APPLICANT: Marcia Roberts-Deutsch

E-MAIL: robertsd@hawaii.edu

COURSE ALPHA and NUMBER: THEA 101

COURSE TITLE: Introduction to Drama and Theatre

ESTIMATED NUMBER OF SECTIONS:
  Fall: 1
  Spring: 1

APPLICATION IS FOR:
  □ New Course  □ Modified Course  X □ Existing Course  □ Re-designation
  □ Certification  □ Re-Certification. Date of last certification:

DIVERSIFICATION AREA DESIGNATION SOUGHT:
  X □ DA (Arts)  □ DP (Physical Sciences)
  □ DB (Biological Sciences)  □ DS (Social Sciences)
  □ DH (Humanities)  □ DY (Laboratory)
  □ DL (Literature and Language)

What percentage of the CONTENT of this course focuses on this diversification area? 100%

What percentage of CLASS MEETINGS focuses on this diversification area? 100%
1. **Hallmarks and SLOs.** Please explain how course-specific SLOs align with the diversification area’s hallmarks.

<table>
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<tr>
<th>DA.1 uses the definitions, descriptions and terminology of the visual arts, performing arts, or other creative arts.</th>
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| SLO 1: Understand and be able to articulate the different kinds of drama and literature.  
SLO 2: Understand and be able to articulate the forms and structure of drama and theatre as well as the technical terminology associated with them.  
SLO 4: Identify major plots and themes in selected plays.  
These three SLOs focus on the taxonomy (i.e., formal aspects of the genre of stage performance) as well as the descriptive or classificatory language associated with the genre (e.g., features that distinguish comedy from tragedy.) |

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<th>DA.2 emphasizes the acquisition of practical and theoretical skills necessary to produce visual, performing, or other creative arts for primarily aesthetic purposes.</th>
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| SLO 3: Understand and be able to articulate the historical and intellectual influences and effects of the various types of drama and theatre.  
SLO 5: Identify different approaches, major problems and various interpretations of selected plays.  
These SLOs clarify the focus of this course: the practical skill that is emphasized in this course is not related to playwriting or performance (though role-playing in the process of reading and discussing plays in class is one pedagogical tool) but rather to the critical analysis of plays based on accrued knowledge of the historical and theoretical frameworks within which such works have been produced. |

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<th>DA.3 develops creative abilities in which artistic conventions are applied and originality is sought.</th>
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| SLO 1: Understand and be able to articulate the different kinds of drama and literature.  
SLO 2: Understand and be able to articulate the forms and structure of drama and theatre as well as the technical terminology associated with them.  
SLO 3: Understand and be able to articulate the historical and intellectual influences and effects of the various types of drama and theatre.  
SLO 4: Identify major plots and themes in selected plays.  
SLO 5: Identify different approaches, major problems and various interpretations of selected plays.  
Keeping in mind the focus mentioned above, all SLOs are potentially applicable here, as students acquire familiarity with the appropriate descriptive and analytic terminology and language, experience through collaborative reading the dynamic unfolding of a play, and acquire the ability to develop skills in critical analysis. The qualities of creativity and originality should thus be understood, as noted, in analytic skill rather than writing or performance. |
2. **Assessment strategies.** Explain assessment strategies you have used (or plan to use) to measure the degree to which students exit the course with the course-specific SLOs. If there are multiple sections of the course taught by different instructors, please discuss how assessment is (or will be) carried out across instructors.

Means of assessment for THEA 101 include participation in class discussions (ability to convey knowledge and understanding of the plays under discussion as well as engage in critical analysis of those plays) and a series of examinations (short answer and essay) that will validate students' mastery of knowledge about the plays (e.g., formal aspects, historical context, type of play) as well as shape more extended critical analysis.

3. **Assessment of assessment.** How have you used (or plan to use) the assessment findings to modify or improve this course? If there are multiple sections of the course taught by different instructors, please discuss how review of assessment results is (or will be) carried out across instructors.

Since this course has not been taught in some time, prior assessment findings are not available. However, some potential areas of modification might include changes in the selections of plays to be discussed and analyzed, use of films of plays under discussion, and possible attendance at live local productions of these plays (if any are available) or others, so that students gain a richer perspective of the relationship between text and performance.
DIVERSIFICATION BOARD DECISION:

☑ Approved

Re-Certification Due: Spring 2018

☐ Not approved

If not approved, reasons for disapproval:


Diversification Board Chair Signature: [Signature]
Date: 5/9/2013
Honolulu Community College
Course Outline

See Instructions for information on each item.

<table>
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<tr>
<th>Course Alpha &amp; No.: THEA 101</th>
<th>Semester Credit Hours: 3</th>
<th>Effective Term: Click To Select</th>
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**Course Title:** Introduction to Drama and Theatre

**Prerequisite:** Placement in Eng 22/60

**Recommended Prep:**

**Instructor Approval or other Approval:** none

1. **Catalog Course Description:**
   Representative plays studied as illustrative of changing forms in the theatre and dramatic literature.

2. **Student Learning Outcomes:**
   Upon successful completion of this course, a student will be able to:
   1. Understand and be able to articulate the different kinds of drama and literature.
   2. Understand and be able to articulate the forms and structure of drama and theatre as well as the technical terminology associated with them.
   3. Understand and be able to articulate the historical and intellectual influences and effects of the various types of drama and theatre.
   4. Identify major plots and themes in selected plays.
   5. Identify different approaches, major problems and various interpretations of selected plays.

3. **Means by which the assessment of the SLOs will be accomplished:**
   1. Participation in class discussions and analysis of plays assigned (see #8 below.)
   2. Written report of a detailed analysis of a specific selection of a scene from one of the plays.
   3. Oral classroom presentation of this detailed analysis.

4. **Program Learning Outcomes addressed by this course:**
   #8: Demonstrate a knowledge of one or more art forms and the role that the Arts play in history and culture.

5. **Method(s) of Instruction:**
   1. Interactive reading of selected plays in various genres
   2. Assigned topics for classroom discussion pertinent to the play under discussion
   3. Lecture
   4. Possible use of film versions of plays

6. **Method(s) of Evaluation:**
   1. Assessment of students' in-class participation in discussion and analysis of plays in relation to SLOs as stated above.
   2. Assessment of students' written analysis of a selected scene
   3. Assessment of students' classroom presentation of this analysis

7. **Course Content:**
   Topics may vary somewhat depending on selection of particular works, but focus on the history of western theatre from its origins to contemporary works; the sequence is chronological in any case. The formal and psychological distinctions between tragedy and comedy are discussed, as are other genres/approaches such as morality plays, naturalism, and realism. Selections of plays may include classic Greek drama, medieval and Renaissance works (including Shakespeare), neoclassical French plays, modern European works, and contemporary American plays.

8. **Possible Texts:**
   Oedipus Rex, Lysistrata, Everyman, Othello, Hamlet, Taming of the Shrew, Tartuffe, The Misanthrope, Miss Julie, The Cherry Orchard, A Doll's House, 'night Mother, Cat on a Hot Tin Roof, Raisin in the Sun, The Odd Couple, Damien.

9. **Reference and/or Auxiliary Materials (if any):**
   Stages of Drama by Klaus, Gilbert and Field; The Heath Introduction to Drama by Miller.

10. **Resource Requirements (if applicable):**
    Projection system if films (DVDs) are used.

Rev. 8/28/12
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<th>Relationship to other courses in the program (if applicable):</th>
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<tr>
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<td>Related to THEA 201: Introduction to the Art of the Film; one of several courses in the Humanities and Fine Arts category.</td>
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<td>General Education or other requirement(s) satisfied:</td>
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<td>THEA 101 fulfills the DA Diversification requirement.</td>
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<td>Articulation (if applicable):</td>
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<td>This course is articulated in the UH system.</td>
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<td>Additional information of importance:</td>
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