General Education Program
Request for Writing or Speaking Intensive Marker

Use this form to request ONLY either the WI or SI marker. Use the General Education Category and Marker Request Form to request a category designation or Global (GL) or Global Non-Western (GN) marker. For advice about developing a successful General Education Program course request and model syllabi, consult the General Education Council’s webpage (http://generalcouncil.uncg.edu).

Submit the entire completed form as a Word file or PDF to the General Education Council (GEC) at gened@uncg.edu. NOTE: All signature sheets must be signed by the appropriate persons and submitted together with all other documents. The WI and SI Committees consider requests for category and marker designations that accompany new or amended course proposals only after those proposals have been approved by the Undergraduate Curriculum Committee (UCC). Check the General Education Council webpage for meeting dates and submission deadlines.

To be approved for the Writing-Intensive (WI) or Speaking-Intensive (SI) General Education marker designations, courses must:
1. Clearly address the specific Student Learning Outcomes for the General Education marker requested.

(*Approved by the UNCG Faculty Senate December, 2013)

Basic Course Information

1. Course Prefix, Number, and Title: THR 351-01 Stage Scenery Design

2. Department: Theatre

3. Name & e-mail address of the person initiating this request: Rachel Briley r_briley@uncg.edu

4. Semester for which the category and/or marker is first being sought: Spring 2015

5. Marker credit is being sought for:
   - [ ] the course as approved when taught by: (Instructor name)
   - [ ] all times the course is offered according to the guidelines submitted by these Instructors or others: RANDY MCMULLEN and all other faculty in THR department

IF YOU ARE SEEKING A WRITING INTENSIVE (WI) MARKER

Please include the following in your proposal:

1. Syllabus: Attach a syllabus following the standard format in the most recent version of the UNCG Curriculum Guide (http://curriculumguide.uncg.edu/). The syllabus should reflect the means for developing writing competencies (class discussions or individual conferences with students), the grading distribution for writing assignments (beyond regular class participation grades), and student learning outcomes pertaining to writing.
2. **Explanations:** Attach explanations of how the course addresses WI Guidelines A-G below.

A. Indicate the range of writing assignments you will use (i.e., their types and approximate number and length). Intensive refers to the integration of writing into the course rather than to the sheer amount of writing involved. Students may become familiar with the material of the course through a variety of writing assignments throughout the semester, which should include both formal (graded) and informal (ungraded) work.

B. Explain the ways in which those assignments will both help students improve their writing and promote learning of class material. A writing-intensive course has a special responsibility for improving students' ability to write in the context of learning about a particular discipline. It treats writing as a means of learning as well as a skill to be learned. A writing-intensive course makes substantial and continuous use of writing as a way of engaging students with important questions and problems of a particular subject.

C. Indicate how this course will include at least one substantive assignment in which all students submit at least one draft for comments from the instructor and then revise the draft to take account of those comments. One important aim of a writing-intensive course is to show students how to use drafts of a paper to shape its form and content, incorporating comments and ideas from readers. Providing students an "opportunity" to revise papers, or in which papers "may be resubmitted" for a higher grade, does not meet the guided revision requirement.

D. Describe ways in which you will provide coaching and instruction for students. In particular, teachers will comment on the students’ control over the subject matter and disciplinary conventions, as well as on clarity, organization, correctness, and effectiveness of expression. **Note:** Information on how you will be providing coaching and instruction on writing skills must appear on your syllabus. Instructors are encouraged to devote some class time to writing instruction and they are strongly urged to consider conferencing with individual students to review feedback on the writing assignments.

E. Explain how the assessment of quality and improvement in students’ writing will be included in the final grade. Because the ability to write progresses over time, grades for writing assignments should reflect an assessment of both quality and improvement in students’ writing.

F. Because of the personal attention and guidance that students will receive, class size should not exceed 25. In exceptional cases where this must be exceeded, specify what additional resources (e.g., reduced teaching load, graduate teaching assistant) will ensure that students receive the attention needed for a WI course.

G. If WI credit is sought all times the course is offered as proposed, explain what will be done to ensure appropriate faculty preparation to maintain the integrity of the course.

**IF YOU ARE SEEKING A SPEAKING INTENSIVE (SI) MARKER**

Please include the following in your proposal:

1. **Syllabus:** Attach a syllabus following the standard format in the UNCG *Curriculum Guide* (http://curriculumguide.uncg.edu/). The syllabus should also reflect instruction time for developing oral competency prior to speaking opportunities, the grading distribution for oral assignments (beyond
SIGNATURE SHEET FOR GENERAL EDUCATION WRITING INTENSIVE AND SPEAKING INTENSIVE MARKER REQUESTS

Please have the following signature sheet signed, scanned, and emailed to the General Education Council at gened@uncg.edu. Please ensure that the signature sheet is submitted together with the full General Education marker request.

1. THR 351-01 334-4032
   Course Number Contact Person Telephone

2. 9/24/2014
   Date Department Head

3. ____________________________
   Date Approved Chair, Unit Curriculum Committee

All new or amended courses must be approved by UCC before they can be reviewed for General Education markers or General Education category designations.

WI and SI Committee Use Only

4. Does student work in the course adequately engage the WI or SI Marker Student Learning Outcomes and does the course meet general expectations for the category or marker? Yes ☐ No ☐

   Comments:

5. ______ Approved ______ Denied
   (If denied, please explain denial on separate page)
   ____________________________
   Chair, WI/SI Committee

   Date _______________________

rev. 8/16/14
Explanations:

**Introduction:** Due to the fact that theatre is a collaborative art form, the discipline itself necessitates the development of oral competencies in pairs, small groups, design teams, and production teams often consisting of more than 40 team members. Course work in the theatre department is applied in the laboratory setting of productions. Weekly design meetings and presentations are part of this process. All students in the theatre department are required to engage in course work and production work that results in projects, staged readings, workshop performances, and fully mounted productions. Theatre students are therefore developing communication competencies on a daily basis. The work in this SI Scenic Design course is yet another way to reinforce that learning.

A. **What types of public, interpersonal, and/or group communication assignments and activities will you use?**
   Students will be required to engage in peer-to-peer (paired) rehearsal oral design presentations (in preparation for the 3 class presentations), small group oral presentations, and final design project presentations that must be delivered to the entire classroom community. Please see attached rubric to identify criterion for oral competencies that will be addressed throughout the entire semester.

B. **How will these assignments and activities both help students improve their oral communication competency and promote learning of class material?**
   These assignments will help students improve their oral communication skills through various opportunities to speak in front of their peers and the professor. Multiple opportunities will be provided, allowing the students to receive feedback from their peers and professor (as well as engaging in self-evaluations), build upon that feedback as the semester progresses, and have a final opportunity to present design concepts orally. Throughout this process, students will be engaging in content that is relevant to theatrical design, expanding their theatre critical literacy skills.

C. **How will you provide public, interpersonal and/or group communication instruction?**
   The professor will engage in **one-on-one feedback sessions** with each of the students following the first design presentation. In addition, the professor will revisit the individual sessions mid-term to assess the learning trajectory of the individual students through referencing the SI rubric to be utilized throughout the semester. In these sessions, students will have the opportunity to inquire about their oral communication skills as well as mastery of the subject matter. The professor will lead a **whole class discussion** on appropriate ways to engage in providing constructive feedback to peers. This will be modeled on the text *Thanks for the Feedback: The Science and Art of Receiving Feedback Well* by Douglas Stone and Sheila Heen. The professor will require **peer-to-peer feedback and small group discussions** throughout the entire semester (both in paired work and in small group work). The professor will provide a system for
verbal and written responses for each SI component throughout the semester. These responses will be based on the attached rubric. In addition, the professor will assign relevant readings, deliver lectures and classroom instruction that address effective oral communication skills, and invite students to visit the Speaking Center to rehearse their three project presentations.

D. How will you provide constructive feedback, and opportunities for improvement?
The professor will provide written evaluations of each oral presentation. Students will be required to present in pairs, in small groups, and in front of the whole class. At each stage, the students will receive feedback that can be incorporated into the next phase of presentations. Following the whole group presentation, the professor will provide oral feedback in the classroom community to model appropriate feedback content and form. Students have 3 opportunities to engage in whole class oral presentations. In addition, there will be peer-to-peer and small group sessions throughout the semester designed to provide written and oral feedback on speaking competencies. Affective skills will be addressed in all feedback sessions, inviting students to reflect on the roles they assume (and skills they employ) in paired work, small group work, and ensemble work.

E. How will you assess oral communication competency?
Please see attached rubric.

F. The course is limited to 30 students. There is always a Graduate Assistant to assist the professor in this course.

G. If SI credit is sought all times the course is offered as proposed, explain what will be done to ensure appropriate faculty preparation to maintain the integrity of the course. SI credit is sought all times the course is offered. This course is only taught by a senior faculty member who is educated in Speaking Intensive practices. He has presented at national and international conferences, at equity theatres, and in the department. The professor educates the Graduate Assistant in the week prior to classes beginning on the Speaking Intensive component of the course.
<table>
<thead>
<tr>
<th>Organization</th>
<th>BEGINNING Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is not observable in the presentation</th>
<th>DEVELOPING Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is intermittently observable in the presentation</th>
<th>ACHIEVED Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is consistently observable in the presentation</th>
<th>EXEMPLAR Organizational pattern (specific introduction and conclusion, sequenced material within the body, and transitions) is evident throughout the presentation and is incorporated with skillfully</th>
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</thead>
<tbody>
<tr>
<td>Language</td>
<td>Language is unclear and no discipline-specific terminology is utilized</td>
<td>Language is somewhat unclear and some discipline-specific terminology is utilized</td>
<td>Language is clear and discipline-specific terminology is utilized frequently</td>
<td>Language is clear and precise and discipline-specific terminology is utilized throughout</td>
</tr>
<tr>
<td>Delivery</td>
<td>Delivery techniques (vocal variation, eye contact, facial expressions, gestural vocabulary, body language) detract from the understanding of the presentation</td>
<td>Delivery techniques (vocal variation, eye contact, facial expressions, gestural vocabulary, body language) make the presentation understandable, but speaker appears apprehensive</td>
<td>Delivery techniques (vocal variation, eye contact, facial expressions, gestural vocabulary, body language) enhance the understanding of the presentation</td>
<td>Delivery techniques (vocal variation, eye contact, facial expressions, gestural vocabulary, body language) clarify all content in the presentation while the speaker exhibits complete confidence</td>
</tr>
<tr>
<td>Materials</td>
<td>Insufficient supporting materials (explanations, examples, illustrations, 3-dimensional exhibits, etc.) which detract from understanding the content</td>
<td>Sufficient supporting materials (explanations, examples, illustrations, 3-dimensional exhibits, etc.) which illustrate content on a basic level</td>
<td>Sufficient supporting materials (explanations, examples, illustrations, 3-dimensional exhibits, etc.) which deepen understanding of content</td>
<td>A variety of supporting materials (explanations, examples, illustrations, 3-dimensional exhibits, etc.) which enhance understanding of content and fully engage the listener</td>
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<tr>
<td>Message</td>
<td>Central message can be deduced but is not explicitly stated in the presentation</td>
<td>Central message is basically understandable but is not repeated and not memorable</td>
<td>Central message is clear and consistent with supporting material</td>
<td>Central message is compelling – precisely stated, appropriately repeated, memorable, and strongly supported</td>
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The University of North Carolina at Greensboro  
Department of Theatre  

Course Syllabus

THR 351-01 Stage Scenery Design  
Fall 2014  
MWF: 12 - 12:50  

Instructor: Randy McMullen  
Office: 12 Taylor Bld.  
rjmcnull@uncg.edu

STUDENT LEARNING OUTCOMES:
Upon successful completion of this course, students will be able to:

- Analyze theatrical playscripts to develop creative concepts.
- Interpret creative and factual dramaturgical research.
- Integrate relevant tools for communicating ideas visually.
- Critique the application and expressive use of scene design as an element of stage production.
- Speak in genres appropriate to the discipline of the primary subject matter of this course.

Texts and Scripts: There is no required text for this course. Selected readings and information will be made available on BlackBoard.

Course Requirements:
- Lectures/ Discussions/ Lab Sessions
- Play readings
- In-Class oral presentations and discussions of Analysis and Research
- In-Class oral presentations and discussions of (2) Design Projects
- Oral and written critique of peer projects

Attendance and Participation: This introductory design course is, in many practical ways, a studio course. Therefore, attendance at every class meeting is necessary for successful completion of this course. Class participation grades will be reduced for each day of unexcused absence. Excused absences are allowed only for health or professional reasons. Work undertaken to make up for excused absences will not be permitted to interfere with or delay work in subsequent classes. Participation in class discussions is paramount to learning in this class. Students are expected to provide respectful, considered, constructive feedback using design terminology to lead class project work towards unity and clarity. This is a class that promotes, as in the profession and practice of theatre, collaborative interaction with each other; and, wherein you may well learn much from each other. Consequently, your participation in class discussions and critiques is a vital part of each class and will affect your final grade.

Incompletes, Late Work, Grace Period: Incompletes are discouraged. Projects are expected to be completed and presented on their assigned dates. Twenty percent (20%) will be deducted from all late project work. Students with production responsibilities for UNCG Department of Theatre, who have openings and technical rehearsals that conflict with due dates, may elect to turn projects in five days late without penalty. Such allowances must be given my approval in advance. Note: There is no grace period allowance for the Design Project due at the Final
Exam Period.

Grading: Grades will be determined using the letter and point system. A=4.00, A-=3.65, B+=3.35, B=3.00, B-=2.65, C+=2.35, C=2.00, C-=1.65, D+=1.35, D=1.00, D-=0.65, F=0.00 Points are earned by attending and participating in class and completing assignments according to rubrics you will be provided. At the end of the semester, grades are tabulated and final grades assigned. Final grades will be determined by the total number of points accumulated and how that total relates to the class as a whole. In addition, my perception of improvement demonstrated over the course of the semester will be a factor in assigning grades.

Specifically in regards to Attendance, the following method will be used. Everyone starts with 100 points (that would be an A!). Each unexcused absence will deduct 5 points from that total. Obviously, 20 absences takes one down to zero points BUT seven absences takes one down to the range of points that is generally regarded as an F.

Design Projects

Design Project #1 – Communication through Elevation Drafting and Factual Research.

The purpose of this assignment is two-fold. First, it will explore (and review?) the use of elevation drafting as a communicative tool is the visualization of designed space. Second, it will introduce and explore the use of factual research as it can relate to both the visual qualities of a designed space and of characters related to that space (yourself!!). Because this is a Speaking Intensive (SI) course, you will also be assessed on your ability to effectively communicate through oral communication. Please see the attached rubric to identify the criterion that will be utilized in this assessment process.

You are asked to choose a “Living Space” that ideally is unique to you, but shared spaces can work as well. Such spaces, typically, are likely to be dorm rooms, apartment bed rooms, or rooms in your parent’s home.

For purposes of Elevation Drafting, the assignments asks that you first accurately measure and rough draft (a free-hand drawing) the space on 11x17 paper. Second, utilizing the information from your rough draft, you will then accurately develop a drafted Floor Plan of the space in ¼" or ⅛" scale (or neatly redrew the rough draft while maintaining a better sense of proportions) utilizing standard theatrical conventions discussed in class, again using 11x17 paper. Third, upon completion of the Floor Plan, you will then accurately draft vertical Front Elevations of two of the walls and any related major architectural features of the “Living Space”.

Fourth, your Factual Research will document how the chosen “Living Space” is made unique to your presence and character. You are asked to provide visual examples that represent items you have brought into the space that makes it personal to you. Such influences might include clothing and its arrangement (are you neat?), pictures and posters (family, music, movies), décor (curtains, bed covers, lamps), and the presence of electronic devices. These can be downloaded photographs from phones or other camera devices. These photographs will serve as a form of documenting factual research as it pertains to the real nature of a given space.

Required Materials:

Use of digital modes of presentation (Power Point, Word, etc.)

Paper (11x17)
Pencils, access to Rulers and Straight-edges, T-square and Triangles, Scale Rule (architects, not engineers), eraser, etc.

Grading: (100 pts. Total)
Factual Research presentation (20%)
Oral presentation (10%) (please see attached rubric)
Rough draft of Floor Plan (10%)
Floor Plan utilizing std. theatrical conventions (25%)
Front Elevations (25%)
Peer-to-peer and small group collaboration (10%)


The purpose of this assignment is also two-fold. First, it will explore the use of Abstract Research (as opposed to Factual Research) in developing visualizations of your personal interpretations of various emotions. Second, it will utilize the development of modeled environments as 3-D communications of design visualization. !!). Because this is a Speaking Intensive course, you will also be assessed on your ability to effectively communicate through oral communication. Please see the attached rubric to identify the criterion that will be utilized in this assessment process.

For your Abstract Research presentation, each of you are asked to find five examples (pictures and photos would be most common) of visual expression for each of the following emotional states – Joy, Sadness, Peacefulness, and Anger. The five visual examples of each emotion should be categorized as (1) Color and Texture, (2) Weight (mass), (3) Rhythm, (4) Balance, and (5) Architectural Space.

For your Design Idea and Model Making, you will choose one of the emotions for which you have gathered research and create a 3-D embodiment (model) that reflects your interpretation of the chosen emotion. This model will make use of the model box constructed according to given guidelines and worked on in class; thus, your design will be in the ¼” scale. The visual development of the design idea within the model box should make direct use of your research and “Found Objects” as appropriate.

Required Materials:
Access to online sources, books magazines, etc. for compilation of research.
Use of digital modes of presentation (Power Point, Word, etc.)
Black mat board, Elmer's white glue, access to matt knives and scissors, etc.
“Found Objects” as needed.

Grading: (100 pts. Total)
Abstract Research Oral presentation (40%) (please see attached rubric)
Creativeness and clarity of designed visual image (20%)
Effective and direct use of research and found objects (20%)
Neatness, sturdiness, and accuracy of the model box (10%)
Peer-to-peer and small group collaboration (10%)
Design Project #3 – Practical Applications.

The purpose of this assignment is to apply concepts of design ideation and communication explored thus far to an actual play script. The exercises I have chosen for this exercise are well known and offer interesting character and emotional content. However, the required staging techniques are not complex. The dramatic needs of these exercise can be accomplished with a single designed environment and lend themselves towards personalized interpretation and abstract expression.

You are asked to engage in discussion pertaining to the central concepts and themes expressed within the given exercise and let these inspirations motivate your design ideas.

As with previous exercises, you will develop a collection of relevant and inspirational research materials, factual and creative, that will allow you to develop a visual expression that goes beyond mere first impressions.

Scaled (or neatly redrawn) floor plans presented in conjunction with your research will offer opportunities for discussion of your design ideas as they develop and will precede the final visualization of your design creation in the model box.

Required Materials:
Researched materials, both factual and abstract, neatly organized as a digital presentation
“Found Objects” as needed
Model Box from DP #2
Scaled (or neatly redrawn) Floor Plan on 11x17 paper

Grading: (100 pts. Total)
Oral research presentation (40%) (please see attached rubric)
Creativeness and clarity of designed visual image (20%)
Effective and direct use of research and found objects (20%)
Practical solutions to dramatic needs of the play (10%)
Peer-to-peer and small group collaboration (10%)

Course Calendar

THR 351 Stage Scenery Design

Weeks 1-3 Introduction and Design Project #1

Design Project #1 – Elevation Drafting & Factual Research

Week #1 – Aug. 18-22
Course Introduction and Discussion of Design Project: #1
Basic Design Drafting – FP/ Section/ Elevation
SI component: Introduction of effective speaking competencies
► DP #1 – measure & rough draft Floor Plan/ Elev.
Week #2 – Aug. 25-29
Review Fundamentals of Design and Vocabulary
Visual Presentation of Research
SI component: *paired (peer-to-peer) oral presentations*
➤ DP #1 – Redraft (Redraw) to convention and scale in progress

Week #3 – Sept. 01-06
M- Labor Day
SI component: *individual meetings with professor to assess speaking competencies*
➤ F - DP #1 – Redraft to convention & scale, Factual Research due

**Weeks 4-8 Design Project #2**

*Design Project #2 – Design Idea, Abstract Research, & Model Making*

Week #4 – Sept. 08-12
Discussion of Design Project #2
Model Box Materials/Construction Demo
Research for Design – Factual and Creative
SI component: *Research Presentation Demo with peer evaluations, professor evaluation, and self-evaluation based on attached rubric*
➤ DP #2 – Abstract Research In-progress

Week #5 – Sept. 16-19
Basic Model box construction – work in class

Week #6 – Sept. 22-26
M - ➤ M - DP #2 - Model Box due
W – SI component: *Abstract Research preliminary presentation to whole class utilizing rubric to assess speaking competencies*
Discuss Model Box Design “possibilities”
SI component: *Discuss effective/ineffective oral communication skills*
F - Abstract Research preliminary presentation
Discuss Model Box Design “possibilities”

Week #7 – Sept. 29 – Oct. 03
M - ➤ Abstract Research Presentation Due
Model Box Design – work in class

Week #8 – Oct. 06-10
Model Box Design – work in class
SI component: Model Box Design preliminary presentation including assessment of oral presentation utilizing attached rubric
► F - Design Idea for Emotion – Model Due

Weeks 9 -16 – Design Project #3

Design project #3 – Practical Application

Week #9 – Oct. 13-17
M - Fall Break
Discussion of Practical Applied Exercises
Discuss Design Vocabulary and Function of Design
► Begin Factual and Abstract Research

Week #10 – Oct. 20-24
Discuss Theatre (and other) Design Model Examples
SI component: individual meetings with students to assess speaking competencies
► Factual and Abstract Research In-progress

Week #11 – Oct. 27-31
SI component: Small group Factual and Abstract Research preliminary presentation
Discuss Practical Design Application “possibilities”
SI component: peer-to-peer oral feedback on speaking competencies

Week #12 – Nov. 03-07
Factual and Abstract Research preliminary presentation
Discuss Practical Design Application “possibilities”
SI component: whole group discussion of speaking competencies in preparation for final presentation

Week #13 – Nov. 10-14
► Design Model preliminary presentation, rough Floor Plan
SI component: final evaluation of speaking competencies progress throughout the semester. SI Portfolio to include peer-to-peer evaluations, written reflections on oral feedback, documentation of individual meeting with professor, multiple rubric assessments to determine progress throughout the semester. Utilization of authentic assessment in the final oral presentation.

Week #14 – Nov. 17-21
► Design Model preliminary presentation, rough Floor Plan

Week #15 – Nov. 24-28
M – Last Day of Class
W-Thanksgiving
F-Thanksgiving

Week #16 – Dec. 01-05
M-Student Reviews
T- Reading Day
F- Final Exam Period, 12:00-3:00
► Design Project #3 – Design Model and revised Floor Plan Due