

TYA Tour
The University of Central Florida
TPP 6216C, Section 0001
Spring 2017

Instructor: Elizabeth Brendel Horn

Office Location: #T221

Meeting Times: W 11:30am – 2:20pm

Hours: M 11:30-2:30; T 10am-1pm

Location: AHA O101

Email: Elizabeth.Horn@ucf.edu

Course Credit Hours: 3

Phone: 407-823-2183

This syllabus is subject to change at the instructor's discretion. Any changes will be communicated in a timely manner.

Course Description:

Performance, administration, or technical work on a touring production for young audiences.

Course Prerequisites:

Admittance into the graduate program in Theatre or C.I.

Course Goal/Objectives:

During this course, students will:

-Explore the role of touring productions in the field of Theatre for Young Audiences, considering topics such as: organizational models; logistical challenges; script limitations; access, diversity, and inclusion; censorship and gatekeepers; economics; community engagement; audience participation; and educational opportunities.

-Participate, in a leadership position, in the realization of a TYA touring production, including accompanying community engagement and educational programming.

-Imagine the touring possibilities of existing scripts in the TYA canon or applicable to the field, examining the challenges, possible solutions, and opportunities presented in the touring structure.

-Collaborate on a co-authored paper to explore a research question about TYA touring companies and trends.

This course holds a rigorous standard for attendance, communication, adherence to deadlines, and student engagement with the objective of preparing students for professional careers in the arts.

Texts Studied:

This course does not have a required textbook. Our primary text will be our performance text, *Puddin' and the Grumble* by Becky Boesen. Students will independently select supplemental plays to read in class, subject to the approval of the course instructor.

Class Expenses:

The unique nature of this class may require additional materials to be purchased for this class, such as office supplies, art supplies, and t-shirts. Additionally, this class will require travel to and from our performance locations within the Orange County Public School system, at the student's own expense.

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.

Communication:

You will be expected to have daily access to the internet and email, since I will be emailing you constantly about assignment updates, additions and changes. All students at UCF are required to obtain a Knight's Email account and check it regularly for official university communications. If you do not own a computer, there are computer accessible to you in all UCF's computer labs, and most computer labs have computers connected to the internet.

Please use Webcourses to communicate with me about this course. Emails should be professional, courteous, use appropriate grammar and spelling, and refrain from “text speak” and emoticons.

Attendance Policy:

1. Attendance will be taken at the beginning of each class, and after one unexcused absence, the student's final grade will drop one full letter grade (10%). Two unexcused tardies equals one absence.
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:

1. Class participation is mandatory. 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. Please see the end of this syllabus for suggestions on preparing discussion notes.
2. The use of cell phones is not allowed during class time without the instructor's permission. Each time you are seen with a cell phone, your final grade will lower by 3%.
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.
5. **Full participation in your assigned role within the production of *Puddin' and the Grumble* is mandatory.** This may include evening/weekend rehearsals and meetings. All students are required at all performances from load-in to load-out. Barring the most extreme of circumstances, anything less than 100% attendance will result in the failure of this course.

Active Learning:

Our collective learning experience will be dependent upon critical thinking, collaboration, and student engagement through an instructional strategy known as Active Learning. The UCF Faculty Center for Teaching and Learning defines Active Learning as “a student-centered model

that allows students to experiment with ideas, to develop concepts, and to integrate concepts into systems.” Examples of active learning in our class might include engagement in group discussions, small group work, peer review, presentations, student-led facilitation, and experiential sharing. Collectively, we will strive for a collaborative environment that is collegial, where each voice is equally valued and respected; that is student-driven and problem-centered; and one in which we are all actively engaged in the learning process. If anyone believes that the design of this course poses barriers to effectively engaging in active learning, please meet with me to discuss reasonable options and adjustments. You are welcome to talk with me at any point in the semester about your concerns related to active learning. For more information about Active Learning at UCF, please visit:

<http://www.fctl.ucf.edu/TeachingandLearningResources/InstructionalStrategies/content/ActiveLearningGuidelines.pdf>

Late Work and Incompletes:

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. Please see me if you are struggling to keep up.

Disclaimer:

Studying theatre inherently opens up a wide variety of topics. Please see me if you have any concerns about class materials and we will discuss possibilities for an alternative assignment.

Academic Misconduct:

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 (see <http://www.osc.sdes.ucf.edu/>).

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.**”

Students with Disabilities:

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; sas@ucf.edu) 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.

Diversity and Inclusion:

The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the

university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

Student Activity:

As of Fall 2014, all faculty members at The University of Central Florida are required to document students' academic activity at the beginning of each course. Your attendance will be monitored closely.

Assignments and Grading:

Individual Company Member Responsibilities:

Personal Timeline/To Do List _____/5
Final Deliverables Digital Copy _____/5
Final Deliverables Bound Hard Copy _____/5

Script Responses:

#1 _____/5
#2 _____/5

Reflections:

Midway Check-In Reflection _____/5
Final Reflection _____/10

Touring Company Research Group Paper:

Outline/Notes _____/5
Rough Draft _____/5
Final Draft _____/10

Puddin' and the Grumble Participation: _____/40

TOTAL POINTS _____/100

*There is no extra credit in this course.

Final grades are calculated as follows:

A	100-94	B-	84-80	D+	70-67
A-	94-90	C+	80-77	D	67-64
B+	90-87	C	77-74	D-	64-61
B	87-84	C-	74-70	F	61-0

Syllabus and Class Schedule are subject to change. Effort will be made to notify students in advance of any changes, if necessary.

Class Schedule:

DATE	IN CLASS	ASSIGNMENTS DUE (Due ON the day listed by start of class; additional readings and assignments will be added as needed)
Week 1: 1/11	-Review syllabus -Company infrastructure -Individual responsibilities -Personal goals -Brainstorm question, stereotypes, perceived challenges and benefits of touring productions	
Week 2: 1/18	In-class emphasis: Marketing, Booking, and Partnership Topic for discussion: Communicating with gatekeepers	Personal Timeline/To Do List (webcourses)
Week 3: 1/25	In-class emphasis: Education and Community Outreach Discuss Script Response #1 Topic for discussion: Access and inclusion	Script Response #1 (webcourses)
Week 4: 2/1	In-class emphasis: Traveling/scheduling logistics Discuss Script Response #2 Topic for discussion: Script limitations	Script Response #2 (webcourses)
Week 5: 2/8	In-class emphasis: Production development and to-dos Discuss Group Research Paper and brainstorm guiding questions Topic for discussion: Economics	
Week 6: 2/15	In-class emphasis: Education and Community Outreach Discuss Midway Check-In Reflections Topic for discussion: Audience participation and education	Midway Check-In Reflection (webcourses)
Week 7: 2/22	Becky Boesen Master Class	
Week 8: 3/1	In-class emphasis: TBD Discuss Group Research Paper Outline and next steps Topic for discussion: Reflect on Becky Boesen class	Group Research Paper Outline/Notes (webcourses)
Week 9: 3/8	School Performance #1	
Week 10: 3/22	School Performance #2	
Week 11: 3/29	School Performance #3	
Week 12: 4/5	In-class emphasis: Reflect on school performances and prepare for UCFCA Discuss Rough Draft Topic for discussion: Values in touring?	Rough Draft of Group Research Paper (hard copy)
Week 13: 4/12	In-class emphasis: Prepare deliverables	Final Reflection (webcourses)

	and prepare for UCFCA Discuss Final Reflections Topic for discussion: Questions, wisdoms, calls to action for future classes?	
Week 14: 4/19	In-class emphasis: 2019 show suggestions Share deliverables, compile and organize for future classes Discuss and develop Group Research Paper, discuss presentation options	Final Deliverables Digital Copy (email) Final Deliverables Hard Copy (in class)
Week 15: FINAL EXAM 4/26 10AM – 12:50PM	Present research paper (format of presentation TBD)	Final Draft of Group Research Paper (hard copy)

Puddin' and the Grumble Production Schedule:

Rehearsals:

<i>Week of</i>	<i>Date/Time</i>	<i>Location</i>
*January 30	M-TH 6pm-9pm	Rehearsal I
February 6	M-F 6pm-9pm	Rehearsal I
February 13	M-F 6pm-9pm	Rehearsal I

*Conflicts with Writes of Spring

Tech Rehearsals:

<i>Week of</i>	<i>Date/Time</i>	<i>Location</i>
February 20	M-F 6pm-10pm	TBD

Performances:

<i>Date</i>	<i>Time</i>	<i>Location</i>
Mon. 2/27	7:00pm (6:00pm call)	UCF
March 8	10:00am (6:00am call)	TBD - School performance
March 22	10:00am (6:00am call)	TBD - School performance
March 29	10:00am (6:00am call)	TBD - School performance

UCF Celebrate the Arts Schedule:

Location: Pugh Theatre

Rehearsal: Thursday April 6th 3pm-10pm

Load-in/Tech: Saturday April 8th 8am-1pm

Performance: Saturday April 8th 1pm - 2pm

Description of Assignments:

Individual Company Member Responsibilities:

Personal Timeline/To-Do List: For each of your roles within the company, create a personal calendar and to-do list of tangible goals. The format is up to you. The expectation is that this document will be fluid, and will be updated to reflect what your schedule actually looked like (or perhaps should have looked like) in your final deliverables. Submit via WebCourses.

Final Deliverables Digital Copy: Provide digital copies of all documents that might be useful to future students who hold your position. Please include an introductory letter explaining what these documents are and how to navigate them. Take consideration for what documents will translate best as PDFs versus what might need to be editable to future students. To submit, email a compressed folder to Elizabeth.Horn@ucf.edu or turn in a flash drive.

Final Deliverables Bound Hard Copy: Provide a neatly bound, well-organized folder that provides all of the same documents in the digital deliverables, as well as anything that did not translate to digital form.

Script Responses: Read a script that is new to you, either directly from the TYA canon or that you think might play well to a young audience. Submit a two-page response to this script. Include the title, playwright, brief synopsis, and a reflection on the “tourability” of the show: How would it lend itself to touring regarding casting, technical needs, length, and content? What audiences would it tour well to? What challenges would the script present? What educational or community engagement opportunities could be tapped into? Who might be a community partner for the production? Would you prefer to tour this show or perform it in a theatre – and why? This should be submitted as a formal paper including MLA formatting and works cited. Submit via WebCourses.

Reflections: At the midway point in the *Puddin’ and the Grumble* production process and again at the end, write a 3-5 page (size twelve, double-spaced, one-inch margins, Times New Roman) reflection about the process, focusing on topics such as collaboration, creation, communication, partnership, outreach, curriculum development, logistics of touring, personal struggles and successes, etc. Examine how your experience in this class relates to your past experiences with creating theatre, and how it may be shaping or defining your future goals.

Touring Company Research Group Paper: With your colleagues, you will prepare a paper to be submitted for publication. We will work together as a class to determine the target publication, submission guidelines, paper style, content, and structure. This project will require each student to research a minimum of one TYA organization or artist to gather information about trends with touring productions in the field. While the class will collectively be responsible for a cohesive final product, you will be graded individually on your contribution to the paper.