

Midwestern State University

Core Curriculum Course Proposal and Documentation

Course Information

- **THEA 1113 Women and Theatre**
- Course credit hours: 3
- Proposing the course for inclusion under the **Component Area Option (CAO) Inquiry & Creativity**; meets the Foundational Component Area (FCA) Creative Arts core objectives.

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1. Core Curriculum Course Proposal

Document how the proposed course meets each of the following requirements.

Content: Courses in this category focus on the appreciation and analysis of creative artifacts and works of the imagination.

Students in the class will read, discuss, analyze orally and in writing, and, in selected cases, experience presentations of plays written by women drawn from the 1900s to present. [analysis and appreciation]

Women and Theatre is a rigorous, academic study of the ways women create theatre. The course uses an historical lens to understand how women have been instrumental in the development of American theatre, how women work in theatre today, and students will look to how they will participate in the theatre of tomorrow. Course readings focus on dramatic literature, theory, and criticism. Students read plays by and about women, engage with the criticism of the dramatic literature, and frame the dialogue through feminist theories of the theatre.

Skills: Courses in this focus on the appreciation and analysis of creative artifacts and works of human imagination.

- The student will have the ability to analyze the creative choices made in translating a script into presentation. [oral communication skills, critical thinking]
- The students will write a critical commentary/answer questions for each play, in which they will analyze its artistic, social, and political significance; its message, themes, and images; the characters' motivations and relationships; and quotations that capsulize essential ideas implicit in the script. [written communication skills, critical thinking]
- Each student will be skilled in identifying, interpreting, and communicating the dynamics between and among characters. [oral communication skills, critical thinking, teamwork]
- The students will synthesize content relative to the public's response to the social, political, religious, and economic thought of a specific time and era; an outgrowth of the discussion will be a written assignment responding to the public response created by the plays. [written communication skills, critical thinking, personal/social responsibility]
- The students will analyze plays written by women, interviews about women and women's issues, theories behind writings/designs, and articles regarding women in the history of American Theatre. [critical thinking, personal/social responsibility]
- The students will be able to analyze plays, read plays with a feminist perspective, communicate ideas about the plays, and write effectively. [written communication skills, critical thinking, personal/social responsibility]

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- The students will learn to avoid facile generalizations and attend to the particular in a global world. [critical thinking, personal/social responsibility]
- The students will write a culminating paper and give a group presentation on a female theatre artist/group that inspires them. [oral communication skills, written communication skills, critical thinking, personal/social responsibility]

Additional Information: *Provide any additional information supporting course inclusion in the core (optional).*

Due to the recent Gender Studies minor proposed, as well as the relevance of gender identity and roles in our society, a Women and Theatre course provides students with the tools to understand the explicit and implicit roles that gender plays in everyone's life daily. By exploring the complexities of gender—from history, theory, and current events—we begin to understand gender's powerful effect and its evolution. The course will also encourage students to challenge what they thought they knew and apply this newly acquired knowledge to their own lives.

Assessment of Core Objectives: *Assessments should be authentic, intentional and direct. The following four Core Objectives must be addressed in each course approved to fulfill this category requirement. For each assessment, provide the assessment title and a brief description. (A complete description of the assignment is provide in a later section, 3. Assessment Core Objectives.)*

1. **Critical Thinking Skills** - *to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.*

Drawing from the II.A.AACU Critical Thinking Value Rubric, we will focus on "Evidence" and the "Student's position" in approaching their selected Women and Theatre research projects. Finding evidence and developing a concrete and supported position is key in the creation of and defense of a strong thesis statement.

2. **Communication Skills** - *to include effective development, interpretation and expression of ideas through written, oral, and visual communication.*

Drawing from the II.A.AACU Oral Communication Value Rubric, we will focus on "Delivery" and the "Supporting Material" for their selected Women and Theatre research projects. Group members need to communicate effectively, as well as provide evidence in an educated and respectful way.

3. **Teamwork** - *to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.*

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Drawing from the II.A.AACU Teamwork Value Rubric, we will focus specifically on “Contributes to Team Meetings” for their selected Women and Theatre research projects. Being a valued and respectful team player means helping the project develop and move forward consistently.

4. **Social Responsibility** - *to include the ability to connect choices, actions and consequences to ethical decision-making.*

Drawing from the II.A.AACU Civic Engagement Value Rubric, we will focus on “Civic Action and Reflection” for their selected Women and Theatre research projects. Group members will identify how their topic is relevant to our society, as well as the changes that implemented because of their selected female theatre artist(s)’s contribution.

2. Common Course Syllabus

**WOMEN AND THEATRE
THEA 1113**

Contact Information:

Instructor: Sally Story

Office: B107

Office hours:

Office phone: (940) 397-4908

E-mail: sally.story@msutexas.edu

REQUIRED TEXT:

Plays by American Women (1930-1960) edited by Judith E. Barlow

COURSE DESCRIPTION:

Women and Theatre is a rigorous, academic study of the ways women create theatre. The course uses an historical lens to understand how women have been instrumental in the development of American theatre, how women work in theatre today, and students will look to how they will participate in the theatre of tomorrow. Course readings focus on dramatic literature, theory, and criticism. Students read plays by and about women, engage with the criticism of the dramatic literature, and frame the dialogue through feminist theories of the theatre. This course is part of the Women's Studies program.

COURSE GOALS:

- Read plays, interviews, theory, and articles regarding women in the history of American Theatre.
- Build on the students' ability to analyze plays, read plays with a feminist perspective, communicate ideas about the plays, and write effectively.
- To learn to avoid facile generalizations and attend to the particular in a global world.

COURSE PLAYS:

1. OVERTONES (1913) by Alice Gerstenberg
2. THE CHILDREN'S HOUR (1934) by Lillian Hellman
3. THE WOMEN (1935) by Clare Boothe
4. GOODBYE, MY FANCY (1948) by Fay Kanin
5. TROUBLE IN MIND (1955) by Alice Childress
6. PLAY WITH A TIGER (1962) by Doris Lessing
7. RITES (1969) by Maureen Duffy
8. FEFU AND HER FRIENDS (1977) by Maria Irene Fornes
9. THE VAGINA MONOLOGUES (1996) by Eve Ensler
10. THE CLEAN HOUSE (2004) by Sarah Ruhl
11. LOVE, LOSS, AND WHAT I WORE (2008) by Delia and Nora Ephron

12. Additional readings on D2L.

COURSE POLICIES AND EXPECTATIONS:

Review the following standards for all work turned in for evaluation:

Once the due date (and time) for an assignment has passed, that assignment cannot be completed.

No e-mailed assignments will be accepted. It is your responsibility to see that your work is typed, printed, **stapled** and ready to hand in to D2L BEFORE the beginning of class.

CONDUCT STATEMENT:

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor's removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and receive a final lower grade, up to an F. In addition, and depending on the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MSU policies.

PREPARATION FOR CLASS:

PLEASE remember to turn off (or to SILENT, not vibrate) your mobile phones before class begins. It is completely disrespectful of the class if your mobile phone rings/vibrates and/or you are using it to text message during class, and it will not be tolerated. If your phone rings/vibrates and/or you are text messaging in class after the first two weeks of the semester, you will be asked to leave the room. If your leaving would disrupt class (e.g., there is a guest presenter, etc.), you may not be asked to leave. Either way, the incident will be marked as an absence. Also, there is also no food allowed in class. Again, you are expected to be an active and positive presence in class.

ATTENDANCE POLICY:

Because most of the important learning for this course occurs in class, it is essential that you be PRESENT AND ON TIME. Role will be taken every class period. **After three (3) unexcused absences, your FINAL GRADE will be lowered FIFTY (50) points. With each subsequent unexcused absence, your FINAL GRADE will continue to be lowered FIFTY (50) points.** If at any time excessive absenteeism (over five [5] absences total), regardless of whether it is excused or unexcused, is adversely affecting the work of others or your own work, you will be advised to drop the course. Further, it is your responsibility to know what happened in class on any day you are absent and to be prepared for class on the day you return. If you have an unexcused absence, you will NOT be allowed to make up any paperwork and/or in-class presentations, and will fail that assignment. An attendance sign-in sheet will be passed around in class; it is your responsibility to make sure you sign it.

Please note the last three days of classes are mandatory due to presentations. Should you choose not to attend, your final grade will be deducted by 200 points.

If you must miss class, get notes from a colleague and catch up quickly. Each week's material builds on the material from the week before.

If your ambition is to get an A for this course, just showing up, of course, is not enough. Your preparedness for discussion, willingness to engage the material with your own questions and a respectful interest in differing opinions, are the main criteria by which I assess participation. If you are feeling shy about speaking up in class, come see me during office hours with your questions or speculations.

TARDINESS POLICY:

Please note: three (3) tardies (less than ten [10] minutes late) equal one (1) unexcused absence. If you are more than ten (10) minutes late, you will be marked absent.

COURSE ASSIGNMENTS:

Individual Writing: Students will be responsible for critical writing on the plays and theoretical materials in this class. Writing will largely be completed either prior to class or at the beginning of each class in a journal to be a preparation for thoughtful classroom discussion; however, additional writings may be added following class. These entries are reflections, responses, and questions about the material and discussions rather than a “personal journal”. It is not a simple log of the assignments and discussions. You will need to go beyond writing summaries of the reading to demonstrate understanding and your ability to think critically. The writing will be a variety of prompted and free writes, private, and public forums. I may ask you questions regarding the readings to help start your journals daily/weekly. You will also read these writings aloud in class, when asked. Please be prepared to do so.

Film/Play Responses: You are required to see two productions this semester that chosen for you. The productions will be in either film format or a local production of a play with student discounts available. You will write up a brief document about the experience. Instructions are below. You will submit your response to D2L.

Mid-Term and Final Exam: There will be two exams. These exams will demonstrate critical thinking, understanding of the materials, and an ability to synthesize history, literature, and classroom discussions.

Women and Theatre Research Project: This is a semester-long exploration of a female theatre practitioner or group of the 20th century. A full description of the project will be handed out early in the semester.

COURSE MATERIALS:

You will need a three-ring binder to take notes, as well as a separate section for journal writings.

FILM/PLAY RESPONSES:

You will be required to write **two (2)** papers based on your response to the two (2) productions/films you will choose to see on your own. Electronic copies of papers are due to D2L on the assigned MONDAY after a production’s full performance run. All papers must be a **minimum of two (2) pages (maximum of three [3])** in length using one-inch margins, double-spaced in 12-point type Times New Roman or equivalent. They must be typewritten – **handwritten papers will not be accepted**. Please note **LATE PAPERS WILL NOT BE ACCEPTED** (this includes handing the paper to me in class or e-mailing the paper outside of class to me). If your paper does not

follow the above format, I will give you a failing grade, so please make sure you follow the rules above.

Please use the following guidelines in writing your paper:

- In the initial paragraph, describe your overall response to the film/play. Did it have an impact on you? How did it impact you? (For example: Did it make you think about an interesting or new idea, did it remind you of something personal, was it artistically interesting, did it entertain you, or make you laugh or cry? Why?) **PLEASE, UNDER NO CIRCUMSTANCES ARE YOU TO GIVE ME A PLOT SUMMARY OF THE PRODUCTION.**
- Your THESIS statement is the LAST sentence of the FIRST or SECOND paragraph. It is the all-encompassing sentence; it is what your paper is truly about. (For example: “The Miser and all its theatrical elements gave me a greater appreciation for Molière and the female characters.”)
- The rest of your paper needs to support your thesis statement. In this case, you are approaching the productions keeping a woman’s point of view in mind (or what you imagine that to be) and talk about it, as well as your experience while watching the performance. For example, are the roles in the film/play offered to women substantial? How do the female characters in the production influence the production? Do they at all? How did you feel about the production? How did you feel about the text itself? How are the women portrayed in the film/play? If you are in the production, you can still write about the female influences in the production, as well as your own personal experience during the process.

All papers are expected to conform to the proper usage of the English language, including attention to spelling, grammar, complete sentences, and logical paragraph construction. SPELL CHECK IS NOT ENOUGH!!!

STUDENT HANDBOOK:

Refer to: [Student Handbook 2017-18](#)

ACADEMIC MISCONDUCT POLICY & PROCEDURES

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of work not the individual’s to whom credit is given). Additional guidelines on procedures in these matters may be found in the Office of Student Conduct.

OTHER IMPORTANT MSU POLICIES:

Student Privacy Statement: Federal law prohibits the instructor from releasing information about students to parties outside the university without the signed consent of the student. Thus, in almost all cases the instructor will not discuss a student’s academic progress or other matters with his/her parents.

Campus Carry Statement: Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effect August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. For more information regarding campus carry, please refer to the University's webpage at <https://mwsu.edu/campus-carry/rules-policies>.

Submission Format Policy: You may not submit a paper for a grade in this class that already has been (or will be) submitted for a grade in another course, unless you obtain the explicit written permission of the instructor in advance.

Plagiarism Policy: Plagiarism is the use of someone else's thoughts, words, ideas, or lines of argument in your own work without appropriate documentation (a parenthetical citation at the end and a listing in "Works Cited")-whether you use that material in a quote, paraphrase, or summary. It is a theft of intellectual property and will **not be tolerated**, whether intentional or not.

Student Honor Creed: As an MSU Student, I pledge not to lie, cheat, steal, or help anyone else do so."

As students at MSU, we recognize that any great society must be composed of empowered, responsible citizens. We also recognize universities play an important role in helping mold these responsible citizens. We believe students themselves play an important part in developing responsible citizenship by maintaining a community where integrity and honorable character are the norm, not the exception. Thus, We, the Students of Midwestern State University, resolve to uphold the honor of the University by affirming our commitment to complete academic honesty. We resolve not only to be honest but also to hold our peers accountable for complete honesty in all university matters. We consider it dishonest to ask for, give, or receive help in examinations or quizzes, to use any unauthorized material in examinations, or to present, as one's own, work or ideas which are not entirely one's own. We recognize that any instructor has the right to expect that all student work is honest, original work. We accept and acknowledge that responsibility for lying, cheating, stealing, plagiarism, and other forms of academic dishonesty fundamentally rests within each individual student. We expect of ourselves academic integrity, personal professionalism, and ethical character. We appreciate steps taken by University officials to protect the honor of the University against any who would disgrace the MSU student body by violating the spirit of this creed. Written and adopted by the 2002-2003 MSU Student Senate.

Students with Disabilities: In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to <http://www.mwsu.edu/student-life/disability>.

Safe Zone Statement: The professor considers this classroom to be a place where you will be treated with respect as a human being - regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Additionally, diversity of thought is appreciated and encouraged, provided you can agree to disagree. It is the professor's expectation that ALL students consider the classroom a safe environment.

Contacting Your Instructor: All instructors in the Department have voicemail in their offices and MWSU e-mail addresses. Make sure you add your instructor's phone number and e-mail address to both email and cell phone lists of contacts.

Writing Proficiency Requirement: All students seeking a Bachelor's degree from Midwestern State University must satisfy a writing proficiency requirement once they have 1) passed English 1113 and English 1123 and 2) earned 60 hours, but no more than 90 hours. If you have any questions about the exam, visit the Writing Proficiency Office website at <http://academics.mwsu.edu/wpr>, or call 940-397-4131.

Smoking/Tobacco Policy: Please see <https://msutexas.edu/student-life/wellness-center/tobacco.php>.

Alcohol and Drug Policy: To comply with the Drug Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of Midwestern State are informed that strictly enforced policies are in place, which prohibits the unlawful possession, use or distribution of any illicit drugs, including alcohol, on university property or as part of any university-sponsored activity. Students and employees are also subject to all applicable legal sanctions under local, state and federal law for any offenses involving illicit drugs on University property or at University-sponsored activities.

Desire-to-Learn (D2L):

Extensive use of the MSU D2L program is a part of this course. Each student is expected to be familiar with this program as it provides a primary source of communication regarding assignments, examination materials, and general course information. You can log into [D2L](#) through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor.

Late Work:

Late work is not accepted.

Make Up Work/Exams:

Only under extreme circumstances do I allow make-up work/exams.

Common Course Syllabus: THEA 1113 Women and Theatre

GRADING ASSIGNMENTS:

| | |
|------------------------------------|-------------------|
| Film/Play Responses (50 pts. each) | 100 pts. |
| Mid-Term Exam | 100 pts. |
| Final Exam | 200 pts. |
| Presentation/Research Paper | 1,000 pts. |
| Participation / Attendance | 200 pts. |
| Total: | 1,600 pts. |

GRADING SCALE FOR WOMEN AND THEATRE:

- To earn a grade of "A," you must achieve an average of 90-100% on grading criteria.
- To earn a grade of "B," you must achieve an average of 80-89% on grading criteria.
- To earn a grade of "C," you must achieve an average of 70-79% on grading criteria.
- To earn a grade of "D," you must achieve an average of 60-69% on grading criteria.
- To earn a grade of "F," you must achieve an average of 59% and below on grading criteria.

CALENDAR:

| Week | Material Covered | Assignments |
|------|--|---|
| 1 | Welcome/Introductions. Personal experiences. Article "Opening the Curtain." | Journal writing. Discussion of article/personal experiences. |
| 2 | Article: "Rethinking Gender Bias in Theatre" (<i>NY Times</i>) Article: "Charging Bias by Theatre, Female Playwrights to Hold Meeting" (<i>NY Times</i>) Article: "Women in Theatre" (<i>The Guardian</i>) Research Paper Discussion Article: "Feminism Seduced" Article: "What Feminism?" Article: "The Rise and Fall of the New Woman" (Kolb) Play: <i>Overtones</i> by Alice Gerstenberg | Journal writing. Discussion of play. |
| 3 | Article: "Gender Ideology and Dramatic Convention" Article: "Women in Theatre: How the '2:1 Problem' Breaks Down" <i>The Children's Hour</i> by Lillian Hellman Article: "Good and Evil" | Journal writing. Discussion of play. Research topic chosen. |

Common Course Syllabus: THEA 1113 Women and Theatre

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| | <p>Article: "Murdering the Lesbian: Lillian Hellman's <i>The Children's Hour</i>"</p> <p>Article: "An Evening with Lillian Hellman"</p> <p>Defend Your Research Topic</p> | |
| 4 | <p><i>The Children's Hour</i> (cont.)</p> <p>Article: "Histories of a Feminist Future"</p> | <p>Journal writing.</p> <p>Research project discussion.</p> <p>Outlining the research project.</p> |
| 5 | <p>Article: "Feminism vs. Multiculturalism" (Leti Volpp)</p> <p><i>The Women</i> by Clare Booth</p> <p>(<i>Plays by American Women</i>)</p> | <p>Discussion.</p> <p>Journal writing.</p> <p>Research project proposal.</p> |
| 6 | <p><i>Goodbye, My Fancy</i> by Fay Kanin</p> <p>(<i>Plays by American Women</i>)</p> | <p>Discussion.</p> <p>Journal writing.</p> <p>Discussion of initial research of papers – What have you done so far? What ideas do you have? What do you need from the group?</p> |
| 7 | <p><i>Trouble in Mind</i> by Alice Childress</p> <p>(<i>Plays by American Women</i>)</p> <p>"Black Women in Plays by Black Playwrights" (Miller)</p> <p>"Telling the Truth: Alice Childress as Theorist and Playwright" (Dugan)</p> <p>"A White Folks Guide to 200 Years of Black and White Drama" (Hatch)</p> <p>"Images of Blacks in Plays by Black Women" (Brown-Guillory)</p> | <p>Discussion</p> <p>Journal writing</p> |
| 8 | <p><i>Play With a Tiger</i> by Doris Lessing</p> | <p>Discussion</p> <p>Journal writing</p> |
| 9 | <p>Article: "Two Pages a Day" (Terry)</p> <p><i>Rites</i> by Maureen Duffy</p> <p>Discussion</p> | <p>Discussion</p> <p>Journal writing</p> <p>Mid-term exam</p> |
| 10 | <p><i>FeFu and Her Friends</i> by Maria Irene Fornes</p> <p>Additional readings</p> | <p>Discussion of productions/films seen</p> <p>Journal writing</p> |

Common Course Syllabus: THEA 1113 Women and Theatre

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|----|---|--|
| 11 | <i>The Vagina Monologues</i> by Eve Ensler Article: "Questioning Global Vaginahood" (Cheng) Article: "Worrying about Vaginas" (Cooper) Article: Review on "Talking Cock" (Hammers) | Discussion Journal writing Research project first draft due! |
| 12 | <i>The Clean House</i> by Sarah Ruhl | Discussion Journal writing |
| 13 | <i>The Color Purple</i> film | Discussion Journal writing |
| 14 | <i>Love, Loss, and What I Wore</i> by Delia and Nora Ephron | Discussion Journal writing |
| 15 | <i>Fun Home</i> adapted by Lisa Kron and Jeanine Tesori | Discussion Journal writing |
| 16 | Research Project Presentations | |
| 17 | Research Project Presentations | |

3. Assessments and Rubrics for Core Objectives

3A. Assessment and Rubric for Critical Thinking Skills

THEATRE 323: Women and Theatre Women and Theatre Research Project

The Details:

- All pages should be typed single-space with 1-inch margins and in 12-point Times New Roman Font.
- The paper should be organized in the order below and use the subject headings.
- The paper should be approximately 12-20 pages.
- Your topic should NOT be on a playwright that we cover in class, but rather your focus should be on one of the following: actors, directors, performance artists, theatre companies, or designers.
- Along with your paper, there is an experiential component in which you must perform a public presentation of your research, which includes an artistic component.

The Project:

Part 1. Research Questions: 1 page. What is it about this individual or group that drew your interest? You should include four or five quotes from various materials that piqued your interest and use these to develop this section. What questions do you have about the aesthetics, politics, philosophy, working methods, etc. that will help you guide your research?

Part 2. Biography: 1-2 pages. A biography of the person/group's background and historical beginnings. Major moments in their history, public and critical reception and popularity, major influences, contemporary parallels, etc. This should not be a "list". It should have a narrative feel and include your research and citations.

Part 3. Philosophy & Context: 2 pages. What is the philosophy of the group or individual and how is it represented and/or exemplified through their work? The philosophy may be blatantly stated or you may have to parse it out of your research and craft a statement based on your understanding of the work.

Part 4. Significance: 2-3 pages. What is the significance this person/group has had for women's theatre and or feminism? For theatre in general? What is this person's/group's belief about women's roles in theatre?

Part 5. Contextualization: 2-3 pages. Which of the plays that we have read this semester would your group or individual produce / perform? How do these plays work together to support the mission/ideological statement of your practitioner? Make a case based on what you know from sections 2, 3 and 4. You must make a claim and support it based on your research. Be creative but don't stray from the mission and philosophy of your research subject. You should also think about how the plays work together as a composite season.

Part 6. Annotated Bibliography: At the very minimum, you should have 10 sources—only 4 of which may be website addresses. You should have found (and read) at least one journal article

on your play or author. Under each citation, give a one or two sentence description of how the source is useful to your project.

A Starting Point

This is a beginning list for you to start poking around for a research topic. They are “mostly” American and 20th century. Please do not feel that you have to use someone from this list. Choose something that interests you. Have fun and enjoy the search.

Actors

Charlotte Cushman
Sarah Bernhardt
Anna Deveare Smith
Ruby Dee
Eva Le Gallienne
Cherry Jones

Acting Teachers

Stella Adler
Uta Hagen
Anne Bogart
Viola Spolin

Directors

Joan Littlewood
Elizabeth LeCompte
JoAnne Akalaitis
Zelda Fichandler
Hallie Flanagan
Judith Malina

Companies

Omaha Magic Theatre
Split Britches
Spiderwoman
Mabou Mines
Guerilla Girls

Designers

Marjorie Kellogg
Pat Zipprodt
Pat Collins
Jean Rosenthal

Julie Taymor
Jane Greenwood

Performance Art

Rachel Rosenthal
Robbie McCauley
Holly Hughes
Karen Finley
Annie Sprinkle

Critical Thinking Rubric

| | Capstone 4 | Milestones | | Benchmark 1 |
|--|--|--|---|---|
| | | 3 | 2 | |
| Explanation of issues | Issue/problem to be considered critically is stated clearly and described comprehensively, delivering all relevant information necessary for full understanding. | Issue/problem to be considered critically is stated, described, and clarified so that understanding is not seriously impeded by omissions. | Issue/problem to be considered critically is stated but description leaves some terms undefined, ambiguities unexplored, boundaries undetermined, and/or backgrounds unknown. | Issue/problem to be considered critically is stated without clarification or description. |
| Evidence <i>Selecting and using information to investigate a point of view or conclusion</i> | Information is taken from source(s) with enough interpretation/evaluation to develop a comprehensive analysis or synthesis. Viewpoints of experts are questioned thoroughly. | Information is taken from source(s) with enough interpretation/evaluation to develop a coherent analysis or synthesis. Viewpoints of experts are subject to questioning. | Information is taken from source(s) with some interpretation/evaluation, but not enough to develop a coherent analysis or synthesis. Viewpoints of experts are taken as mostly fact, with little questioning. | Information is taken from source(s) without any interpretation/evaluation. Viewpoints of experts are taken as fact, without question. |
| Influence of context and assumptions | Thoroughly (systematically and methodically) analyzes own and others' assumptions and carefully evaluates the relevance of contexts when presenting a position. | Identifies own and others' assumptions and several relevant contexts when presenting a position. | Questions some assumptions. Identifies several relevant contexts when presenting a position. May be more aware of others' assumptions than one's own (or vice versa). | Shows an emerging awareness of present assumptions (sometimes labels assertions as assumptions). Begins to identify some contexts when presenting a position. |

Assessments and Rubrics for Core Objectives: THEA 1113 Women and Theatre

| | | | | |
|--|--|--|---|---|
| <p>Student's position (perspective, thesis/hypothesis)</p> | <p>Specific position (perspective, thesis/hypothesis) is imaginative, taking into account the complexities of an issue. Limits of position (perspective, thesis/hypothesis) are acknowledged. Others' points of view are synthesized within position (perspective, thesis/hypothesis).</p> | <p>Specific position (perspective, thesis/hypothesis) takes into account the complexities of an issue. Others' points of view are acknowledged within position (perspective, thesis/hypothesis).</p> | <p>Specific position (perspective, thesis/hypothesis) acknowledges different sides of an issue.</p> | <p>Specific position (perspective, thesis/hypothesis) is stated, but is simplistic and obvious.</p> |
| <p>Conclusions and related outcomes (implications and consequences)</p> | <p>Conclusions and related outcomes (consequences and implications) are logical and reflect student's informed evaluation and ability to place evidence and perspectives discussed in priority order.</p> | <p>Conclusion is logically tied to a range of information, including opposing viewpoints; related outcomes (consequences and implications) are identified clearly.</p> | <p>Conclusion is logically tied to information (because information is chosen to fit the desired conclusion); some related outcomes (consequences and implications) are identified clearly.</p> | <p>Conclusion is inconsistently tied to some of the information discussed; related outcomes (consequences and implications) are oversimplified.</p> |

3B Assessment and Rubric for Communication Skills

Presentation Aspect: All Women and Theatre Research Projects should have a presentation element to their research paper in which they can present either during the semester or on the last day of class that is at least 15 minutes in length. Since all of the projects will not fit in our last class due to time, some of you will have to perform your project during the semester. I will need at least a week’s advance notice if you are performing during the semester so I can make time in class.

Communication Skills Rubric

| | Capstone 4 | Milestones | | Benchmark 1 |
|---------------------|---|--|--|---|
| | | 3 | 2 | |
| Organization | Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is clearly and consistently observable and is skillful and makes the content of the presentation cohesive. | Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is clearly and consistently observable within the presentation. | Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is intermittently observable within the presentation. | Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is not observable within the presentation. |
| Language | Language choices are imaginative, memorable, and compelling, and enhance the effectiveness of the presentation. Language in presentation is appropriate to audience. | Language choices are thoughtful and generally support the effectiveness of the presentation. Language in presentation is appropriate to audience. | Language choices are mundane and commonplace and partially support the effectiveness of the presentation. Language in presentation is appropriate to audience. | Language choices are unclear and minimally support the effectiveness of the presentation. Language in presentation is not appropriate to audience. |
| Delivery | Delivery techniques (posture, gesture, eye contact, and vocal | Delivery techniques (posture, gesture, eye contact, and vocal | Delivery techniques (posture, gesture, eye contact, and vocal | Delivery techniques (posture, gesture, eye contact, and vocal |

Assessments and Rubrics for Core Objectives: THEA 1113 Women and Theatre

| | | | | |
|----------------------------|---|---|---|--|
| | expressiveness) make the presentation compelling, and speaker appears polished and confident. | expressiveness) make the presentation interesting, and speaker appears comfortable. | expressiveness) make the presentation understandable, and speaker appears tentative. | expressiveness) detract from the understandability of the presentation, and speaker appears uncomfortable. |
| Supporting Material | A variety of types of supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that significantly supports the presentation or establishes the presenter's credibility/authority on the topic. | Supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that generally supports the presentation or establishes the presenter's credibility/authority on the topic. | Supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make appropriate reference to information or analysis that partially supports the presentation or establishes the presenter's credibility/authority on the topic. | Insufficient supporting materials (explanations, examples, illustrations, statistics, analogies, quotations from relevant authorities) make reference to information or analysis that minimally supports the presentation or establishes the presenter's credibility/authority on the topic. |
| Central Message | Central message is compelling (precisely stated, appropriately repeated, memorable, and strongly supported.) | Central message is clear and consistent with the supporting material. | Central message is basically understandable but is not often repeated and is not memorable. | Central message can be deduced, but is not explicitly stated in the presentation. |

3C Assessment and Rubric for Teamwork

Presentation: Since this is a group project, the students will need to practice/rehearse outside of class. Though they will be given some class time to work on their projects, the time will not be enough. Every single person should have an equal part in the presentation.

An example of the presentation component would be as follows: presenting an example of that we read in class such as LOVE, LOSS, AND WHAT I WORE. It discusses a number of important issues for women, while at the same time is modern and relatable.

- a. Issues that will involve outside research: multiple marriages, divorce, motherhood, the death of a child, living with cancer, dealing with rape, and body image issues.
- b. Plot: A character called "Gingy" acts as the narrator. The show opens with her sketching various parts of her wardrobe that stir the most poignant memories. She weaves her life story among the other tales, describing her three marriages, "motherhood and the death of a child, each turning point marked by a particular item of clothing".
2. Encounter and work alongside person or groups wrestling with complex situations, problems, questions and challenges.
 - a. Discuss a hypothetical fully realized production of LOVE, LOSS, AND WHAT I WORE.
 - b. Each person in the classroom contributes to the discussion in some capacity.
 - c. Those taking the course as a capstone will have to take on major roles in the discussion, contributing an extensive analysis of the hypothetical production, either behind the scenes or on stage, depending on their comfort level.
3. Construct meaningful interdisciplinary responses to these encounters, taking seriously multiple perspectives.
 - a. Hold weekly meetings, in which the class discusses their progress and process of the presentation.
4. Discover questions, perspectives and problems not necessarily scripted in a course syllabus and work through ambiguity, frustration and disequilibrium.
 - a. Hold weekly meetings, in which the class discusses their progress and process of the presentation.
 - b. Discuss challenges in the classroom.
5. Sharpen and apply skills and competencies that flow out of a liberal arts education and are relevant to future employment.
 - a. Being part of a presentation is incredibly value for anyone involved. It teaches one the value of being a team player, as well as collaborating for a greater good, a final product.
 - b. Working on communication skills throughout the process is something that anyone will use in his/her job/field.

Collaboration is key in developing a clear understanding of the material. The rubric is below.

Teamwork Rubric

| | Capstone 4 | Milestones | | Benchmark 1 |
|--|--|--|--|---|
| | | 3 | 2 | |
| Contributes to Team Meetings | Helps the team move forward by articulating the merits of alternative ideas or proposals. | Offers alternative solutions or courses of action that build on the ideas of others. | Offers new suggestions to advance the work of the group. | Shares ideas but does not advance the work of the group. |
| Facilitates the Contributions of Team Members | Engages team members in ways that facilitate their contributions to meetings by both constructively building upon or synthesizing the contributions of others as well as noticing when someone is not participating and inviting them to engage. | Engages team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others. | Engages team members in ways that facilitate their contributions to meetings by restating the views of other team members and/or asking questions for clarification. | Engages team members by taking turns and listening to others without interrupting. |
| Individual Contributions Outside of Team Meetings | Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project. Proactively helps other team members complete their assigned tasks to a similar level of excellence. | Completes all assigned tasks by deadline; work accomplished is thorough, comprehensive, and advances the project. | Completes all assigned tasks by deadline; work accomplished advances the project. | Completes all assigned tasks by deadline. |
| Fosters Constructive Team Climate | Supports a constructive team climate by doing all of the following: <ul style="list-style-type: none"> Treats team members respectfully by being | Supports a constructive team climate by doing any three of the following: <ul style="list-style-type: none"> Treats team members respectfully by being polite and | Supports a constructive team climate by doing any two of the following: <ul style="list-style-type: none"> Treats team members respectfully by being polite and | Supports a constructive team climate by doing any one of the following: <ul style="list-style-type: none"> Treats team members respectfully by being |

| | | | | |
|-----------------------------|--|---|---|--|
| | <p>polite and constructive in communication.</p> <ul style="list-style-type: none"> • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members. | <p>constructive in communication.</p> <ul style="list-style-type: none"> • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members. | <p>constructive in communication.</p> <ul style="list-style-type: none"> • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members. | <p>polite and constructive in communication.</p> <ul style="list-style-type: none"> • Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude about the team and its work. • Motivates teammates by expressing confidence about the importance of the task and the team's ability to accomplish it. • Provides assistance and/or encouragement to team members. |
| Responds to Conflict | Addresses destructive conflict directly and constructively, helping to manage/resolve it in a way that strengthens overall team cohesiveness and future effectiveness. | Identifies and acknowledges conflict and stays engaged with it. | Redirecting focus toward common ground, toward task at hand (away from conflict). | Passively accepts alternate viewpoints/ideas/opinions. |

To help in preparation for the research paper/presentation, groups will have to hand in an outline for their papers/presentations at least one month prior to the due date (please see below). I will be assessing their organizational skills, as well as the content.

Rough Outline Example

Thesis Statement (What's the point of your presentation?):

- I. Introduction.
 - A.
 - B.
 - C.
 - D.

- II. Main Point #1.
 - A.
 - B.
 - C.

- III. Main Point #2.
 - A.
 - B.
 - C.

- IV. Main Point #3.
 - A.
 - B.
 - C.

- V. Conclusion
 - A.
 - B.
 - C.
 - D.

3D Assessment and Rubric for Social Responsibility

Since we will have at least three writing assignments in class that will discuss the ethics of decision-making in theatre, especially when it pertains to the women’s roles, both onstage and off-stage, we will discuss each student’s opinions in-depth. I encourage respectful discussion, even if viewpoints do not always align. Because there is still inequality amongst genders, we have a responsibility to reorganize this fact and discuss potential solutions.

One assignment I have in mind is an in-class writing exercise in which we will discuss the play *Trouble in Mind*. The journal writing will ask the students what the title means, if they think the play is still relevant, and are the issues discussed in the play still prominent in the theatre/film/television given the influx of leading black characters? The play is about the troubled production of a fictional, anti-lynching Broadway play Chaos in Belleville. Wiletta Mayer, the African-American lead of the Chaos, as well as the other black actors, must deal with the condescending attitude of their white director Al Manners. Wiletta stands up to Manners and reveals his racist attitudes but faces severe consequences as a result.

Social Responsibility Rubric

| Social Responsibility - to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities. | | | | | |
|---|---|--|--|--|----------------------------------|
| Value (from Intercultural Knowledge and Competence, Global Learning and Ethical Reasoning Value Rubrics) | Performance/Point Value | | | | |
| | Capstone/4 | Milestone/3 | Milestone/2 | Benchmark/1 | 0 |
| Knowledge <i>Knowledge of cultural worldview frameworks</i> | Demonstrates sophisticated understanding of the complexity of elements important to members of another culture in relation to | Demonstrates adequate understanding of the complexity of elements important to members of another culture in relation to | Demonstrates partial understanding of the complexity of elements important to members of another culture in relation to its history, | Demonstrates surface understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, | Does not meet benchmark criteria |

| | | | | | |
|---|---|--|---|---|----------------------------------|
| | its history, values, politics, communication styles, economy, or beliefs and practices. | its history, values, politics, communication styles, economy, or beliefs and practices. | values, politics, communication styles, economy, or beliefs and practices. | communication styles, economy, or beliefs and practices. | |
| Personal and Social Responsibility | Takes informed and responsible action to address ethical, social, and environmental challenges in global systems and evaluates the local and broader consequences of individual and collective interventions. | Analyzes the ethical, social, and environmental consequences of global systems and identifies a range of actions informed by one’s sense of personal and civic responsibility. | Explains the ethical, social, and environmental consequences of local and national decisions on global systems. | Identifies basic ethical dimensions of some local or national decisions that have global impact. | Does not meet benchmark criteria |
| Application of Ethical Perspectives/Concepts | Student can independently apply ethical perspectives/concepts to an ethical question, accurately, and is able to consider full implications of the application. | Student can independently apply ethical perspectives/concepts to an ethical question, accurately, but does not consider the specific implications of the application. | Student can apply ethical perspectives/concepts to an ethical question, independently (to a new example) and the application is inaccurate. | Student can apply ethical perspectives/concepts to an ethical question with support (using examples, in a class, in a group, or a fixed-choice setting) but is unable to apply ethical perspectives/concepts independently (to a new example.). | Does not meet benchmark criteria |