideas

Course Description

This course will explore various contemporary techniques to inspire the creation of theatre.

The two primary texts for this course present many ideas, elements and situations that still haunt us today. While some of these amazing characters may be stereotypes and or those found in fairy tales or mythology, they find themselves in various situations that continue to take place over and over again throughout the world. The political, economical, cultural and social issues and situations found in these stories still resonate today—indeed the truths of our own times are often heightened versions of those found in these texts. As human beings, the past makes us question ourselves and examine our current choices and how they will affect our future. As artists it is our responsibility to shine a light on those choices and the human behavior that causes or is a result of them.

In addition to these topics, both stories deal with a number of similar issues, including but not limited to: crazy things can happen in the woods, magic exists in the world, the differences between men and women as well as relationships between men and women, and transformation (physical, mental, emotional, etc). We will explore all of these ideas in the work we create throughout the semester.
Course Objectives
To explore the creative process through the discovery of new forms and experimenting with contemporary theatrical models
To generate theatrical material from a variety of sources
To imaginatively interpret, illustrate and illuminate text and the human experience
To analyze, evaluate and demonstrate different methods of creating theatre and/or plays
To strengthen the artist's collaborative process

Learning Outcomes
The following outcomes fulfill IPFW's General Education Outcomes for a Capstone Class

1. Produce an original work involving the creation or application of knowledge, performance or service.
2. Report the results of original work through a discipline-appropriate product.
3. Demonstrate a high level of personal integrity and professional ethics by understanding the ethical responsibilities related to the profession associated with the subject of the capstone project.
4. Demonstrate critical-thinking abilities and/or familiarity with quantitative and qualitative reasoning.

Additional Learning Outcomes
Students who successfully complete this course will:

1. Demonstrate methods of devising theatre pieces by efficiently generating and shaping material through exercises and rehearsals
2. Create powerful, resonant, vibrant and engaging material for performance as actors, directors, designers and writers
3. Tell stories with sound, words, movement and images
4. Create theatrical space in typically non-theatrical areas (site-specific theatre)
5. Exhibit problem solving skills through the development of new material in new spaces
6. Demonstrate an understanding of ensemble through leadership, collaboration, communication and mutual respect
7. Demonstrate the high standards and discipline expected of all theatre artists in class, rehearsal and performance
ATTENDANCE

We will be exploring a variety of techniques throughout the semester. Within each technique the work from day to day builds on or incorporates aspects from the work done on previous days. Also, some compositions will be created and/or developed in class. Class time will be allotted for each composition for rehearsal and discussion of process. If you are absent you will hinder the participation and growth of the members of your ensemble.

*Therefore, attendance and participation at all classes is expected.*

You are allowed two absences throughout the semester (excused or unexcused and the only excused absence is for a University Sanctioned Event). The third absence (for any reason) will reduce your final grade by 1/3 of a full letter. Each additional absence will lower your final grade by 1/3 of a letter. If you must miss class, you will be expected to know and understand the missed material and to have met with your ensemble to make up any rehearsals. Ensembles may also have to lessen an absent member's role in a particular composition in order to compensate for the loss of material and/or rehearsal time.

Tardiness, leaving early or lack of preparedness will also affect your final grade—each instance equals 1/3 of an absence. If you arrive late, it is your responsibility to see me after class to have an absence changed to a tardy.

No make-ups will be allowed unless prior arrangements have been made with the instructor—this requires a valid written excuse. Because of the format, most group presentations cannot be made up.

LATE WORK WILL NOT BE ACCEPTED. Written assignments are given well in advance and are due at the beginning of class the day they are due. If you know you will be absent, you should plan on turning in the assignment early. If unforeseen/emergency circumstances arise and you are unable to make it to class on time, you may email the assignment to me as long as I receive it by the beginning of class time. **You must also turn in a hard copy of the assignment to me the next day you are on campus.**
Course Expectations

Participation is an important part of this course. It is expected that you will participate fully every day in all exercises, rehearsals, discussions, performances, etc. It is also expected that you will not impede the participation of others. Points in the participation category will be based on your participation level. Full participation includes, but is not limited to: Arriving on time and prepared to work; having completed all daily assignments and bringing them with you to class; bringing all necessary equipment (props, costumes, lights, etc.); active, committed involvement in all exercises, discussions, presentations; active, respectful listening, etc.

You are expected to work to your full potential. You should arrive to class warmed up and ready to work. All students are responsible for their own safety and well-being while participating in class. If you have any injuries or restrictions, please see me immediately.

Proper dress for this class includes: sweats, leotards, tights, bike shorts, shorts, etc.—basically clothing that does not restrict your movement in any way. Please wear sneakers/athletic shoes to class. There may be times when we will be work barefoot or with socks. If you are unable to participate in any class session because of your clothing or footwear, you will be counted absent.

Proper dress for performances includes anything that is necessary for the telling of the story you are creating and/or those items necessary for the presentation of images. This is particularly true for the final two compositions (all showings)—costumes chosen or designed and "built/created."

We will be exploring the theatrical possibilities in a variety of spaces. Some spaces may be warmer or colder than others. There will also be class sessions where we will explore the campus and some rehearsals/performances may be outside. Please keep all of this in mind when choosing clothing for each day. We will not do anything outside until after spring break - hopefully it will be warmer by then!

Do not bring valuables to class.

Turn off all cell phones before entering class (or discuss with me before class why it should remain on).

No gum (unless it is necessary for a particular composition).

Check your email on a daily basis (or more) for any updates or other information regarding class. It is the student’s responsibility to ensure that the proper email address is assigned through the university system.

Quizzes may be given throughout the semester focused on any of the lectures, exercises, readings or departmental productions and may not be made up.

Staying in this class after the first week states that you have read, understood and will abide by the syllabus.

NOTE WELL: It is the students' responsibility to gain permission to use any space for large compositions 1 and 2. I will try to assist you, but the responsibility remains with the student.
SPECIAL NOTES

Requests for exceptions to the all course expectations must be discussed with me in advance.

The Writing Center  Second Floor of the Helmke Library (The Learning Commons)
                    481-5740
                    http://www.ipfw.edu/casa/writing/
You will find peer tutors who can help with all phases of the writing process

Academic Misconduct:
The performance of and/or involvement in any acts of misconduct will be addressed as per
regulations set forth in the IPFW Student Handbook. This includes, but is not limited to,
cheating, misrepresentation, and plagiarism. Academic Misconduct is a serious issue and is
cause for failure of the assignment and/or the course as well as expulsion from the
University.

Disability Statement:
If you have a disability and need assistance, special arrangements can be made to
accommodate most needs. Contact the Director of Services for Students with Disabilities
(Walb Union, Rm 113, phone number: 481-6658) as soon as possible to work out the
details. Once the Director has provided you with a letter attesting to your needs for
modification, bring the letter to me. For more information, please visit the web site for SSD
at http://www.ipfw.edu/ssp.

Civility/Diversity/Tolerance:
Each person in this course has unique prior experience and a unique viewpoint to share.
This offers a wonderful opportunity for us to learn from each other. Though disagreement
and conflict may occur, I expect your cooperation in maintaining an atmosphere of mutual
respect.

Course Content:
PLEASE NOTE: Students who elect to take this course may be exposed to adult language
and material through class discussions, rehearsals and/or performances. This course is NOT
recommended for students who may find this uncomfortable or objectionable. In this
situation, it is recommended that the student enroll in another general education course to
better suit his/her needs.
Grading

The primary assessment for this course will be based on your performances. Students are expected to follow the same protocols as when working on a Department of Theatre production as an actor, director, designer, writer and/or technician. 80% of your grade is based on work you do on the various compositions you create; 15% is based on your participation in class, including but not limited to written and verbal evaluation of your own work and that done by your classmates; 5% is based on the scripts for your final two compositions.

Note well: When assigning final grades, perfect attendance will be considered. If you have taken your two absences, you will not receive this consideration.

Grades are based on the subjective evaluation of the instructor based on the following criteria:

A  Your work has grown and excelled in every assignment, exercise, and presentation
B  Your work has been very good and grown, sometimes excelling
C  Your work has been average and grown, sometimes very good
D  Your work has been below average and sometimes average
F  Your work has been unacceptable

The weight of each portion of the course will be as follows:

<table>
<thead>
<tr>
<th>Composition</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition #1</td>
<td>50</td>
</tr>
<tr>
<td>Composition #2</td>
<td>75</td>
</tr>
<tr>
<td>Composition #3</td>
<td>75</td>
</tr>
<tr>
<td>Composition #4</td>
<td>75</td>
</tr>
<tr>
<td>Composition #5</td>
<td>75</td>
</tr>
<tr>
<td>Special Composition</td>
<td>50</td>
</tr>
<tr>
<td>Large Composition 1</td>
<td>200</td>
</tr>
<tr>
<td>Large Composition 2</td>
<td>200</td>
</tr>
<tr>
<td>Script for Large Composition 1</td>
<td>25</td>
</tr>
<tr>
<td>Script for Large Composition 2</td>
<td>25</td>
</tr>
<tr>
<td>Participation</td>
<td>150</td>
</tr>
</tbody>
</table>

**SEMESTER GRADE**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum Score</th>
<th>Maximum Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>930 – 975</td>
<td>900 – 929</td>
</tr>
<tr>
<td>B+</td>
<td>830 – 869</td>
<td>800 – 829</td>
</tr>
<tr>
<td>C+</td>
<td>730 – 769</td>
<td>700 – 729</td>
</tr>
<tr>
<td>D+</td>
<td>630 – 669</td>
<td>600 – 629</td>
</tr>
<tr>
<td>F</td>
<td>Below 600</td>
<td></td>
</tr>
</tbody>
</table>

The grade breaks equal the lowest score to receive the listed grade. For example: 929 would receive an “A-,” and 869 would receive a “B,” etc.

I reserve the right to change this syllabus as needed