

Approval Chart for Curriculum Changes

A = Approve I= Information Item¹ R= Advise & Respond²

Course Number THEA 490 or Degree Plan(s) Theatre

State the requested change and reason. A memo may be attached if more space is necessary.

This is a request to allow THEA 490 History of Theatre to count as a historical literacy credit for students. This is an upper level course that covers theatre history from the time of Ancient Greece to the present with an emphasis on cultural influences, governmental and societal patterns, and the influence of other disciplines in history on the production of the theatre of that time.

Circle the number that corresponds to the requested change. Degree plan changes are on the second page.

		COUNCIL ³								
	Change to a Course	Dept./School	College Academic	Deans	TEC	UGEC	UAC	GRAD	Provost	President
1.	Title (description unchanged)	A	A	A	I				I	I
2.	Description (not affecting content)	A	A	A	I				I	I
3.	Content (substantive change)	A	A	A	I				A	A
4.	Number of hours (lecture, lab, contact)	A	A	A	A				A	A
5.	Course number within the hundred	A	A	I	I				I	I
6.	Course number beyond the hundred	A	A	A	A				A	A
7.	Prerequisites	A	A	A	I				I	I
8.	Course fee(s)	A	--	A	--				A	I
9.	From U to G <i>or</i> G to U	A	A	A	A				A	A
10.	Cross list with another department: U or G level	A	A	A	A				A	A
11.	Department of record	A	A	A	A				A	A
12.	Open or close a course	A	A	A	A				A	A
13.	New course — See website for application and process. This change includes combining or splitting a course(s).	A	A	A	A				A	A

Note: When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

Approval Chart for Curriculum Changes

A = Approve I = Information Item¹ R = Advise & Respond²

		COUNCIL ³										
	Change to a Degree Plan	Dept./School	College Academic	Deans	TEC	UGEC	UUAC	GRAD	Provost	Faculty	President	Board of Trustees
1.	University Requirements — Change in approved course content ⁶	A	A	A	A				A	--	A	--
2.	University Requirements — Add or drop a required course from the University Requirements chart ⁶	A	A	A	A				A	A	A	--
3.	University Requirements — Add or drop a course from a menu within the University Requirements ⁶	A	--	--	A				A	--	A	--
4.	University Requirements — Change hours within a menu on the University Requirements chart ⁶	A	A	A	A				A	A	A	--
5.	Major — Revision of major ^{4,5}	A	A	A	A				A	--	A	--
6.	Major — Adopt or change admission requirements	A	A	A	A				A	--	A	--
7.	Major — Add ^{4,5}	A	A	A	A				A	A	A	I
8.	Major – Discontinue (proposed by the department or college)	A	A	A	A				A	A	A	I
9.	Major – Discontinue (proposed by the Provost)	See below.										
10.	GPA — Revise major or cumulative requirement	A	A	A	A				A	A	A	--
11.	Minor — Revise course selection	A	A	A	I				I	--	I	--
12.	Minor — Add	A	A	A	A				A	--	A	--
13.	Minor – Discontinue (proposed by the department or college)	A	A	A	A				A	--	A	--
14.	Minor – Discontinue (proposed by the Provost)	See below.										
15.	Degree — Add	A	A	A	A				A	A	A	I
16.	Degree – Discontinue (proposed by the department or college)	A	A	A	A				A	A	A	I
17.	Degree – Discontinue (proposed by the Provost)	See below.										
18.	Any change to a graduate degree program	A	A	A	A				A	--	A	--

COUNCIL ³										
	Provost-Proposed Change	Provost	Department	Dean	TEC	UUAC	Graduate	Faculty	President	Board of Trustees
1.	Major/Graduate Program – Discontinue (proposed by the Provost)	A	R	R	A			A	A	I
2.	Minor – Discontinue (proposed by the Provost)	A	R	R	A			--	A	--
3.	Degree – Discontinue (proposed by the Provost)	A	R	R	A			A	A	I

Approval Chart for Curriculum Changes

A = Approve I= Information Item¹ R= Advise & Respond²

COUNCIL³

	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UUAC	GRAD	Provost	Faculty	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--		A		A	A	A
2.	Admission requirements	--	--	--		A		A	A	A
3.	Policies governing academic probation and suspension	--	--	--		A		A	A	A
4.	Requirements for graduating with honors	--	--	--		A		A	A	A
5.	Other academic policy changes	--	--	--		A		A	--	A

¹ Councils may request additional information about “Information” items. These items are approved as “Consent Agenda.”

² The Dean and Department should respond to the Provost’s recommendation to close a program in writing. Advise & Respond (R) requires that the voting body should receive the written responses at least one week prior to the vote.

³ All courses that meet University Requirements for general education must go through UGEC. Courses or degrees offered only to students seeking teacher certification must go through the Teacher Education Council. All undergraduate changes must go before the UUAC. All graduate degree plan changes must go through the Graduate Council.

⁴ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g., BA, BS). The university minimum for elective hours is 6, unless the requirements of external accrediting bodies make it impossible.

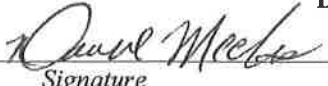
⁵ Program or course changes that apply to any major that includes Teacher Certification will be reviewed by the college, the Teacher Education Council (TEC), and then the UUAC.

⁶ Courses that satisfy ACU’s University Requirements (General Education) will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and “not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession” (SACS 2.7.3). Departments may request exceptions to the first three criteria.

⁷ The UUAC approved the clarification that “general requirements for graduation” means the enumerated items in the “General Requirements for Bachelor’s Degrees” section of the catalog.

Revised 1-29-16

Curriculum/Catalog Changes Signature Page

Department/School Chair(s)	
 Signature	 Approval date
_____ Signature	_____ Approval date

College Academic Council(s)	
_____ Signature	_____ Approval date
_____ Signature	_____ Approval date

Dean(s)	
_____ Signature	_____ Approval date
_____ Signature	_____ Approval date

Teacher Education Council	
_____ Chair's signature	_____ Approval date

General Education Council	
_____ Chair's signature	_____ Approval date

Undergraduate Academic Council	
_____ Chair's signature	_____ Approval date

Graduate Council	
_____ Chair's signature	_____ Approval date

Provost	
_____ Signature	_____ Approval date

Faculty	
_____ Chair of faculty senate	_____ Approval date

President	
_____ Signature	_____ Approval date

Historical Literacy Application for THEA 490 History of Theatre

1. Students will demonstrate broad knowledge of key historical events, personalities, movements, themes, patterns, and ideas that have influenced human civilizations, including issues of gender and social diversity.

- The course covers theatre history from Ancient Greece to contemporary global practices. For every period of history covered we ask the three questions of theatre theory: What is done? Who is it done for? Why? (and we follow up with the question "Why do we care?" or "How does this impact me?"). Through this lens, we discuss political issues, religious influences, popular cultural influences, ideas of class, gender, and race and how theatre reflects or speaks to these issues. We also look for patterns of history that emerge and how the art of the time either documents or challenges those patterns.

2. Students will encounter and analyze primary sources in their historical context.

- For every section of history, I rely heavily on a compilation of primary source material called *A Source Book in Theatrical History: Twenty-five centuries of stage history in more than 300 basic documents and other primary material* compiled by A.M Nagler. I regularly provide excerpts for students to supplement their daily reading assignment or to illustrate the topic at hand. At the beginning of the semester we look at Theatre Historiography and discuss how history is documented and how the cultural lens of the historian can influence the documentation of an event.
- Students are required to do a research based performance project on Commedia Dell'Arte. They are required to look up primary source material to come to an understanding of the stock character they choose to perform, as well as coming to understanding of how Commedia scenarios are constructed and how they pull from cultural, religious, and political ideas to add satirical comedy to their performance.
- Students do research on a theatrical disaster that has taken place in history and present this work on the class blog and in class discussion. They look at primary and secondary source material to get information about this event.
- Students write a "Dead Diva" research paper over a theatre practitioner who is no longer living. They are required to use primary and secondary material in their academic research. They are also required to come to class on their presentation day in the character of their "dead diva". They must have enough knowledge of the person that they are able to answer questions without notes and interact with other "divas" on their panel in the manner of their researched practitioner. I always try to assign them in groups with other "divas" who they would have experienced in their lifetime, or with those they would clash with culturally or politically just to keep everyone on their toes.

3. Students will discuss broad historical themes of causation, continuity, and change and apply these themes to significant turning points in history.

- Through the use of the three questions of Theatre Theory (mentioned above), we look for turning points in history and how art, specifically theatre, played a part in that change. There are periods of history where the theatre of the time pushed for change, and there are periods of history where the theatre of the time reflected what was already happening. We apply the same lens to contemporary happenings to see if the theatre we do now is a reflection of change or an agent of it. Our section on the Modernists is a great example of this – the theatre of that time was both a reflection of and an agent of change, and every modernist artist worked from a “manifesto” viewpoint. We look at the manifestos of the Dadaists, Futurists, Naturalists, and those of Epic Theatre and Theatre of Cruelty to see how these theories were implemented practically and if the change that was longed for was ever realized practically through the art. The students then write their own Manifesto answering what “Theatre is” to them at this point in their lives.

4. Students will recognize and critique the process of historical narrative creation in public memory (i.e. in museums, public memorials, canons, and historiography).

- Through the use of anecdotal primary source material (from the above mentioned text) students are introduced to and discuss public prejudices, and social and cultural influences. Students also are required to find examples of theatre or performance art from different eras in history to present on the class blog and talk about why that particular work is an example of that era of history. Through the use of contemporary examples of productions or performance art students are consistently asked to discuss if what they are seeing qualifies as “art” and why. Many class discussions center around this question.

Abilene Christian University

College of Arts and Sciences

Department of Theatre

The Abilene Christian University Department of Theatre is committed to providing quality training and opportunity for the disciplined theatre artist in a nurturing environment that models Christian values.

THEA 490 History of Theatre

1:00-1:50 MWF, Fall 2015

Duncan Classroom

Course Description: A survey of theatre history from ritual theory and Greek origins to contemporary global practice practice. Includes focus on cultural and political contexts for theatre events and progressive influences of writers, designers, directors, and performers.

Instructor Information:

Instructor: Kari Hatfield, Assistant Professor of Theatre

ACU Box: 27843

Office: 135; **Phone:** 674-2813

Email: kari.hatfield@acu.edu

Office Hours: *(Please call or email for an appointment)*

Required Texts:

Living Theatre: History of the Theatre, Fifth Edition by Edwin Wilson and Alvin Goldfarb.
McGraw-Hill publishers 2008.

The Norton Anthology of Drama, Shorter Edition by J. Ellen Gainor, Stanton B. Garner Jr., Martin Puchner. Norton & Company Inc., 2010.

Course Purpose:

In order for the student to fully utilize and understand the theatrical medium, he/she must have a foundational understanding of its historical development. How has the past determined the present direction of the theatrical art, and how can it shape a “master objective” for the future?

“We of the theatre need the inspiration and the discipline of Shakespeare and Moliere exactly as a musician needs the inspiration and discipline of Bach and Mozart. And we need a sense of where it all came from, this theatre of ours, and where it has been going, and where it seems to be going now. For the task that inexorably confronts us – the task of continuing – we need, also, to assign ourselves a master objective.”

Erick Bentley, *What is Theatre?*

Discovering a “master objective” is an essential step in the development of the theatre student – to assimilate and own a purpose for the theatre. The main premise for this class is to explore the concept of a “master objective” in the theatre: what it was in the past, and what it might be today? How can today’s theatre student discover his/her own “master objective”?

Specific Learning Objectives/Outcomes:

1. To expose the student to primary plays and genres of the dramatic cannon.
2. To understand the theatrical, literary, social, and cultural influences that have shaped each play.
3. To identify the ebb and flow of theatrical innovation through the arc of history.
4. To develop disciplined research and critical thinking techniques.
5. To communicate, through specific examples, the historical development of styles, themes and production techniques.
6. To develop the skill of summarizing and synthesizing key ideas about theatre in writing.

Methods of Assessing Achievement of Learning Objectives:

Theatre Manifesto paper:

You will write a 750-1000 word essay explaining your concept of what theatre should be. This should be written in first person and should have an authoritative tone (“Theatre is...” not “I think theatre is.....”). **Persuade** us to accept your theory of theatre with an **argument** based on your aesthetic, and specific examples from the work of theatre and your view of the world.

Answer the questions “what is it”, “who is it done for”, and “why”.

This paper is worth 200 points.

Commedia Project:

You will be divided into groups to rehearse and perform a short sketch inspired by Commedia Dell'Arte troupes of the Italian Renaissance. Scenarios and character information will be provided, additional research is required. Each student will research their character and their role in the troupe. Performances will reflect this research. Simple costumes should be worn, but masks are not required for the performance. (100 points presentation).

NOTE: Costuming is your responsibility, and the costume shop should not be contacted or troubled for this assignment. This also applies to props and set pieces.

Blog Posts:

THEA 490 will participate in a class blog and online discussion through the class blog page. This page can be reached from the WordPress icon on your myacu page. You are required to post **five assigned topic blogs due on specified dates in the course calendar**. The blogs will involve posting an example of a specific style of theatre with a brief explanation/justification of the example posted. The purpose of this blog is to engage beyond the classroom in critical responses to the material we cover. We may not always have time to discuss all of the exciting things we cover in class, and I want to know what you think! Please Note: when possible, share pictures, video, music, etc. to share with classmates. Theatre is a visual experience, so any visual you can find would be helpful in getting ideas across. (Each of your 5 blogs will be worth 20 points)

Topics Are:

#1 Find an example of contemporary theatre with non-western influences and post with a brief explanation of the global elements in the piece. Due by class time Wednesday 10/21.

#2 Find an example of a disaster in a theatre (fires, building collapses, hostage situations, etc.) or a disaster/riot caused by a production and post the incident and a brief explanation. If pictures or video are available, include these in your post. Due by class time Monday 10/26.

#3 Find an example of Melodrama and explain which elements make it melodramatic. Due by class time Friday 10/30.

#4 Find a Youtube example of modernist theatre. Post the video and explain what kind of modernist art it represents. Due by class time Friday 11/13.

#5 Post of your choice. This can be a piece of theatre that inspires you, puzzles you, or a reflection on how you have been impacted by theatre history. Due by class time Friday 12/4.

“Dead Diva” Presentation/Paper:

Each student will choose a deceased theatre practitioner—from Ancient Greece to the present—to research and present to the class. The paper should be 8-10 pages in length (12-point font, double spaced) with a minimum of five sources (only two can be internet), and must adhere to MLA format.

This is a biographical paper, but it should present an argument rather than merely list facts. Suggestions for research questions you might answer include: How did this person’s image compare or contrast with other facts of his or her personal life? How did his or her work leave a lasting impression on the work of the theatre? What events in this person’s life made an impact on his or her work and why?

In addition to the paper, the student will prepare a presentation for the class. Each student should come to class on the day of the presentation in the character of his or her theatre practitioner. The student should dress as the character, speak as the character, and have the mannerisms of the character. The class will speak with a panel of theatre practitioners from history. No notes may be used, but arrangements can be made with classmates beforehand to ask specific questions of the panel (to prompt “impromptu” answers.)

Paper: 100 points; Presentation: 100 points

NOTE: It is your responsibility to come up with appropriate attire for your Diva presentation. Please do not put this burden on the costume shop.

Examinations:

A Mid-term exam will be given that covers information studied prior to mid-term. A Final Exam that is comprehensive in nature will also be given. Each exam is worth 200 points.

Extra Credit:

Students may read any unassigned commentary essays from the Norton text and submit a 2-3 page critical response for extra credit. Also, a 2 page show review of any play seen by the student can be turned in for extra credit. Reviews should answer the following questions: How is this performance relevant to theatre history? How would to performance have been different historically?

Extra credit assignments will be graded on a scale of up to 30 points per assignment and may be turned in at any time in the semester until the final day of class (December 6). Make sure to designate what is meant to be graded as extra credit at the top of each assignment you turn in.

Grading Scale:

A: 900-1000 points

B: 800-899 points

C: 700-799 points

D: 600-699 points

F: Below 600 points

Grading Breakdown:

Commedia Performance: 100points

Blog Posts: 100points (5 posts @ 20 points each)

Theatre Manifesto Paper: 100 points

Dead Diva Paper: 100 points

Dead Diva Presentation: 100 points

Mid-term Exam: 200 points

Final Exam: 200 points

Participation: 100 points

TOTAL: 1000 points

Course Policies:

Attendance Policy

The department absence policy is as follows:

For MWF classes: 5 absences without penalty
 6th absence drops student 1 letter grade
 7th absence drops student 1 more letter grade
 On 8th absence student is failed or dropped

3 late arrivals = 1 absence

After 15 minutes tardy = 1 absence

Never enter the classroom when another student is performing. Please be courteous and respectful by being aware of what it is you are interrupting with your late arrival.

Academic Integrity

Violations of academic integrity and other forms of cheating, as defined in ACU's Academic Integrity Policy, involve the intention to deceive or mislead or misrepresent, and therefore are a form of lying and represent actions contrary to the behavioral norms that flow from the nature of God. Violations will be addressed as described in the Policy. While the university enforces the Policy, the most powerful motive for integrity and truthfulness comes from one's desire to

imitate God's nature in our lives. Every member of the faculty, staff and student body is responsible for protecting the integrity of learning, scholarship and research. The full Policy is available for review at the Provost's office web site (<http://www.acu.edu/campusoffices/provost>) and the following offices: Provost, college deans, dean of campus life, director of student judicial affairs, director of residential life education and academic departments.

Policy Concerning Missed Assignments:

No credit will be given for assignments not completed by the due date (unless previous arrangements – at least 24 hours – have been made.) Quizzes, tests, and presentations cannot be made up or re-taken unless extreme situations occur. The professor reserves the right to grant or withhold make-up exams, quizzes, or presentations on a case by case basis. Any make-up work must be completed before the class period after the original exam or quiz was given.

Disabilities:

ADA Compliance Statement

"Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667."

Methods of Instruction:

The primary methods of instruction will be lecture and guided discussion. Essential to the success of this method of instruction is the student's willingness to discuss readings in class. Audio/Visual presentations may be used. Power point outlines along with other course material will be copied to the files system online for student access.

Course Calendar Fall 2015

M 8/24 Introduction and Syllabus

W 8/26 Greek Theatre; **Read WG pg 26-61; Norton *Oedipus the King* pg 89-135**

F 8/28 Roman Theatre; **Read WG pg 62-83**

M 8/31 Medieval Theatre; **Read WG pg 114-141**

W 9/2 Medieval Theatre; **Read Norton *Everyman* pg 265-290**

F 9/4 Italian Renaissance; **Read WG pg 143-175**

M 9/7 Italian Renaissance; Commedia Assignment

W 9/9 Group Work – Commedia

F 9/11 Group Work – Commedia

M 9/14 Group Work – Commedia

W 9/16 **Commedia Performances**

F 9/18 Elizabethan Theatre (English Renaissance); **Read WG pg 176-215**

M 9/21 Elizabethan Theatre; **Read Norton *Dr. Faustus* pg 291-332**

W 9/23 French Neoclassical Theatre; **Read WG 234-255**

F 9/25 French Neoclassical Theatre; **Read Norton *Tartuffe* pg 509-566**

M 9/28 **Load In – No Class**

W 9/30 Writing Day

F 10/2 Writing Day

M 10/5 **Manifesto Day – Papers due**

W 10/7 English Restoration; **Read WG pg 257-287**

F 10/9 English Restoration; **Read Norton *The Rover* pg 567-649**

M 10/12 Midterm

W 10/14 Midterm

F 10/16 **Midterm Due by 5pm**

M 10/19 Strike – No Class

W 10/21 Asian Theatre; Blog post #1 Due

F 10/23 Fall Break – No Class

M 10/26 18th Century Theatre Disasters; Read WG pg 288-327; Blog Post #2 Due

W 10/28 1800-1875 Melodrama; Read WG pg 328-369

F 10/30 Melodrama/Dead Diva Assignment; Blog Post #3 Due

M 11/2 1875-1915; Read WG pg 371-413

W 11/4 Ibsen and *A Doll's House* (Read script that will be provided)

F 11/6 1915-1945 The Modernists; Read WG pg 414-451; Dead Diva Choices Due

M 11/9 O'Neill, Artaud, Brecht; Read Norton *The Good Woman of Setzuan* pg 1005-1062

W 11/11 The Modernist "isms"

F 11/13 The Modernist "isms"; Blog Post #4 Due

M 11/16 1945-1975 Postwar Theatre; Read WG pg 452-491

W 11/18 Postmodernism

F 11/20 Contemporary Theatre; Read WG 492-537

M 11/23 Dead Diva Work Day

W 11/25 Thanksgiving Break

F 11/27 Thanksgiving Break

M 11/30 Dead Diva Presentations

W 12/2 Dead Diva Presentations (Papers Due)

F 12/4 Final Exam Review; Blog post #5 Due

Final Exam: Thursday Dec. 10 8-9:45am