

# Dramatic Literature for Children

Professor Sybil St. Claire, MFA

Fall, 2021

THE 5385 Section OMO1



Theatre UCF

<http://theatre.cah.ucf.edu/>

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## Dramatic Literature for Children

THE 5385

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Class Time: T 1:30 – 2:50 PM  
Class Location: T118  
Office Hours: T: 3:00-4:30 PM, TH 1:30 – 3:30 PM  
& by appointment

### Text:

*Dramatic Literature for Children: A Century in Review*. 2<sup>nd</sup> edition. Edited by Bedard, Roger L., 2005.

### Suggested Reading & Watching:

*Theatre for Young Audiences: 20 Great Plays for Children*. Edited by Coleman Jennings, 2005.

*Six Plays for Young Audiences from the Federal Theatre Project (1936-1939)*, Edited by Lowell Swortzel. 1986.

*The Kennedy Center New Visions/New Voices: 25 years/25 plays* (Both Volumes). Edited by Deirdre Kelly Lavrakas and Kim Peter Kovac, 2016.

*Huck's Raft: A History of American Childhood* by Steven Mintz, 2004.

*Palabras Del Cielo: An Exploration of Latina/o Theatre for Young Audiences* (Volume I) Compiled by Jose Casas and Christina Marin, PhD., 2018.

*Native Voices—American Passages: A Literary Survey*  
[https://fod-infobase-com.eu1.proxy.openathens.net/p\\_ViewVideo.aspx?xtid=113242](https://fod-infobase-com.eu1.proxy.openathens.net/p_ViewVideo.aspx?xtid=113242)

*Karamu: 100 Years in the House*, <https://www.pbs.org/video/wviz-pbs-ideastream-specials-karamu-100-years-house/>

*Black Fairy, and Other Plays for Children*, by Useni Eugene Perkins. 1993.

### Course Description:

This course provides a study of the growth and development of dramatic literature for young audiences primarily in the USA and explores the literary canon. The arch of this class is focused on developing and articulating your own aesthetic. **Aesthetics is a branch of philosophy dealing with the nature of beauty. The word aesthetic can be used as a noun meaning "that which appeals to the senses." In this case, that which appeals to your senses.** The term may also refer to the quality of beauty that defines or is perceived in a work of art. Students will deepen their understandings of the historical canon of American TYA plays and beyond through reading, discussion, research, reflective writing, metacognition, sharing, and creative exploration/interpretation.

**Developing your aesthetic requires self-examination, the willingness to change your mind, and a respect for the beliefs of others.** I am aware that it can be emotionally challenging to take a stand and develop a position, however, as an artist, it is crucial to understand your aesthetic and to

cultivate the ability to articulate it to others. It need not confine you, nor is it necessarily an immutable stance. It's where you are today.

### **Course Objectives:**

\*Read, analyze and reflect on American TYA plays across and beyond the canon. (*Assigned reading, Play Journal, Self-Reflection Papers, Topic Shares*).

\*Explore the cannon of plays for young audiences through various critical, personal, and historical lenses. (*Assigned Reading & Wild Card Plays, Play Journal, Playwright Project*).

\*Develop and articulate an aesthetic position relative to dramatic literature for children. (*Play Journal, Participation, Self-Reflection Papers, Topic Shares, Articulation of Aesthetic, Playwright Presentation*).

\*Creatively explore and express an understanding and interpretation of a text. (*Articulation of Aesthetic, In-Class Exploration, Articulation of Aesthetic*).

### **Attendance**

Attendance is mandatory. You are expected to attend all classes, to arrive on time, and to be fully prepared to engage mentally, physically and creatively. Please communicate early if you know you are going to miss or be late for any reason. Unexcused absences will result in the loss of half a letter grade per day.

### **Participation:**

**I believe students co-create their educational experiences with their professors and classmates.** Effective participation in this class involves significant self-reflection, completion of all assignments and assigned readings in a timely manner, concentration, a high level of participation, thoughtful speaking and listening in discussions, respect for other's opinions, contributing to the growth of others, working cooperatively in small groups and physically/mentally engaging in all class activities as well as commitment to the class as a whole. You will be graded on participation. If you come to class unprepared you will lose points off your grade. If you are eager to open your mind, share your thoughts, respect the thoughts of others, and participate with enthusiasm – welcome home.

### **Zoom Policies:**

Please:

Mute your microphone upon entering the room.

Post your name in the chat section to prove attendance upon entering the room.

Make sure you are adequately lit so that others may see you.

Test your mic to make sure you can be heard.

Refrain from distracting gestures.

Look into the camera.

Pay attention, listen, put away distractions (such as your phone).

Be supportive and helpful.

Thank you!

### **Submissions:**

All assignments will be submitted online via Canvas/webcourses by 11:59 PM on the day they are due. Late work will not be accepted.

### **Notes on quality of work:**

This class requires **high quality** work and professional standards of communication in all areas. All written assignments are to be typed in 10 - 12 point font, double-spaced, Times New Roman, and, where appropriate,

formatted according to the latest addition of the MLA handbook. Assignments should be proofread and professional in appearance. As always, you are required to give credit where credit is due (this includes Internet sources). Substandard work will earn a zero.

### **Academic Integrity**

Students should familiarize themselves with UCF's Rules of Conduct at:  
<<http://osc.sdes.ucf.edu/process/roc>>.

According to Section 1, "Academic Misconduct," students are prohibited from engaging in:

1. Unauthorized assistance: Using or attempting to use unauthorized materials, information or study aids in any academic exercise unless specifically authorized by the instructor of record. The unauthorized possession of examination or course-related material also constitutes cheating.
2. Communication to another through written, visual, electronic, or oral means: The presentation of material which has not been studied or learned, but rather was obtained through someone else's efforts and used as part of an examination, course assignment, or project.
3. Commercial Use of Academic Material: Selling of course material to another person, student, and/or uploading course material to a third-party vendor without authorization or without the express written permission of the university and the instructor. Course materials include but are not limited to class notes, Instructor's PowerPoints, course syllabi, tests, quizzes, labs, instruction sheets, homework, study guides, handouts, etc.
4. Falsifying or misrepresenting the student's own academic work.
5. Plagiarism: Using or appropriating another's work without any indication of the source, thereby attempting to convey the impression that such work is the student's own.
6. Multiple Submissions: Submitting the same academic work for credit more than once without the express written permission of the instructor.
7. Helping another violate academic behavior standards.

For more information about Academic Integrity, consult the International Center for Academic Integrity <<http://academicintegrity.org>>.

For more information about plagiarism and misuse of sources, see "Defining and Avoiding Plagiarism: The WPA Statement on Best Practices" <<http://wpacouncil.org/node/9>>.

### **Responses to Academic Dishonesty, Plagiarism, or Cheating**

You will fail this course if you engage in academic dishonesty of any kind.

#### **Plagiarism:**

Plagiarism is the unacknowledged use of ideas (Whether paraphrased, summarized or quoted) by a writer who seeks to pass off those ideas as his or her original thought. If you fail to document or attribute a source of the idea, even if you restate another writer's ideas, you have plagiarized. A serious university offense, plagiarism may be punished by failure or expulsion. Students who plagiarize on research paper will receive an F on the paper. To avoid plagiarism, you must document your papers using the MLA citation format. For more information about UCF's Rules of Conduct, see <http://www.osc.sdes.ucf.edu/>.

Students should also familiarize themselves with the procedures for academic misconduct in UCF's student handbook, *The Golden Rule*  
<<http://goldenrule.sdes.ucf.edu/docs/goldenrule.pdf>>.

UCF faculty members have a responsibility for students' education and the value of a UCF degree, and so seek to prevent unethical behavior and when necessary respond to academic misconduct. Penalties can include a failing grade on an assignment or in the course, suspension or expulsion from the university, and/or a "Z Designation" on a student's official transcript indicating academic dishonesty, where the final grade for this course will be preceded by the letter Z. For more information about the Z Designation, see:

<<http://goldenrule.sdes.ucf.edu/zgrade>>.

**Course Accessibility Statement:**

The University of Central Florida is committed to providing access and inclusion for all persons with disabilities. Students with disabilities who need disability-related access in this course should contact the professor as soon as possible. Students should also connect with Student Accessibility Services (SAS) <<http://sas.sdes.ucf.edu/>> (Ferrell Commons 185, [sas@ucf.edu](mailto:sas@ucf.edu), phone 407-823-2371). Through Student Accessibility Services, a Course Accessibility Letter may be created and sent to professors, which informs faculty of potential access and accommodations that might be reasonable. Determining reasonable access and accommodations requires consideration of the course design, course learning objectives and the individual academic and course barriers experienced by the student.

**Campus Safety Statement:**

Emergencies on campus are rare, but if one should arise in our class, we will all need to work together. Everyone should be aware of the surroundings and familiar with some basic safety and security concepts.

- In case of an emergency, dial 911 for assistance.
- Every UCF classroom contains an emergency procedure guide posted on a wall near the door. Please make a note of the guide's physical location and consider reviewing the online version at [http://emergency.ucf.edu/emergency\\_guide.html](http://emergency.ucf.edu/emergency_guide.html).
- Familiarize yourself with evacuation routes from each of your classrooms and have a plan for finding safety in case of an emergency. (Insert class-specific details if appropriate)
- If there is a medical emergency during class, we may need to access a first aid kit or AED (Automated External Defibrillator). To learn where those items are located in this building, see <http://www.ehs.ucf.edu/workplacesafety.html> (click on link from menu on left). (insert class specific information if appropriate)
- To stay informed about emergency situations, sign up to receive UCF text alerts by going to [my.ucf.edu](http://my.ucf.edu) and logging in. Click on "Student Self Service" located on the left side of the screen in the tool bar, scroll down to the blue "Personal Information" heading on your Student Center screen, click on "UCF Alert", fill out the information, including your e-mail address, cell phone number, and cell phone provider, click "Apply" to save the changes, and then click "OK."
- If you have a special need related to emergency situations, please speak with me during office hours.
- Consider viewing this video (<https://youtu.be/NIKYajEx4pk>) about how to manage an active shooter situation on campus or elsewhere.

**University Events or Co-curricular Activities:**

Students who represent the university in an authorized event or activity (for example, student-athletes) and who are unable to meet a course deadline due to a conflict with that event must provide the instructor with documentation in advance. For more information, see the UCF policy at <<http://policies.ucf.edu/documents/4401.1MakeupAssignmentsForAuthorizedUniversityEventsOrCocurricularActivities.pdf>>

**Religious Observances:**

Students must notify their instructor in advance if they intend to miss class for a religious observance. For more information, see the UCF policy at <<http://regulations.ucf.edu/chapter5/documents/5.020ReligiousObservancesFINALOct17.pdf>>.

**Deployed Active Duty Military Students:**

If you are a deployed active duty military student and feel that you may need a special accommodation due to that unique status, please contact your instructor to discuss your circumstances.

### **Disclaimer**

This class incorporates theatre exercises that may challenge you in physical and emotional ways. Remember you always have the option to pass when we are doing exercises and that it is your responsibility to practice self-care. This class may include material that expresses adult or controversial themes as well as strong language that some might find offensive. As theatre requires the use of mind, voice, and body, there will also be situations that will require a certain amount of physical contact between you and the instructor and you and other students.

Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally so we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunity.

It is the policy of the University to reasonably accommodate absences due to observed religious holidays. However, the student will be held responsible for any material covered during the absence and must inform the instructor two weeks prior to the holiday.

I am here to help you. See me if you have any problems or questions, or if you just need some advice. This class may deal with personal material and you may want to discuss your experiences. Please do not hesitate to seek me out. Though I have offered suggestion the decisions are ultimately yours. Collaboration and integrity are key components of this class.

***Please wear comfortable clothing to class.  
We will be moving and working on the floor in this class.***

### **In Class-Recording**

Students may, without prior notice, record video or audio of a class lecture for a class in which the student is enrolled for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach enrolled students about a particular subject. Recording class activities other than class lectures, including but not limited to lab sessions, student presentations (whether individually or part of a group), class discussion (except when incidental to and incorporated within a class lecture), clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, private conversations between students in the class or between a student and the faculty member, and invited guest speakers is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct as described in the Golden Rule.

### **Theatre UCF Standards**

It is the intent of the Theatre department administration and faculty to provide a clear and simple set of policies that guide rehearsals and classrooms to ensure a safe and comfortable space for learning. These guidelines are based on the Chicago Theatre Standards and have been adapted for the University of Central Florida. These standards will be in effect for all learning environments under the auspices of the UCF Theatre program, to include classes and rehearsals. Providing a safe and welcoming environment is intrinsic to learning. "Arts environments require risk, courage, vulnerability, and investment of our physical, emotional and intellectual selves. We seek to nurture spaces with strong safety nets that support that ethos without compromising a visceral and authentic experience for artists and audiences in our learning environment.

[http://theatre.cah.ucf.edu/files/Theatre\\_UCF\\_Standards.pdf](http://theatre.cah.ucf.edu/files/Theatre_UCF_Standards.pdf)

## Course Assignments

### **1. PHILOSOPHY STATEMENT (5 POINTS)**

**DUE:** Friday, August 27 by 11:59 PM

Please create a vlog that is under 5 minutes that addresses the following prompts. Doubles as Student Engagement for Financial Aid assignment.

**Please refer to the following writing prompts as you create your vlog:**

From your perspective:

- A) What is a child?
- B) What is theatre for young audiences and what is its purpose?
- C) What topics/issues do you feel should not be explored in theatre for young audiences?
- D) What topics/issues do you currently feel most passionate about?
- E) What do you wish I knew about you?

Submit as a Mp3 or as a private YouTube Link. Media uploads can sometimes take time to upload. Please plan accordingly.

### **2. POWER POINT PLAY JOURNAL (25 POINTS – 12.5 EACH)**

**DUE:** Thursday, 9/23 & 10/28

Create Power Points exploring all 25 plays you will read for this course. (14 from DLC & 11 wild cards). 2 - 4 slides per play. First Power Point Journal - 9 DLC/4 wild card, Second Power Point Journal - 5 DLC/7 wild cards). Include multi-media elements (photos, drawing, etc.). For each play respond to the following prompts (**Please include prompts**).

- A) **Title and author**
- B) **Synopsis** Brief (one-two sentence) synopsis
- C) **Rating** Your rating of the play from 1 – 5 (with 5 being the highest rating).
- D) **Beauty** Where can you find beauty in this story?
- E) **Truth** Where can you find truth in this story?
- F) **Reveal** How might beauty reveal truth?
- G) **Conceal** How might beauty conceal truth?
- H) **Impact** How did this story impact you?
- I) **Word Cloud** List five words that embody that which compels/repels you about the play.

#### **Possible Wild Card Plays:**

*Wiley and the Hairy Man* (Zeder)  
*Lilly's Purple Plastic Purse* (Kling)  
*The Secret Garden* (Norman)  
*Go, Dog, Go!* (Dietz)  
*Mirror Game* (Foons)  
*100 Dresses* (Cooney)  
*The Secret Life of Girls* (Daugherty)

*Still Life with Iris* (Dietz)  
*Opal* (Lindsey-Nassif)  
*Spirit Shall Fly* (Hall-Surface)  
*The Rememberer* (Dietz)  
*Eat: It's Not About Food* (Daugherty)  
*The Beloved Dearly* (Cooney)  
*The Last Paving Stone* (York)

**Possible Wild Card Plays (cont'd):**

*And Then They Came for Me* (Still)  
*Bare* (Hartmere)  
*James and the Giant Peach* (Wood/Dahl)  
*The Velveteen Rabbit* (Still)  
*The K of D* (Schellhardt)  
*The Giver* (Lowry)  
*Devon's Hurt* (Brooks)

*The Reluctant Dragon* (Hall-Surface)  
*The BFG* (Wood/Dahl)  
*The Phantom Tollbooth* (Juster/Nanus)  
*Anansi the Spider* (Kisling)  
*Teaching Disco Square Dancing to our Elders*  
(FastHorse)

*\*Your are encouraged to choose your own Wild Card plays.*

Also, check out the most produced TYA shows of 2019-20 <http://www.tyausa.org/tya-today/national-tya-season-preview-2019-2020/>

**3) SELF-REFLECTION PAPERS (15 POINTS – 7.5 EACH).**

**DUE:** Thursday, 10/7 & 11/25

Twice during the semester you will be asked to write self-reflection papers. Your papers should embody an honest, articulate, in-depth exploration of your journey through the study of dramatic literature for children. Two – three pages in length, submit as a word docx.

**A) Self Reflection Paper #1**

**DUE:** Thursday, October 7

**\*Discuss and assess** your journey in this class thus far.

**\*Reference** specific situations/assignments (Sentimental Objects, readings, abstracts, play journal, play attendance, wild card plays, etc.).

**\*THEN answer** the prompts below.

**Include and embolden writing prompts in your paper.**

- 1) I'm beginning to understand that\_\_\_\_\_.
- 2) My perspective on dramatic literature for children has changed/grown in the following ways\_\_\_\_\_. (If no change/growth please discuss that).
- 3) Connect. Extend. Challenge. What are you connecting with? What is extending your thinking? What is challenging you/your thinking?

B) Self Reflection Paper #2

**DUE:** Thursday, November 25

•Explore your journey thus far:

**\*Discuss and assess** your journey in this class thus far.

**\*Reference** specific situations/assignments (readings, abstracts, play journal, play attendance, playwright assignment, wild cards and wild card shares, choose your own adventure articulation of aesthetic, etc.).

**\*THEN answer the following prompts:**

**Include and embolden writing prompts in your paper...**

- 1) New strengths developed and impact.
- 2) Challenges encountered and how I overcame them...
- 3) Surprises (what, why and how?)
- 4) Ways in which I might apply what I have learned in the future...
- 5) How I have changed (or remained the same...)
- 6) I used to think \_\_\_\_\_ but now I think \_\_\_\_\_.
- 7) Final Thoughts...

**4) PARTICIPATION RUBRIC & NARRATIVE (10 POINTS – 5 each).**

**DUE:** Thursday, 10/7 & 11/25

You will earn participation points throughout the semester. Twice during the semester, once at mid semester and once at semester's conclusion you will evaluate yourself in this arena. For grading criteria please see the participation rubric in this syllabus. Complete rubric, calculate math, and reflect on each category narratively. Disagreements over self-assessment of participation may result in a grade change.

**5) CHOOSE YOUR OWN ADVENTURE (30 POINTS)**

**DUE:** Tuesday, 10/26, 11/2, 11/9

11/16, 11/23

Select a topic and explore the aesthetics of the chosen person, movement, organization. Read at least four plays in the canon of your chosen topic/genre, as well as a minimum of two additional outside sources that provide insight or commentary on your topic (interviews, critical reviews, introductions, show excerpts, etc.). Feel free to compare and contrast. Prepare a 25-minute presentation with 5 minutes for questions and discussion.

Respond to the prompts below both in class and in your submitted presentation (10-12 font/New Times Roman). Please include and **embolden** prompts:

Why this topic?

Common themes

Process

Surprises and Challenges

Reactions (likes/dislikes)

Why you believe this topic is important or unimportant.

Aesthetic and how/where it intersects (or doesn't) with your aesthetic.

Your presentation should go beyond simply telling the class about your topic, it should address aesthetic, and in so doing, speak to your own.

In addition, please incorporate at least three of the following elements:

Hands-on exercises/activities for the class

Music

Video

Costumes

Puppets

Collage

Interview

Multi-media component (power point, etc.)

If you have other ideas I'd love to hear them!

Pick a topic that interests you and explore it in-depth.

Sample TYA topics:

Playwright Profile, TVY, International, BIPOC, differently-abled, devised theatre, new trends, the federal theatre project, Karamu House, TYA/USA, Tony/Pulitzer prize winning plays. You are not confined to this list. Your ideas are encouraged and welcome.

**Playwrights who have been open to interviews in the past:**

Gloria Bond Clunie

Laurie Brooks

Max Bush

Jose Casas

Eric Coble

Doug Cooney

José Cruz González

Linda Daugherty

Suzan Zeder

Dennis Foon

Brian Guehring

Steven Dietz

Barry Kornhauser

Ernie Nolan

Roxanne Schroeder Arce

James Still

Y. York

Larissa FastHorse

**NOTE: Please upload all of your work to Canvas:** interview notes, activities, lesson plans, activities, power point slides, handouts, copies of anything used during your presentation (script excerpts, games, etc.), works cited,

#### **6) FINAL ARTICULATION OF AESTHETIC (15 POINTS)**

**DUE:** Tuesday, 12/7

Develop a fifteen-minute presentation articulating your aesthetic. How would you describe your aesthetic as it relates to the plays in our field? Use specific plays to highlight your aesthetic. Which playwrights resonate with you and why? How do you view the studied cannon of TYA plays in relation to your aesthetic? Take risks, dig deep, think about your thinking, create a presentation that actually embodies your aesthetic. **Take us INSIDE your aesthetic.** Make a movie, create a piece of personal performance art, use music, sculpture, collage, puppets, dance, design, masks, costumes, crafts, etc. You are limited only by your imagination. It's all about you! **Submit a narrative exploration of your aesthetic with an outline of your presentation highlighting the main points.**

#### **Possible Components:**

\*Multimedia, digital collage, new work (song, poem, dance, puppetry). Facilitate drama games as though you are helping young audience members to understand your aesthetic. Create marketing and promotional materials that illustrates your aesthetic. Use costumes, props, set, lights, location, music, etc.

## Grading

### Grade Breakdown:

Philosophy Statement	5	
Play Journal	25	(12.5 points each)
Self-Reflection Paper	15	(7.5 points each)
Participation	10	(5 points each)
Choose Your Own Adventure	30	
Articulation of Aesthetic	<u>15</u>	
Total possible points	100	

### Grading Scale:

A.	100 – 94
A-	93 - 90
B+	89 - 87
B	86 - 84
B-	83 - 80
C+	79 - 77
C	76 - 74
C-	73 - 70
D+	69 - 67
D	66 - 64
D-	63 - 60
F	59 – and below

No work submitted = 0

Late assignments will not be accepted

Minus .25 per language use issue

All submissions are by 11:59 PM to Canvas

## Class Schedule

(Subject to change at Instructor's discretion)

### **Week 1 August 24**

T: Introduction

Bring sentimental object. Be prepared to share the story behind it.

#### **Homework:**

- 1) Philosophy Statement **DUE:** Friday, August 27 by 11:59 PM. Upload to Canvas.  
(Doubles as Student Engagement for Financial Aid Assignment).
- 2) Read: The Century in Review Preface in *Dramatic Literature for Children* (DLC)
- 3) Read: *The Little Princess, The Birthday of the Infanta, and The Ghost and Mr. Penny*
- 4) Choose two of the following abstracts and apply to each play. "If this play were a day, a color, an animal, a song, a piece of jewelry it would be\_\_\_\_\_ Because\_\_\_\_\_" Bring to next class to share/discuss.
- 5) Begin Power Point Play Journal #1 (Will include 13 plays - 9 assigned plays & 4 wild card plays).

### **Week 2 August 31**

T: Explore *The Little Princess, The Birthday of the Infanta, The Ghost and Mr. Penny*

#### **Homework:**

- 1) Read *Rumpelstiltskin, Reynard the Fox, Androcles and the Lion*
- 2) Create two of your own abstracts for each play. Bring to next class to share/discuss.
- 3) Finish the sentence *I used to think\_\_\_\_\_ but now I think\_\_\_\_\_ about this week's plays.*
- 4) Continue working on Play Journal #1.

### **Week 3 September 7**

T: Explore *Rumpelstiltskin, Reynard the Fox, Androcles and the Lion*

Discuss Choose Your Own Adventure Assignment & select presentation dates

**Homework:**

- 1) Read *The Ice Wolf, Step on a Crack, The Arkansaw Bear*
- 2) Take a photo of how each show makes you feel, pair with music. Bring to next class to explore/discuss.
- 3) Continue working on Play Journal #1

**Week 4 September 14**

T: Explore *The Ice Wolf, Step on a Crack, The Arkansaw Bear*

**Homework:**

- 1) Read four Wild Card Plays
- 2) Prep Journal #1 for submission DUE next week. (13 plays - 9 assigned & 4 wild cards).

**Week 5 September 21**

T: Discuss & sign up for Choose Your Own Adventure Topics

TH: **DUE:** Journal #1 by 11:59 PM.

**Homework:**

- 1) Read *Jack and the Wonder Beans, The Yellow Boat, Tomato Plant Girl*
- 2) Complete poem template for all three. (See syllabus). Bring to next class to share.
- 3) Begin working on Play Journal #2

**Week 6 September 28**

T: Explore *Jack and the Wonder Beans, The Yellow Boat, Tomato Plant Girl*

Discuss Self Reflection Paper & Participation Narrative/Rubric

**DUE:** Choose Your Own Adventure Topic Due

**Homework:**

- 1) Read 4 wild card plays (focus on your selected playwright's work).
- 2) Continue working on Play Journal #2
- 3) Begin working on Choose Your Own Adventure

### **Week 7 October 5**

T: Bring in 2 of your favorite books for young people to share/discuss. Be prepared to discuss why it's one of your favorites as well as thoughts on possible stage adaptations.

TH: **DUE:** Self-Reflection Paper #1 & Participation Rubric with Narrative #1

#### **Homework:**

- 1) Read: *Highest Heaven* and *The Wrestling Season*
- 2) Select fabric that represents each of the shows. Bring to class to share/discuss.
- 3) Create a haiku for each play and integrate selected fabric as part of the share.
- 4) Read 3 wild card plays
- 5) Continue working on Play Journal #2.

### **Week 8 October 12**

T: Explore *Highest Heaven* and *The Wrestling Season*

Discuss Final Articulation of Aesthetic/Choose Your Own Adventure

#### **Homework:**

- 1) Prep Choose Your Own Adventure

### **Week 9 October 19**

T: TBA

#### **Homework:**

- 1) Prep for Play Journal #2 Submission (12 plays - 5 DLC & 7 wild card plays. DUE next week).
- 2) Prep for Choose Your Own Adventure

### **Week 10            October 26**

T: Choose Your Own Adventure 30 minutes/2 per day

TH: **DUE:** Journal # 2 (12 plays - 5 assigned plays & 7 wild card plays).

#### **Homework:**

- 1) Prep for Choose Your Own Adventure
- 2) Review Final Articulation of Aesthetic assignment

**Week 11**      **November 2**

T: Choose Your Own Adventure 30 minutes/2 per day

**Homework:**

- 1) Prep for Choose Your Own Adventure & Articulation of Aesthetic

**Week 12**      **November 9**

T: Choose Your Own Adventure 30 minutes/2 per day

**Homework:**

- 1) Prep for Choose Your Own Adventure & Articulation of Aesthetic

**Week 13**      **November 16**

T: Choose Your Own Adventure 30 minutes/2 per day

**Homework:**

- 1) Prep for Choose Your Own Adventure & Articulation of Aesthetic

**Week 14 November 23 (Thanksgiving Week)**

T: Choose Your Own Adventure 30 minutes/2 per day

**Homework:**

- 1) Prep for Articulation of Aesthetic

**Week 15**      **November 30**

T: Encouragement Feast

**DUE:** Self Reflection Paper #2 & Participation Rubric with Narrative #2

**Homework:**

- 1) Prep for final articulation of aesthetic.

**Week 16**      **December 5 - 11**

FINALS WEEK -- Final Articulation of Aesthetic (15 minutes each)

T: December 7 1:00 – 3:50 PM

## RUBRICS

### Philosophy Statement

(5 points)

Followed directions:  Included and answered all writing prompts, followed directions.	Met or Exceeded Expectations (1)	Often Met Expectations (.85)	Strengthen (.75)
Language use:  Clarity of expression high.	Met or Exceeded Expectations (1)	Often Met Expectations (.85)	Strengthen (.75)
Substantive discussion:  Informative, makes connections, evidences higher level thinking.	Met or Exceeded Expectations (3)	Often Met Expectations (2.55)	Strengthen (2.25)

**PLEASE NOTE:**

Additional points will be deducted for excessive language, grammatical and clarity issues, not following directions, etc. regardless of the assignment. Minus .25 per language use issues.

All papers should be submitted as word docx.

**Self-Reflection Papers**  
(7.5 points)

<p><u>ORGANIZATION AND COHERENCE:</u></p> <p>Uses logical structure and discipline specific vocabulary. Guides the reader/viewer through chain of reasoning, and/or progression of ideas. Followed directions.</p>	<p>Met or Exceeded Expectations (2)</p>	<p>Often Met Expectations (1.7)</p>	<p>Strengthen (1.5)</p>
<p><u>SUBSTANTIVE DISCUSSION:</u></p> <p>Makes connections, evidences higher-level thinking, Demonstrates <u>significant</u> self-reflection.</p>	<p>Met or Exceeded Expectations (3.5)</p>	<p>Often Met Expectations (2.97)</p>	<p>Strengthen (2.6)</p>
<p><u>STYLE:</u></p> <p>Chooses words for their precise meaning and uses an appropriate level of specificity. Sentence style is clear, concise, and makes sense to the reader/viewer. Error free.</p>	<p>Met or Exceeded Expectations (2)</p>	<p>Often Met Expectations (1.7)</p>	<p>Strengthen (1.5)</p>

### Participation

(5 points)

Focused, active, cooperative participation.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Took direction and instruction well, pushed through uncomfortable moments/activities, experimented and took risks.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Contributed to the growth of others. (feedback, etc.) Listened and shared in respectful, helpful, and balanced ways.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Communicated effectively with Instructor and classmates. Professional, positive, attentive, cooperative attitude.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)
Completed and contributed to high quality work: Assignments, in-class activities, and non-graded explorations (such as abstracts). Submitted work on time and according to directions.	Always (1)	Often (.75)	Sometimes (.50)	Working On It (.25)

TOTAL\_\_\_\_\_

Reflect on each category narratively, do the math and calculate your total. Upload as a word docx.

**Power Point Play Journal**  
(12.5 points)

Submission includes all assigned plays and wild card plays, followed all directions. Visually compelling.	Met or Exceeds Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Language use: Grammar, spelling, sentence structure, word choice, clarity of expression/writing style, etc.	Met or Exceeds Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.8)
exploration of plays as they pertain to beauty, truth, and personal aesthetic. Answers the question "why?"	Met or Exceeds Expectations (5 points)	Often Met Expectations (4.25)	Strengthen (3.75)

**Choose Your own Adventure**  
(30 points)

Introduction: Began with an attention getter, motivated audience to listen. Previewed main points, included a clear thesis statement.	Met or Exceeded Expectations (3.75)	Often Met Expectations (3.1)	Strengthen (2.8)
Preparation: Well documented supporting material, use of examples, experts, comparisons. Exhibited preparation, and breadth of knowledge. Presentation arranged in effective patterns. Able to answer questions. Easy to understand and follow	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Thorough articulation of aesthetic. Compared topic's aesthetic to personal aesthetic.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Use of Visual/Learning Aids (power point, handouts, activities, etc.). Incorporated at least four modalities.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Delivery: Relaxed, confident posture, direct eye contact, natural conversational quality, freedom from distracting mannerisms. Effective volume, pitch, rate, emphasis.	Met or Exceeded Expectations (2.5)	Often Met Expectations (2.1)	Strengthen (1.8)
Engagement and Learning: Student engagement high. Presentation deepened knowledge base.	Met or Exceeded Expectations (5)	Often Met Expectations (4.25)	Strengthen (3.75)
Conclusion: Summarized topics and main ideas, closed in a memorable way.	Met or Exceeded Expectations (3.75)	Often Met Expectations (3.1)	Strengthen (2.8)

### Final Articulation of Aesthetic

(15 points)

Foundation: Significant use of Examples from the TYA canon, Submitted narrative exploration of presentation with outline.	Met or Exceeded Expectations (3)	Often Met Expectations (2.55)	Strengthen (2.25)
Audience Engagement: Able to capture audience's attention and/or actively involve them in the presentation	Met or Exceeded Expectations (3)	Often Met Expectations (2.55)	Strengthen (2.25)
Clarity: Easy to understand and follow	Met or Exceeded Expectations (2)	Often Met Expectations (1.7)	Strengthen (1.5)
Aesthetics: Presentation frames, explains, and embodies aesthetic	Met or Exceeded Expectations (4)	Often Met Expectations (3.4)	Strengthen (3)
Visual Aids: Visual aids/support and augment presentation	Met or Exceeded Expectations (3)	Often Met Expectations (2.55)	Strengthen (2.25)

Submit a narrative exploration of your aesthetic with an outline of your presentation highlighting the main points.

## Poem Template

\_\_\_\_\_  
Noun

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
A phrase describing how it feels or what it does

\_\_\_\_\_  
Verb

\_\_\_\_\_  
Adverb

\_\_\_\_\_  
Adverb

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
Adjective

\_\_\_\_\_  
Synonym for Noun

## UCF Covid-19 Statement

I recognize and understand the difficult times we are all in. The COVID-19 pandemic impacts us all in many ways, including physically, mentally, emotionally, financially, academically, and professionally. I will work with you on challenges you may be encountering and to provide support to help you succeed. However, please keep in mind that you will be held accountable, especially in terms of class attendance, participation, and contributions.

### **Masks and Vaccinations:**

UCF expects that all members of our campus community who are able to do so get vaccinated, and we expect all members of our campus community to wear masks indoors, [in line with the latest CDC guidelines](#). Masks are required in approved clinical or health care settings.

### **Exposure**

Students who believe they may have been exposed to COVID-19 or who test positive must contact UCF Student Health Services (407-823-2509) so proper contact tracing procedures can take place. Students should not come to campus if they are ill, are experiencing any symptoms of COVID-19 or have tested positive for COVID-19.

Students should contact their instructor(s) as soon as possible if they miss class for any illness to discuss reasonable adjustments that might need to be made. When possible, students should contact their instructor(s) before missing class.

### Due Dates

Philosophy Statement	Friday, August 27
Power Point Play Journal #1	Thursday, September 23
Choose Your own Adventure Topic Selection	Thursday, September 30
Self-Reflection & Participation Reflections #1	Thursday, October 7
Choose Your Own Adventure	Tuesday, October 26, November 2, November 9, November 16, November 23
Power Point Play Journal #2	Thursday, October 28
Self-Reflection & Participation Reflections #2	Thursday, November 30
Final Articulation of Aesthetic	Tuesday, December 7 (1:00 – 3:50 PM)

\*All assignments are to be uploaded to Canvas by 11:59 PM on the day they are due.

\*Papers should be submitted as word docx.