

Dramatic Literature for Children

Fall/2017

Instructor Contact

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Course Information

- Course Name: Dramatic Literature for Children
- Course ID & Section: THE 5385 Section 0001
- Credit Hours: 3.0
- Semester/Year: Fall 2017
- Location: PAC M120
- Time: Tuesdays 2:00 - 3:20 (Thursdays online)

Course Description

Catalogue description: An in-depth study of the growth and development of dramatic literature for children.

Prerequisite: Admission into MFA program or C.I.

Through critical literary analysis, we will explore the canon of TYA literature, examining topics such as historical relevance, source material, diversity, gender roles, content, language, characters, structure, audience involvement, and authentic representation. Students will deepen their understandings of these works through discussion, research, reflective writing, and creative interpretation. The course will focus on classic and contemporary American TYA plays.

Course Objectives

Throughout the course, and by its completion students will:

- Read, analyze and reflect on American TYA plays across and beyond the canon.
- Consider how children's dramatic literature differs from that of adult theatre.
- Develop their ability to evaluate playwriting through critical analysis.
- Recognize how an individual's experiences, beliefs, and self shape his or her response to a text, and dialogue in a tolerant and respectful manner.

- Consider a play in terms of historical perspective, which may include topics such as gender, race, language, and audience participation.
- Examine the impact on literary adaptations in the field of TYA.
- Express an understanding and interpretation of a text through creative or practical means.
- Using research and scholarly writing, cross-examine multiple texts to reach a new or deeper understanding.

Required Texts

- Bedard, Roger L., ed. *Dramatic Literature for Children: A Century In Review*. Louisville, KY: Anchorage Press Plays, 2005.
- Jennings, Coleman A., ed. *Nine Plays by José Cruz González: Magical Realism and Mature Themes in Theatre for Children*. Austin: University of Texas Press, 2008.
- ---. *Theatre for Young Audiences: 20 Great Plays for Children*. New York: St. Martin's Press, 1998.
- Zeder, Suzan. *The Ware Trilogy: Mother Hicks, The Taste of Sunrise, and The Edge of Peace*. Woodstock, Illinois: Dramatic Publishing.

Additional plays will be required and must be approved by the instructor.

Supplemental Texts

In addition to the required plays, students will select four (4) wild card plays, which may come from any of the books below, recommended playwrights, or may otherwise be approved by the instructor.

- Brosius, Peter and Elissa Adams, eds. *Fierce and True: Plays for Teen Audiences*. Minneapolis: Univ of Minnesota Press, 2010.
- ---. *The Face of America: Plays for Young People*. Minneapolis: Univ of Minnesota Press, 2011.
- Habjan, Linda, ed. *The Bully Plays*. Woodstock, Illinois: Dramatic Publishing, 2012.*
- Jennings, Coleman A., ed. *Theatre for Children – Fifteen Classic Plays*. New York: St. Martin's Press, 2005.
- ---. *Eight Plays for Children: The New Generation Play Project*. Austin: University of Texas Press, 1999.
- Lavrakas, Deirdre Kelly and Kim Peter Kovac, eds. *The Kennedy Center New Visions New Voices 25 Years 25 Plays*. Woodstock, Illinois: Dramatic Publishing, 2016. (Volumes One and/or Two)
- Lutwak, Mark, ed. *Don't Tell Me I Can't Fly: 10 Plays for Children and Families*. Woodstock, Illinois: Dramatic Publishing, 2017.
- Matetzschk-Campbell, Judy and John D. Newman, eds. *Tell Your Story: The Plays and Playwriting of Sandra Fenichel Asher*. Woodstock, Illinois: Dramatic Publishing, 2010.
- Swortzell, Lowell, ed. *The Theatre of Aurand Harris, His Career, His Theories, His Plays*. Louisville, Kentucky: Anchorage Press Plays, 1996.

*Four plays from *The Bully Plays* will count as one wild card play.

Course Requirements

During this course, you will:

Online:

- Participate in discussions about the themes, content, trends, exceptions, and evolutions in the American TYA canon.
- Complete reflective responses to each play read or attended.
- Attend and respond to two (2) live TYA productions.
- Participate in virtual interviews with professionals from the field.
- Complete a digital timeline of the plays explored throughout the course.

Face to Face:

- Participate in discussions about the themes, content, trends, and exceptions, and evolutions in the American TYA canon.
- Prepare three (3) creative presentations in response to the plays studied in class.
- Write and prepare a research paper that cross-examine multiple dramatic texts studied in class.
- Submit a resource binder with hard copies of each reflective response, your digital timeline, and a final reflection.

Missed Assignments/Make-Ups

Late work will only be accepted under the most extreme of emergencies and at the instructor's discretion. Incomplete work will receive an automatic zero. The timestamp on Webcourses will be used for online assignments. Please see me if you are struggling to keep up.

Evaluation and Grading

*There is no extra credit in this course.

Final grades are calculated as follows:

Letter Grade	Points
A	94 – 100 points
A-	90 – 93 points
B+	87 – 89 points
B	84 – 86 points

B-	80 – 83 points
C+	77 – 79 points
C	74 – 76 points
C-	70 – 73 points
D+	67 – 69 points
D	64 – 66 points
D-	61 – 63 points
F	60 and below

Webcourses

Webcourses is an online course management system (accessed through my.ucf.edu and then the "Online Course Tools" tab) which will be used as a medium for turning in assignments. My recommendation is to check Webcourses every 2-3 days for updates from your teammates or myself.

Attendance Policy

1. Repeated unexcused absences or tardies may result in as much as a 10-point deduction in the student's final grade.
2. Excused absences may include: illness with a doctor's note, a death in the family, a University-sanctioned event, a religious holiday, or at the instructor's discretion. I require written explanations of all excused absences, which will be accepted at my discretion. Please refer to the University handbook regarding timely communication of prearranged absences.
3. Students may only make up in-class assignments if the absence was excused by the instructor. You are responsible for obtaining any missed information from a peer. I will not discuss missed material.

Participation Policy

1. Class participation is mandatory and anything less than optimal participation may result in as much as a 10-point deduction in the your final grade. Attendance is more than just physically showing up – you must mentally show up as well. Students must be fully prepared: you should have read the homework assignment(s), made notes to ask

questions or make comments during class discussions, and should have all necessary supplies. Anything less is unacceptable and may result in you being asked to leave and receiving an unexcused absence.

2. The use of cell phones, surfing the web or checking social media, and checking email is not allowed during class time without the instructor's permission.
3. Class work may include physical movement and class presentations. Please see me if this is cause for concern.
4. In order to achieve and maintain a safe space, class discussions must be held in a respectful and professional manner. This means we are accepting of all thoughts and opinions, even if they differ from our own, and refrain from sarcasm, put downs, foul language, discrimination, etc. In this class, we are all coming to the table with multiple voices of equal value, which will lead to a richer discussion.

Academic Honesty

As reflected in the UCF creed, integrity and scholarship are core values that should guide our conduct and decisions as members of the UCF community. Plagiarism and cheating contradict these values, and so are very serious academic offenses. Penalties can include a failing grade in an assignment or in the course, or suspension or expulsion from the university. Students are expected to familiarize themselves with and follow the [University's Rules of Conduct](#).

Many incidents of plagiarism result from students' lack of understanding about what constitutes plagiarism. However, you are expected to familiarize yourself with UCF's policy on plagiarism. All work you submit must be your own scholarly and creative efforts. UCF's Golden Rule defines plagiarism as follows: **"whereby another's work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student's own."**

Disability Statement

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If anyone believes the design of this course poses barriers to effectively participating and/or demonstrating learning in this course, please meet with me (with or without a [Student Accessibility Services \(SAS\)](#) accommodation letter) to discuss reasonable options or adjustments. During our discussion, I may suggest the possibility/necessity of your contacting [SAS](#) (Ferrell Commons 185; 407-823-2371) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications.

Copyright

This course may contain copyright protected materials such as audio or video clips, images, text materials, etc. These items are being used with regard to the Fair Use doctrine in order to enhance the learning environment. Please do not copy, duplicate, download or distribute these items. The use of these materials is strictly reserved for this online classroom environment and your use only. All copyright materials are credited to the copyright holder.

Third-Party Software and FERPA

During this course you might have the opportunity to use public online services and/or software applications sometimes called third-party software such as a blog or wiki. While some of these could be required assignments, you need **not** make any personally identifying information on a public site. Do not post or provide any private information about yourself or your classmates. Where appropriate you may use a pseudonym or nickname. Some written assignments posted publicly may require personal reflection/comments, but the assignments will not require you to disclose any personally identity-sensitive information. If you have any concerns about this, please contact your instructor.