

If yes, please attach corrected catalog copy for approval.

10. List any existing University course(s), undergraduate or graduate, which are similar in title and /or subject matter and explain how this course differs from them.

11. Are University resources adequate to support this course? (library holdings, space, specialized, equipment, etc.) YES If not, what additions are necessary?

12. What course(s), if any, will be dropped to make room for this course? _

NONE

13. What entities (department, college/school) have reviewed and approved this proposal?

Department of Theatre and Dance, Dean

Signatures:

<u><i>[Signature]</i></u>	,	<u>1/11/07</u>	Date
Department/ Program Chairperson			
<u><i>[Signature]</i></u>	,	<u>1/11/07</u>	Date
Dean of College/School			
<u><i>[Signature]</i></u>	,	<u>1/30/07</u>	Date
Chair, Curriculum Committee			

THEA 3070
CREATIVE DRAMATICS: SOCIAL ISSUES
PROFESSOR KAT SINGLETON
LHC 57 968-6938 singleka@webster.edu
Tuesdays/Thursdays 10-11:20

COURSE OBJECTIVES: To comprehend and apply the power of theatre as a teaching tool using current social issues that affect teens and adolescents.

LEARNING OUTCOMES: Students will

1. Be able to structure workshops for a variety of ages and theatre topics.
2. Be able to construct a short scene, song or theatrical image using current events.
3. Be able to work within the confines of a collaborative process.
4. Be able to conduct primary and secondary research.

ASSESSMENT: Completion of 2 major projects; the first, a community service project presented at the local detention center and the second project will be a performance piece written, produced and performed by the class to a teen audience with a post-show discussion.

Week 1

Introduction to theatre workshops: how to structure and hour or and hour and a half workshop as a well as create a viable after school program. Begin presentations during second class. Assignment: create our own workshop specifying age range, goals, and exercise descriptions as well as back up games. Make enough copies for the class.

Resources: Viola Spolin's *Theatre Games for the Classroom*, *theatre Games File*, *Improvisation for the Theatre*
Neva Boyd's *Recreational Games*

Week 2

Continue class presentations.

Assignments: research current social issues affecting teens such as STIs, Violence, Racism, Lookism, Eating Disorders, Substance Abuse, etc. Include sources and current statistical information. Presentations are due week 4.

Week 3

View videos: *Blue Eyed* or *The Eye of the Storm* and *the Lost Children of Rockdale County*.

Week 4

Presentations of current social issues research.

Assignment: Write an outline for a skit dealing with one of the issues presented.

Week 5

View past year's *Social Issues Review* and begin brainstorming for new review.

Week 6

Introduction of plays for the Wisewrite Festival written by children attending school at the Edgewood Center. We will do staged readings of their plays. Directors/actors are assigned for each play which usual number 17-18 plays. Directors' property and set list due at next class. Distribute blank CDs so directors can make a copy of music used in performance and present these to the young playwrights.

Week 7

Putting the festival on its feet.

Week 8

Performance at the detention center. There will be a reception for young playwrights following the performance.

Week 9

Return to high school project. Presentation of first skits. Break into small groups for collaborative scenes.

Weeks 10, 11

Continue writing the review.

Week 12

Put social Issues Review on its feet.

Weeks 13, 14

Rehearsal of Social Issues Review.

Week 15

Performances and post show discussions.

Week 16

Evaluation of process and viewing of the previous week's performance.

Grading: 25% Workshop Presentation:

Includes: organization, clarity of objectives, outcomes, descriptions of exercises and response to question and answers.

25% Presentation of Research on a current Social Issue (to be assigned)-
Thoroughness and currency of materials are critical

20% Class Discussion – Students are expected to be active participants

20% Participation in Constructing Performance Pieces – students are expected to bring ideas and actively collaborate on the creation of the pieces to be performed

10% Performance Evaluation for High School piece – includes relating to the audience, adapting to the performance space, and professional level work commensurate with the department standards