

Eastern Illinois University
Revised Course Proposal
THA 3754G, Theatre and Film

Agenda Item #15-85 Effective Fall 2016

Banner/Catalog Information (Coversheet)

1. ☐ New Course or ☒ Revision of Existing Course
2. **Course prefix and number:** THA 3754G
3. **Short title:** Theatre and Film
4. **Long title:** Theatre and Film
5. **Hours per week:** 3 Class 2 Lab 3 Credit
6. **Terms:** ☒ Fall ☐ Spring ☐ Summer ☒ On demand
7. **Initial term:** ☒ Fall ☐ Spring ☐ Summer Year: 2016
8. **Catalog course description:** This course examines the relationship between the complementary and competing arts of theatre and film. Sampling globally, students will critically examine how plays have been adapted for the movies and vice versa. The aim is to gain a greater appreciation of the similarities and differences between the two arts, and through this to gain a deeper understanding of the cultures/societies that produce them. No background in theatre or film is required.

9. Course attributes:

General education component: Fine Arts

☒ Cultural diversity ☐ Honors ☐ Writing centered ☐ Writing intensive ☒ Writing active

10. Instructional delivery

Type of Course:

☐ Lecture ☐ Lab ☒ Lecture/lab combined ☐ Independent study/research

☐ Internship ☐ Performance ☐ Practicum/clinical

☒ Other, specify: Asynchronous/synchronous interaction via online course delivery system

Mode(s) of Delivery:

☒ Face to Face ☒ Online ☐ Study Abroad

☐ Hybrid, specify approximate amount of on-line and face-to-face instruction_____

11. Course(s) to be deleted from the catalog once this course is approved. None.

12. Equivalent course(s): None.

a. Are students allowed to take equivalent course(s) for credit? ☐ Yes ☐ No

13. Prerequisite(s): ENG 1001G and 1002G.

a. Can prerequisite be taken concurrently? ☐ Yes ☒ No

b. Minimum grade required for the prerequisite course(s)? “C” or better.

c. Use Banner coding to enforce prerequisite course(s)? x Yes ___ No

d. Who may waive prerequisite(s)?

___ No one x Chair x Instructor ___ Advisor ___ Other (specify)

14. Co-requisite(s): None.

15. Enrollment restrictions

a. Degrees, colleges, majors, levels, classes which may take the course: All students eligible to take 3000-level classes.

b. Degrees, colleges, majors, levels, classes which may not take the course: None.

16. Repeat status: x May not be repeated ___ May be repeated once with credit

17. Enter the limit, if any, on hours which may be applied to a major or minor: ___

18. Grading methods: x Standard ___ CR/NC ___ Audit ___ ABC/NC

19. Special grading provisions:

___ Grade for course will not count in a student’s grade point average.

___ Grade for course will not count in hours toward graduation.

___ Grade for course will be removed from GPA if student already has credit for or is registered in:

___ Credit hours for course will be removed from student’s hours toward graduation if student already has credit for or is registered in: _____

20. Additional costs to students:

Supplemental Materials or Software None.

Course Fee x No ___ Yes, Explain if yes _____

21. Community college transfer:

___ A community college course may be judged equivalent.

x A community college may not be judged equivalent.

Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.

Rationale, Justifications, and Assurances (Part I)

1. ____ Course is required for the major(s) of ____
____ Course is required for the minor(s) of ____
____ Course is required for the certificate program(s) of ____
x Course is used as an elective (for Theatre Arts Major & Minor, FILM, and other programs)

2. **Rationale for proposal :** This is an elective course in both the Theatre Arts and Film Studies curricula, and serves the general education population as well. Since there is considerable overlap, professionally and educationally, between people who engage in the Theatre Arts and those who engage in Cinema, the rigorous critical examination of the relationship between the two disciplines is warranted. More broadly, students of any discipline who will become consumers/audiences of these influential art forms will greatly benefit from this study, as both art forms can be highly reflective of (and can profoundly influence) the cultures/societies that produce them throughout the world.

3. **Justifications for (answer N/A if not applicable)**

Similarity to other courses: N/A

Prerequisites: The course requires an advanced level of critical analysis and engagement, and the ability to express this engagement through effective writing. The 3000-level and the prerequisites of ENG 1001G and 1002G will help ensure that students are prepared for this course.

Co-requisites: N/A

Enrollment restrictions: The restrictions are based in accordance with the University guidelines.

Writing active, intensive, centered: The advanced level of inquiry demands argumentation via substantial written expression. A minimum of 45%, and up to 80% (depending on final project choice) of the assignments involve writing. At each instance, professorial feedback will be given, with a significant part of the assessment being on the quality of the writing submitted.

4. **General education assurances (answer N/A if not applicable)**

General education component: In the General Education curriculum, this course fits the “Humanities and Fine Arts Component; Fine Arts Designation.” In keeping with the goals of Fine Arts Gen-Ed courses, it “provide[s] students with a basis for understanding... theatrical [and cinematic]...works in terms of their production and aesthetic reception.” In the course, students “learn to apply historical, philosophical, and critical concepts” to the periods and

genres of theatre and cinema history covered. The course will also “provide students with the foundations and methods necessary for a critical appreciation” of these periods and genres.

Curriculum: All of class time and all activities “relate to the skills in the learning goals or sub-goals” cited in the model syllabus below.

Instruction: All of class time and all activities “directly deliver instruction to help students learn the skills of the goals or sub-goals” cited in the model syllabus below.

Assessment: All modes of evaluation “directly assess if students can do the skills” cited in the model syllabus below, and this assessment wholly factors into a student’s grade for the course.

5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)

Online or hybrid delivery justification: The electronic version of THA 3754G is designed to utilize EIU’s online course delivery system. The Department of Theatre Arts is committed to making our courses as accessible as possible to students for whom online delivery is most appropriate. Recruitment and retention of students can be enhanced by judicious use of this mode of delivery. However, online delivery is not intended to replace on-campus delivery for resident or commuter students.

Instruction: Each week’s goals will align with the student learning objectives for the course. Methods include brief lectures augmented with presentation software, reading assignments, relevant video material (including full-length film screenings) through Kaltura, and discussion prompts to facilitate synchronous and/or asynchronous class engagement and response. As required, all instructors of online sections will have passed EIU’s Online Course Development Institute (or other documented and equivalent training method) by time of course offering.

Integrity: There are several ways to assure integrity in the online sections of the course. Online examinations will require critical analysis and synthesis of the materials encountered in the course. Furthermore, the professor will have developed a solid feel for the analytic style of the students via the synchronous and asynchronous discussions preceding the exams. Thus, it would be considerably difficult for students to use unethical means to take the exams. Regardless of final project chosen, the process will be under the professor’s continued scrutiny via frequent requested progress e-mails and/or synchronous/asynchronous meetings.

Interaction: Professor-student and student-student interaction will notably include web-based discussions via the online course delivery system. Discussion prompts will encourage students to read and respond. These responses, with input from the professor, will also help the students comprehend the material and create an effective learning community. Synchronous (live) sessions will be offered at multiple points to ensure student access and will allow students to discuss readings with professorial input.

Model Syllabus (Part II)

Please include the following information:

1. Course number and title: THA 3754G: Theatre and Film
2. Catalog description: This course examines the relationship between the complementary and competing worlds of theatre and cinema. Sampling broadly from across the globe, students will critically examine how a diversity of theatrical texts have been adapted for the movies and vice versa. The aim is to gain a greater appreciation of the similarities and differences between the two art forms, and through this to gain a deeper understanding of the cultures/societies that produce them. No background in theatre or film is required.
3. Learning objectives.

The course and its objectives address all five of the EIU Learning Goals: Critical Thinking, Writing and Critical Reading, Speaking and Listening, Quantitative Reasoning, and Responsible Citizenship. The following outlines how the course learning objectives align with the University Learning Goals.

- Students will—
- (a) Gain facility with basic critical tools and terminology for the scholarly examination of theatre and cinema, both by themselves and in cross-comparison.
(Goals CT-1 through 5; WR-4 through 6; QR-1 through 3; RC-1)
 - (b) Analyze and evaluate prominent cinematic adaptations of a worldwide diversity of significant theatre texts, as well as prominent theatrical adaptations of a diversity of significant films.

(Goals CT-1 through 5; WR-4 through 6; QR-1 through 3; RC 1 and 2)

- (c) Critically consider and evaluate the interrelationship of theatre and cinema, as well as the means in which both art forms can reflect and influence the cultures/societies that produce them throughout the world.

(Goals CT-1 through 5; WR-4 through 6; QR-1 through 3; RC-1 and 2)

- (d) Formulate, present, and orally/in writing defend cogent scholarly arguments regarding (a), (b), and (c).

(Goals CT-6; SL-1 through 7; RC 1, 2, and 4)

- (e) Either construct a critical, scholarly comparison between a theatrical text and a cinematic adaption of it (or vice-versa); OR create a short film of your own interpreting a scene from a theatrical text. In either case, defend the project orally in a conference-style setting.

(Goals CT-1 through 6 and SL-1 through 7 for both; for the paper, WR-1 through 7; for the creative project, WR-1 through 5 and 7)

- 4. Course materials. Gianetti and Eyman, *Flashback: A Brief History of Film*, most current edition
Course packet or library e-reserve collection of theatrical texts, as selected by professor.

- 5. Weekly outline of content. The following is suggested as a template:

WEEKS 1-2. Basic tools for analyzing plays/musicals and movies. Rudiments of Script Analysis and Cinematic Language.

WEEKS 3-4. Home Base: U.S. cinematic adaptation of U.S. plays/musicals; U.S. theatrical adaptation of popular movies, past and present.

WEEK 5. The U.S. abroad: how influential foreign cinemas (U.K., Scandinavia, Japan, India, etc.) have adapted U.S. plays/musicals. EXAM #1.

WEEKS 6-7. European cinema from European plays and vice-versa. U.K., France, Italy, Germany, Scandinavia, Eastern Europe and Russia/Soviet Union (and others). Hollywood and “Indie” interpretations of influential European plays.

WEEK 8. Latin/South American and Caribbean theatres and cinemas— plays into movies, movies into theatre. Brazil, Mexico, Cuba (and others).

WEEK 9-10. Middle East and African theatres and cinemas— plays into movies, movies into theatre. Iran, Israel, Egypt, sub-Saharan Africa, South Africa. EXAM #2.

WEEK 11. Japanese theatres and cinemas— plays into movies, movies into theatre.

WEEK 12. Chinese theatres and cinemas— plays into movies, movies into theatre.

WEEK 13. Indian/Bollywood theatre and cinema— plays into movies, movies into theatre.

WEEK 14. Other East Asian, South Asian, and Pacific Rim traditions— plays into movies, movies into theatre.

WEEK 15: Presentation and defense of final projects.

WEEK 16: EXAM #3.

6. Assignments and evaluation, including weights for final course grade.

Breakout group discussion participation 20%

Three (Essay-based) Exams 15% each (total 45%)

Final project (choice of scholarly-quality analytic paper or creative project creating a 10-minute film from a play’s scene) 35%

7. Grading scale.

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = below 60%

8. Correlation of learning objectives to assignments and evaluation.

	Breakout group discussion 20%	Three essay- based exams 15% each	Final project: analytic paper or creative project 35%
(a) Gain facility with basic critical tools and terminology for the scholarly examination of theatre and cinema, both by themselves and in cross-comparison.	X	X	X (paper option)
(b) Analyze and evaluate prominent cinematic adaptations of a worldwide diversity of significant theatre texts, as well as prominent theatrical adaptations of a diversity of significant films.	X	X	X (paper option)
(c) Critically consider and evaluate the interrelationship of theatre and cinema, as well as the means in which both art forms can reflect and influence the cultures/societies that produce them throughout the world.	X	X	X (paper option)
(d) Formulate, present, and orally/in writing defend cogent scholarly arguments regarding (a), (b), and (c).	X	X	X (paper option)

(e) Either construct a critical, scholarly comparison between a theatrical text and a cinematic adaption of it (or vice-versa); OR create a short film of your own interpreting a scene from a theatrical text. In either case, defend the project orally in a conference-style setting.			X
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Date approved by the department or school: Jan. 28, 2015

Date approved by the college curriculum committee: Feb. 18, 2015

Date approved by the Honors Council (*if this is an honors course*):

Date approved by CAA: March 12, 2015 **CGS:** Not Applicable.