Communication
(UPPER)
Texas A&M University
Core Curriculum Cover Sheet
Initial Request for a course to be considered for the Fall 2014 Core Curriculum

1. This request is submitted by (department name): Performance Studies

2. Course prefix and number: THAR 407

3. Texas Common Course Number: N/A

4. Complete course title: Performing Literature

5. Semester credit hours: 03

6. This request is for consideration in the following Foundational Component Area:
   □ Communication
   □ Mathematics
   □ Life and Physical Sciences
   □ Language, Philosophy and Culture
   □ Creative Arts
   □ American History
   □ Government/Political Science
   □ Social and Behavioral Sciences
   □ Current Core - Yes

7. This course should also be considered for International and Cultural Diversity (ICD) designation:
   □ Yes □ No

8. How frequently will the class be offered? Twice per year

9. Number of class sections per semester: 2

10. Number of students per semester: 35

11. Historic annual enrollment for the last three years: 0 0 0

This completed form must be attached to a course syllabus that sufficiently and specifically details the appropriate core objectives through multiple lectures, outside activities, assignments, etc. Representative from department: Submitting request should be in attendance when considered by the Core Curriculum Council.

12. Submitted by:

   [Signature]
   Course Instructor

   Date

   Approvals:

   [Signature]
   Claudia Nelson

   Date 4/1/13

   [Signature]
   Department Head

   Date 4/1/13

   [Signature]
   College Dean/Designee

   Date

For additional information regarding core curriculum, visit the Texas Higher Education Coordinating Board website at www.thecb.state.tx.us/corecurriculum2014

See form instructions for submission/approval process.
Texas A&M University
Core Curriculum
Initial Request for a Course Addition to the Fall 2014 Core Curriculum

Foundational Component Area: Communication

In the box below, describe how this course meets the Foundational Component Area description for Communication. Courses in this category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.

The proposed course must contain all elements of the Foundational Component Area. How does the proposed course specifically address the Foundational Component Area definition above?

"Performing Literature" requires the student to effectively analyze texts and make informed decisions about communicating analytical decisions to an audience. This course explicitly requires students to master oral, aural, written, and visual literacy skills, which come together in the act of analytical performance. Students must adapt their performance choices to time limits, the constraints of specific works of literature and nonfiction, analytical decisions about these texts, and the audience. Audiences actively participate through peer reflection and review assignments.

Core Objectives

Describe how the proposed course develops the required core objectives below by indicating how each learning objective will be addressed, what specific strategies will be used for each objective and how student learning of each objective will be evaluated.

The proposed course is required to contain each element of the Core Objective.

Critical Thinking (to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information):

In this course, students translate analytical decisions about texts into creative and informed performance choices which require synthesizing key elements of the specific texts and core theoretical principles of performance studies.

Communication (to include effective development, interpretation and expression of ideas through written, oral and visual communication):

Communicating analytical decisions through performance requires translating these decisions into written texts, space, time, persona, and visual dimensions including movement and media.

Teamwork (to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal):

Group performances insures that students must work together to make analytical and presentational decisions that will result in class performances.

Personal Responsibility (to include the ability to connect choices, actions and consequences to ethical decision-making):

Solo performance assignments force students to articulate analytical reasons for performance choices. Performance requires students to take responsibility for displays of their interpretive decision-making before an audience of their peers.
THAR 407: Performing Literature

Fall, 2013  
Dr. J. Hamera, Professor  
Phone: 979-845-7938  
Email: jhamera@tamu.edu  
Office hours: T 11 am – 12:30 pm, R 12:15 – 1:30 pm, or by appointment  
LAAH 211

Catalog description: Credit 3. Analysis and performance of poetry, prose and drama; emphasis on translating analytical decisions into performance; solo performance, readers theatre, chamber theatre, and technology in/as performance.

Prerequisites: Junior or senior classification.

Learning Outcomes:

- Analyze literature as a critical and communication tool.
- Apply theories of performance studies that support performances of literature.
- Identify links between critical decisions about genres of literature and performance choices.
- Present critically informed performances in the genres of personal narrative, poetry, prose, and drama.
- Apply interpretive decision making about literature in communicative performances.
- Discuss and respond critically to others’ performances using their own readings of literature.

Required Readings


All other required readings and viewings for this course are available through TAMU F-Learning in the modules given on the syllabus. These are listed under the class period in which they will be discussed; “for discussion” indicates the materials should be prepared for that particular class day. In addition to the required materials listed, students are expected to adhere to the style guide of their choice: APA, Chicago Style, or MLA.
Assignments and Grading

Note: Assignment descriptions, including objectives and evaluation rubrics, will be distributed during the first week of class.

Class participation 10 points
Performance 1 - Personal Narrative 15 points
Paper 1 - Performance centered analysis - Poetry 15 points
Performance 1 - Poetry 20 points
Paper 2 - Analysis and Adaptation of Prose 20 points
Performance of Prose 30 points**

**group project
Peer review responses to Prose Performance 20 points
Drama/Chamber Theatre Performance 30 points
Drama/Chamber Theatre Reflection Paper 20 points
Final Exam 20 points

Total: 200 points

200 - 180 points: A. You have consistently gone above and beyond simply meeting the class requirements. You have added both extra effort and originality to all assignments with virtually no problems. Your written and oral presentations have been stylistically and grammatically correct, with detailed analyses and appropriate bibliography that reflects considerable independent research. Your participation has evidenced systematic engagement with the course readings. The class learned something valuable from you.

179 - 159 points: B. While you have exceeded expectations on some assignments, there have been a few significant errors, or a number of smaller or recurring ones. Analyses may have been less detailed; written and oral presentations may not demonstrate the level of polish commensurate with “A” work. Participation may have been inconsistent or not substantial, bibliographies may have demonstrated less than thorough searches, or arguments or examples may have lacked needed nuance. This is solid work that has the potential to improve.

158 - 138 points: C. A “C” is average work. You have done what was expected of a student in this course: no more, no less.

137 - 127: D. You have done less than expected of a student in this course. There may have been multiple errors in multiple assignments, neglect of opportunities to improve, missed assignments, or problems with consistency over the course of the term.

126 - 0: F. You have not completed sufficient work, or completed it with sufficient quality, to pass this course.
What Does "Class Participation" Mean?

Class participation is respectful of different points of view, is specific, and advances the larger intellectual project of this class. Attendance also affects class participation. It will not be possible to secure full participation credit with more than two unexcused absences. (This does not mean, by the way, that simply showing up for every class insures full credit.) An excused absence is accompanied by Texas A&M University Explanatory Statement for Absence from Class form available at http://attendance.tamu.edu presented immediately upon your return to class, even if the illness or injury results in an absence of less than three days.

Questions about what constitutes an excused absence should be directed to TAMU Student Rule 7: http://student-rules.tamu.edu/rule07

Students are responsible for securing any information missed due to absences or lateness.

Written Assignment Requirements

Grammar and writing style are components of grades for all written assignments, excluding in-class quizzes or exams. Written assignments must include appropriate documentation (APA, Chicago, or MLA) of all sources used. Point deductions will be made for grammar, writing style, and documentation errors in each evaluation category affected. Assignments are due in hard copy at the beginning of the specified class period. No late submissions are allowed except as specified in TAMU Student Rule 7.

Americans with Disabilities Act (ADA) Policy Statement. The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.

Academic integrity statement. Academic honesty is of great importance to all students at TAMU. In this and all classes, you must follow the Aggie Honor Code.

Aggie Honor Code

"An Aggie does not lie, cheat, or steal or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System [...]. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M community from
the requirements or the processes of the Honor System. For more information, see http://aggiefonor.tamu.edu.

Schedule of Topics and Major Assignments

Unit 1: Getting Started

**Week 1**
August 27  Course Introduction – From Oral Interpretation to Analysis and Performance of Literature

August 29  Theories of Performance, Performance as Research
For discussion:
   Bell, *Theories of Performance*, Chapters One and Two
   Stera and Henderson, *Learning to Perform*, Chapter One

**Week 2**
September 3  Performing Texts
For discussion:
   Bell, *Theories of Performance*, Chapter Three

September 5  Personal Narrative Performance
For discussion:
   Bell, *Theories of Performance*, Chapters Six and Seven
   Personal Narrative module, TAMU e-learning

**Week 3**
September 10  Personal Narrative Performance, continued
For discussion:
   Stera and Henderson, *Learning to Perform*, Chapters Five, Two, and Four

September 12  Identity, Culture, and Critique in Personal Narrative Performance
For discussion:
   Bell, *Theories of Performance*, Chapter 5

**Week 4**
September 17  Personal Narrative Performance

September 19  Personal Narrative Performance
Unit 2: Performing Poetry

Week 5
September 25  Poetry Performance as Critical Analysis
For discussion:
Stern and Henderson, *Learning to Perform*, Chapter 6
“Poetry 1” folder and Javon Johnson media module, TAMU e-learning

September 26  Poetry, continued
For discussion:
Stern and Henderson, *Learning to Perform*, Chapter 7
“Poetry 2” folder, TAMU e-learning

Week 6
October 1    Poetry and performing difference
For discussion:
Stern and Henderson, “The Body as Text: Race, Gender, and Sexuality in the Performance of Literature,” TAMU e-learning

October 3    Peer Editing Session: Performance Analysis of Poetry drafts
For discussion:
DRAFT Poetry papers to be exchanged and discussed
Groups and texts assigned for prose performance

Week 7
October 8    Poetry Performances – I (papers due on day of performance)

October 10   Poetry Performances – I (papers due on day of performance)

Week 8
October 15   Poetry Performances – I (papers due on day of performance)

Unit 3: Prose Performance

October 17   Prose and Voice – Solo performance and adaptation
For discussion:
Stern and Henderson, *Learning to Perform*, Chapter 8
“Prose 1” folder, TAMU e-learning

Week 9
October 22   Prose and Voice, continued
For discussion:
Stern and Henderson, *Learning to Perform*, Chapter 9
“Prose 2” folder and “Narration On Stage” module, TAMU e-learning
October 24  Prose and Voice in Nonfiction Performance
For discussion:
    Bell, *Theories of Performance*, Chapter 8
    Stern and Henderson, *Learning to Perform*, Chapter 12
    "Performing Nonfiction" module, TAMU e-learning

*Week 10*
October 29  Prose Performances, Groups 1 and 2
    Adaptation Papers due on day of performance

October 31  Prose Performances, Groups 3 and 4
    Adaptation Papers due on day of performance

    **Unit 4: Drama/Chamber and Readers Theatre**

*Week 11*
November 5  What’s “Chambery” and “Readerly” about Theatre?
For discussion:
    Stern and Henderson, *Learning to Perform*, Chapters 10 and 11
    Peer Response Papers due.

November 7  Oral Interp Wins Tony™ Awards
For discussion:
    Zimmerman, *Metamorphoses*
    *Metamorphoses* module, TAMU e-learning

*Week 12*
November 12 Chamber Theatre and Technology
For discussion:
    Bell, *Theories of Performance*, Chapter 9
    "Performance Art" module, TAMU e-learning

November 14  Group previews – peer discussion
For discussion:
    Goals and techniques for final performances

*Week 13*
November 19  Final Performances, Groups 1 and 2

November 21  Final Performances, Groups 3 and 4

*Week 14*
November 26  Performance postmortem and peer reflections

November 28  No class today. Campus closed.

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Redefined Week

**December 3**
- Course Conclusion and Exam Review
- Reflection Papers due

**December 7** 12:30 – 2 pm – (Final Exam Schedule): Final Exam
Texas A&M University
Departmental Request for a Change in Course
Undergraduate • Graduate • Professional
• Submit original form and attachments •

Form Instructions

1. Request submitted by (Department or Program Name): Performance Studies

2. Course prefix, number and complete title of course: THAR 407: Oral Interpretation

3. Change requested
   a. Prerequisite(s): From: 3 credits of literature at 200-level or above To: Junior or senior classification
   b. Withdrawal (reason):
   c. Cross-list with:
      Cross-listed courses require the signatures of both department heads.
   d. Change in course title and description. Enter complete current course title and current course description in item 5; enter proposed course title and proposed course description in item 6. Complete item 7 for change in title.
   e. Change in course number, contact hours (lab & lecture), and semester credit hours. Complete item 7. Attach a course syllabus.

4. For informational purposes only, please indicate course number if this course will be stacked: N/A

5. Complete current course title and current catalog course description:
   THAR 407: Oral Interpretation
   Instruction and practice in the art of oral interpretation of poetry, prose and drama. Includes readers theatre and chamber theatre

6. Complete proposed course title and proposed catalog course description (not to exceed 50 words):
   THAR 407: Performing Literature
   Analysis and performance of poetry, prose and drama; emphasis on translating analytical decisions into performance; solo performance, readers theatre, chamber theatre, and technology in/as performance.

7. a. As currently in course inventory:
   Prefix: THAR 407
   Course #: Oral Interpretation
   Title (excluding punctuation): Oral Interpretation
   Lect. 0, Lab 0, SCH 0, CLIP and Fund Code 03 631 0 40 00 01
   Admin. Unit 21960, FICE Code 3 6 3 2 4

   b. Change to:
   Prefix: THAR 407
   Course #: Performing Literature
   Title (excluding punctuation): Performing Literature
   Lect. 0, Lab 0, SCH 0, CLIP and Fund Code 03 2 3 1 3 0 4 0 0 0 1
   Admin. Unit 21961 4 15 0 3 6 3 2

   Approval recommended by: [Signature]
   Department Head or Program Chair (Type Name & Sign) Date

   Chair, College Review Committee Date

   Dean of College Date

   Submitted to Coordinating Board by: [Signature]
   Chair, GC or UCC Date

Questions regarding this form should be directed to Sandra Williams at 845-8201 or sandra.williams@ag.tamu.edu
Curricular Services – 02/11
Department of Performance Studies

THAR 407

Request for Change in Prerequisites, Course Title, and Course Description

We would like to adjust the course title and description to add detail and more clearly reflect the 400-level maturity of thought expected in the course.

We would also like to remove the prerequisite of 3 credits of literature at 200-level or above in order to be compliant with core curriculum requirements. Adding the now-required prerequisite of junior or senior classification should be satisfactory in its place.