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OFFICE OF THE
SENATE COUNCIL**Course Information**

Date Submitted: 4/22/2013

Current Prefix and Number: TA - Theatre , TA 171 - WORLD THEATRE I

Other Course:

Proposed Prefix and Number: TA 385

What type of change is being proposed?

Major Change

Should this course be a UK Core Course? Yes

Inquiry - Humanities

1. General Information

a. Submitted by the College of: College of Fine Arts

b. Department/Division: Fine Arts - Theatre Arts

c. Is there a change in 'ownership' of the course? No

If YES, what college/department will offer the course instead: Select...

e. Contact Person

Name: Andrew Kimbrough

Email: amkimb2@uky.edu

Phone: 257-8165

Responsible Faculty ID (if different from Contact)

Name: Herman Farrell

Email: herman.farrell3@uky.edu

Phone: 489 7104

f. Requested Effective Date

Semester Following Approval: Yes OR Effective Semester:

2. Designation and Description of Proposed Course

a. Current Distance Learning (DL) Status: N/A

b. Full Title: WORLD THEATRE I WORLD THEATRE II

Proposed Title: WORLD THEATRE I

c. Current Transcript Title: WORLD THEATRE I

Proposed Transcript Title:

d. Current Cross-listing: none

Proposed – ADD Cross-listing :

Proposed – REMOVE Cross-listing:

e. Current Meeting Patterns

LECTURE: 3

Proposed Meeting Patterns

LECTURE: 3

f. Current Grading System: ABC Letter Grade Scale

Proposed Grading System: PropGradingSys

g. Current number of credit hours: 3

Proposed number of credit hours: 3

h. Currently, is this course repeatable for additional credit? No

Proposed to be repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester? No

2i. Current Course Description for Bulletin: WORLD THEATRE I: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 600 b.c.e. to 1500 c.e. The first of four courses in a four semester sequence of World Theatre. WORLD THEATRE II: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1500 c.e. to 1800 c.e. The second of four courses in a four semester sequence of World Theatre.

Proposed Course Description for Bulletin: WORLD THEATRE I: A multicultural and intercontinental exploration of the history, theory, dramatic literature, and practices of theatre from its earliest origins to 1800 c.e.

2j. Current Prerequisites, if any:

Proposed Prerequisites, if any: None

2k. Current Supplementary Teaching Component:

Proposed Supplementary Teaching Component:

3. Currently, is this course taught off campus? No

Proposed to be taught off campus? No

If YES, enter the off campus address:

4. Are significant changes in content/student learning outcomes of the course being proposed? Yes

If YES, explain and offer brief rationale: There are currently four World Theatre courses that are being combined into two. Hence the new World Theatre I course will combine the content of the current World Theatre I and II courses. The content and assignments are also of a higher level in the revised course, hence the need of a number change from the 100 level to the 300 level.

5a. Are there other depts. and/or pgms that could be affected by the proposed change? No

If YES, identify the depts. and/or pgms:

5b. Will modifying this course result in a new requirement of ANY program? Yes

If YES, list the program(s) here: This course will be a requirement in the B.A. degree program for Theatre. It is included in the proposal that was submitted for the new B.A. Degree program in Theatre for undergraduates.

6. Check box if changed to 400G or 500: No

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|NCJONE0|Nancy C Jones|Dept approval for ZCOURSE_CHANGE TA 171|20121214

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE_CHANGE TA 171|20121214

SIGNATURE|NCJONE0|Nancy C Jones|Dept approval for ZCOURSE_CHANGE TA 171|20121231

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE_CHANGE TA 171|20130103

SIGNATURE|WF-BATCH|Batch User|Subworkflow for GenEd Expert review|20130125

SIGNATURE|JALLISO|Jonathan M Allison|UKCEC Expert review ZCOURSE_CHANGE TA 385|20130125

SIGNATURE|JMETT2|Joanie Ett-Mims|UKCore approval for ZCOURSE_CHANGE TA 171|20130418

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_CHANGE TA 171|20130418

Courses	Request Tracking
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Course Change Form

https://myuk.uky.edu/sap/abc/soap/ffc?services=

Open in full window to print or save

Generate F

Attachments:

Upload File

	ID	Attachment
Delete	1106	World Theatre I Syllabus.docx
Delete	1159	Intellectual Inquiry Humanities Form WT1.doc
Delete	1719	Responses to WT questions.docx

First 1 Last

Select saved project to retrieve...

Get New

NOTE: Start form entry by choosing the Current Prefix and Number (*denotes required fields)

Current Prefix and Number:		TA - Theatre TA 171 - WORLD THEATRE I	Proposed Prefix & Number:	TA 385
* What type of change is being proposed?		<input checked="" type="checkbox"/> Major Change <input type="checkbox"/> Major -- Add Distance Learning Minor - change in number within the same hundred series, except 799 is the same "hundred series" Minor - editorial change in course title or description which does not change in content or emphasis Minor - a change in prerequisite(s) which does not imply a change in content or emphasis, or which is made necessary by the elimination of a prerequisite(s) Minor - a cross listing of a course as described above		
Should this course be a UK Core Course? <input checked="" type="radio"/> Yes <input type="radio"/> No				
If YES, check the areas that apply:				
<input type="checkbox"/> Inquiry - Arts & Creativity <input type="checkbox"/> Composition & Communications - II <input checked="" type="checkbox"/> Inquiry - Humanities <input type="checkbox"/> Quantitative Foundations <input type="checkbox"/> Inquiry - Nat/Math/Phys Sci <input type="checkbox"/> Statistical Inferential Reasoning <input type="checkbox"/> Inquiry - Social Sciences <input type="checkbox"/> U.S. Citizenship, Community, Diversity <input type="checkbox"/> Composition & Communications - I <input type="checkbox"/> Global Dynamics				
1. General Information				
a. Submitted by the College of:		College of Fine Arts	Today's Date: 4/22/2013	
b. Department/Division:		Fine Arts - Theatre Arts		
c.* Is there a change in "ownership" of the course?				
<input type="radio"/> Yes <input checked="" type="radio"/> No If YES, what college/department will offer the course instead? Select...				
e.* Contact Person Name:		Andrew Kimbrough	Email: amkimb2@uky.edu	Phone: 257-8165
* Responsible Faculty ID (if different from Contact):		Herman Farrell	Email: herman.farrell3@uky.edu	Phone: 489 7104
f.* Requested Effective Date:		<input checked="" type="checkbox"/> Semester Following Approval	OR	Specific Term: 2
2. Designation and Description of Proposed Course.				
a. Current Distance Learning(DL) Status:		<input checked="" type="radio"/> N/A <input type="radio"/> Already approved for DL* <input type="radio"/> Please Add <input type="radio"/> Please Drop		
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box) that the proposed change affect DL delivery.				
b. Full Title:		WORLD THEATRE I WORLD THEATRE II	Proposed Title: *	WORLD THEATRE I

c.	Current Transcript Title (if full title is more than 40 characters):	WORLD THEATRE I			
c.	Proposed Transcript Title (if full title is more than 40 characters):				
d.	Current Cross-listing:	<input checked="" type="checkbox"/> N/A	OR	Currently ³ Cross-listed with (Prefix & Number):	none
	Proposed – ADD ³ Cross-listing (Prefix & Number):				
	Proposed – REMOVE ^{3,4} Cross-listing (Prefix & Number):				
e.	Courses must be described by <u>at least one</u> of the meeting patterns below. Include number of actual contact hours ⁵ for each meeting pattern				
Current:	Lecture 3	Laboratory ⁵	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
Proposed: *	Lecture 3	Laboratory ⁵	Recitation	Discussion	Indep. Study
	Clinical	Colloquium	Practicum	Research	Residency
	Seminar	Studio	Other Please explain:		
f.	Current Grading System:	ABC Letter Grade Scale			
	Proposed Grading System:*	<input checked="" type="radio"/> Letter (A, B, C, etc.) <input type="radio"/> Pass/Fail <input type="radio"/> Medicine Numeric Grade (Non-medical students will receive a letter grade)			
g.	Current number of credit hours:	3	Proposed number of credit hours:*	3	
h.*	Currently, is this course repeatable for additional credit?				<input type="radio"/> Yes <input checked="" type="radio"/> No
*	Proposed to be repeatable for additional credit?				<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES:	Maximum number of credit hours:			
	If YES:	Will this course allow multiple registrations during the same semester?			<input type="radio"/> Yes <input checked="" type="radio"/> No
i.	Current Course Description for Bulletin:				
	WORLD THEATRE I: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 600 b.c.e. to 1500 c.e. The first of four courses in a four semester sequence of World Theatre. WORLD THEATRE II: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1500 c.e. to 1800 c.e. The second of four courses in a four semester sequence of World Theatre.				
*	Proposed Course Description for Bulletin:				
	WORLD THEATRE I: A multicultural and intercontinental exploration of the history, theory, dramatic literature, and practices of theatre from its earliest origins to 1800 c.e.				
j.	Current Prerequisites, if any:				
*	Proposed Prerequisites, if any:				
	None				

k.	Current Supplementary Teaching Component, if any:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both
	<i>Proposed Supplementary Teaching Component:</i>	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both <input type="radio"/> No Change
3.	Currently, is this course taught off campus?	<input type="radio"/> Yes <input checked="" type="radio"/> No
*	<i>Proposed to be taught off campus?</i>	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, enter the off campus address:	
4.*	Are significant changes in content/student learning outcomes of the course being proposed?	<input checked="" type="radio"/> Yes <input type="radio"/> No
	If YES, explain and offer brief rationale:	
	There are currently four World Theatre courses that are being combined into two. Hence the new World Theatre I course will combine the content of the current World Theatre I and II courses. The content and assignments are also of a higher level in the revised course, hence the need of a number change from the 100 level to the 300 level.	
6.	Course Relationship to Program(s).	
a.*	Are there other depts and/or pgms that could be affected by the proposed change?	<input type="radio"/> Yes <input checked="" type="radio"/> No
	If YES, identify the depts. and/or pgms:	
b.*	Will modifying this course result in a new requirement ¹ for ANY program?	<input checked="" type="radio"/> Yes <input type="radio"/> No
	If YES ² , list the program(s) here:	
	This course will be a requirement in the B.A. degree program for Theatre. It is included in the proposal that was submitted for the new B.A. Degree program in Theatre for undergraduates.	
6.	Information to be Placed on Syllabus.	
a.	<input type="checkbox"/> Check box if <u>changed to 400G</u> or 500.	If <u>changed to 400G- or 500-level course</u> you must send in a syllabus and you must include the <u>differentiation</u> between undergraduate and graduate students by: (i) requiring additional assignments by the graduate students; and/or (ii) establish different grading criteria in the course for graduate students. (See SR 3.1.4.)

¹See comment description regarding minor course change. *Minor changes are sent directly from dean's office to Senate Council Chair.* If Chair deems the change as "not minor," the form will appropriate academic Council for normal processing and contact person is informed.

²Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

³Signature of the chair of the cross-listing department is required on the Signature Routing Log.

⁴Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

⁵Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

⁶You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

⁷In order to change a program, a program change form must also be submitted.

Submit as New Proposal Save Current Changes Delete Form Data and Attachments

Andrew Kimbrough
 UK Dept of Theatre
 December 10, 2012

TA 385 World Theatre I: Origins to 1800

A. Course Description:

For the Bulletin: "A multicultural and intercontinental exploration of the history, theory, dramatic literature, and practices of theatre from its earliest origins to 1800 AD. The first of two courses in a two-semester sequence of World Theatre."

The course explores the history, dramatic literature, theories of production, and practices of theatre from the earliest known origins to 1800 AD. The first half of the course emphasizes the mythological and ritual nature of early performance practices in agrarian, feudal, and oral societies; the second half emphasizes how performance reflects cultures shifting towards modernity as characterized by commerce, political organization, and technology.

B. Student Learning Outcomes. Upon successful completion of the course, students will be able to:

1. Identify and discuss some of the canonical theatre practices, dramatic literatures, and dramatic theories from the earliest to 1800 AD, especially in regards to how they illuminate cultures either in a classical or feudal milieu, or experiencing a shift towards modernity,
2. Identify and discuss significant aspects of theatre practice such as stage space and technology, costuming, characterization, movement, stage properties, etc.,
3. Address dramatic literature with a better understanding of its component parts, such as theme, plot, character, structure, etc.; and address dramatic literature as historical documents that reveal insights into the ages that produced them,
4. Compare and contrast theatre practices and dramatic literatures from different eras and geographical regions,
5. Begin to explore and research the material and cultural factors that led to the creation of specific performance practices,
6. Write with greater clarity and insight about theatre as an area of academic study.

C. Required Texts:

1. *Living Theatre: History of Theatre* by Edwin Wilson and Alvin Goldfarb (textbook),
2. *Interpreting the Play Script: Contemplation and Analysis* by Anne Fliotsis,
3. The plays on the syllabus (available in PDF in Blackboard or on course reserve),
4. Reading on the syllabus not in *Living Theatre* but found in PDF in Blackboard.

D. Student responsibilities (at a minimum):

1. Required class attendance,
2. The analysis and critique of the component parts of one contemporary performance,
3. Three exams on course content,
4. Lead a class discussion of a play
5. A semester research and writing assignment.

E. Grading:

- | | |
|---|------------|
| 1. The critique of contemporary performance | 20 points |
| 2. Three exams on course content | 300 points |
| 3. Lead class discussion of a play | 50 points |
| 4. Semester research and writing assignment | 130 points |

Total points available: 500 points

A= 500-451 points; B= 450-401 points; C= 400-351 points; D= 350-301 points;
E= 300 or below.

F. ATTENDANCE POLICY:

Class attendance is required. There will be group projects, a midterm exam and a final exam for which no make-up assignment will be given for an unexcused absence. If an absence is excused and a student misses a project that student is responsible for completing a make-up assignment within 2 classes of the missed project. Three unexcused absences will lower one's grade one letter. Additional absences will lower the grade proportionately. Official University excused absences will be honored. All requests for excused absences must be in writing.

G. Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

H. Classroom Decorum Policy:

The use of electronic devices, including laptops, cellphones, etc. is prohibited in the classroom during class time except for emergencies, accommodations and class presentations.

I. Plagiarism Definition:

"Plagiarism means taking the words and thoughts of others (their ideas, concepts, images, sentences, and so forth) and using them as if they were your own, without crediting the author or citing the source. Most plagiarism is willful, a sort of theft. It is possible to plagiarize unintentionally, though, by being careless or hurried, omitting quotation marks or slipping into the words or ideas of others through inattention or simply for convenience. Whether you meant it or not, you can be found guilty of plagiarism whenever other people's language gets used without proper citation in your text. At this and most other universities, plagiarism is regarded as intellectual theft; faculty will rarely bother to determine whether you stole words on purpose or walked out of the shop having forgotten to pay." (Source: <http://www.uky.edu/Ombud/Plagiarism.pdf>).

F. Course Schedule:

Week 1: Introductory Unit: the evolution and origins of performance; orality and the written historical record; the component parts of performance

Week 2: Ancient Greek tragedy & comedy (read either Sophocles's *Oedipus* or Euripides's *Medea*)

Week 3: Ancient Roman comedy (read any play Plautus or Terence)

Week 4: Sanskrit Theatre and traditional Indian performance genres (Kathakali, Bharatanatyam) (read scenes from the play *Little Clay Cart*); Exam #1 (Classical Theatres)

Week 5: Traditional Japanese theatres: Noh, Kyogen, Kabuki, and Bunraku (read the Noh play *Izutsu*)

Week 6-7: Exam #1 on first four units. Traditional Chinese theatres: Yuan drama and Kun opera (read *Snow in Midsummer* or *The Orphan of Chou*)

Week 7-8: European Medieval theatres (read *Everyman* or *Second Shepherd's Play* or both)

Week 8-9: Italian Renaissance theatre

Week 9-10: English Elizabethan theatre (read Shakespeare's *Richard III* or *Henry V*)

Week 11: Exam #2 on second four units. Spanish Golden Age theatre (read Lope de Vega's *Fuente Ovejuna* or Calderon's *Life is a Dream*)

Week 12: French Neo-classic theatre (read any play by Moliere)

Week 13: 18th century theatres of Europe and the American colonies

Week 14: 18th century German theatre practice: Caroline & Johann Neuber, the Hamburg Dramaturgy, Weimar Classicism (read Lessing's *Miss Sara Sampson*)

Week 15: Student Presentations of Research and Writing Assignments

Finals Week: Exam #3 on last four units.

**Course Review Form
Intellectual Inquiry in the Humanities**

Reviewer Recommendation

Accept Revisions Needed

Course:

Using the course syllabus as a reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

Activities that enable students to demonstrate their ability to present and critically evaluate competing interpretations through written and oral analysis and argumentation.

Example(s) from syllabus:

1. Lead class discussion of a play,
2. Semester research and writing assignment.

Brief Description:

Up to eight plays are read in the course of the semester and students lead the discussion of the plays according to established guidelines. Leading the discussion requires that students research and evaluate competing interpretations of the plays. Additionally, successfully completing the semester research and writing assignment demands that students independently research and evaluate multiple sources and interpretations appropriate to their research topic.

Activities that enable students to demonstrate their ability to distinguish different artistic, literary, philosophical, religious, linguistic, and historical schools or periods according to the varying approaches and viewpoints characterized therein.

Example(s) from syllabus:

Three exams on course content.

Brief Description:

World Theatre I surveys many genres of theatre and representative plays from different countries and continents in the course of the semester. Successfully passing the exams demands that students distinguish the theatre histories, theories, practices and dramatic literatures from the various cultures. The histories, theories, practices and literatures are oftentimes characterized by philosophical, religious, political and aesthetic influences.

Activities that enable students to demonstrate their ability to identify the values and presuppositions that underlie the world-views of different cultures and peoples, as well as one's own culture, over time through the analysis and interpretation of at least one of the following: works of art, literature, folklore, film, philosophy and religion, language systems or historical narratives (or the primary sources of historical research).

Example(s) from syllabus:

Lead class discussion of a play.

Brief Description:

Up to eight plays are read in the course of the semester and students lead the discussion of the plays according to established guidelines. Because the plays come from cultures and time periods vastly different from their own, students must recognize the values and world-views expressed in the plays and understand how the values and world views differ from their own.

Activities that enable students to demonstrate disciplinary literacy (vocabulary, concepts, methodology) in written work, oral presentations, and classroom discussions.

Example(s) from syllabus:

1. The critique of contemporary performance,
2. Three exams on course content,
3. Lead class discussion of a play,
4. Semester research and writing assignment.

Brief Description:

All four of the major graded components of the course require that students recognize and appropriately use the vocabulary and concepts unique to the study of theatre history; the semester research and writing assignment in particular demands that students employ a methodology appropriate for research and critical writing in the discipline of theatre history.

An assignment that enables students to demonstrate their ability to conduct a sustained piece of analysis of some work of art, literature, folklore (or popular culture), film (or other digital media), philosophy, religion, language system, or historical event or existing historical narrative that makes use of logical argument, coherent theses, and evidence of that discipline, with use of library sources when applicable, demonstrating appropriate information literacy in a particular discipline of the humanities (i.e. identifying appropriate sources, accessing them and assessing their value). This assignment will be used for program-level assessment.

Example(s) from syllabus:

The semester research and writing assignment.

Brief Description:

In order to successfully complete the semester research and writing assignment, students must formulate a research question on an aspect of world theatre history, compile an initial working bibliography through multiple library resources, research their sources in order to compile their evidence, and then write a ten-page argumentative research paper in response to the question. The paper must have a clearly stated thesis and employ logical argument. Instructor provides instruction and guidance throughout the entire semester.

Information literacy component:

The semester research and writing assignment entails using library resources in order to find and evaluate primary and secondary sources appropriate for research in the discipline of theatre history.

Reviewer's Comments:

2. As I understand it, TA 385 is being formed from 2 previous 100-level courses; TA 386 is being formed from 2 previous 200-level courses. On both of the Course Change Forms, under #4, it is stated that the level of the courses is being changed to the 300-level because the content and assignments are of a higher level. But no further demonstration or evidence is provided. It would be helpful to have some specific examples of the higher content and assignments, especially since the course descriptions have remained fundamentally the same as those of the current lower level courses. And it is not clear to me from the syllabi that a change of level from 100 or 200 is required.

Response:

After several years of offering the Theatre History sequence at the 100-200 level, the department has realized (based on our recent accreditation evaluation and response by the National Association of Schools of Theatre) that in order to comply with national standards, the course content for these classes must be taught at a higher level than what would be expected at the 100-200 level. To accomplish this, the reading, papers, and scope/breadth/depth of the course work, as well as the research assignments, will align it more closely with course work at the 300-level. The professors for these courses have adapted the assignments and requirements to make them more rigorous and appropriate to the 300 level.

Specifically, the two submitted 300 level courses cover longer periods of theater history (double the periods covered in any one of the 4 previous World Theatre courses) and they are including additional projects/assignments (including the reading of more plays) and longer papers with more research required. Note also that this effort, going from a 4 course sequence to a 2 course sequence, not only complies with NAST standards, but is also returns to the Theatre History sequence (TA 380 and TA 381) that was in place in the theatre curriculum for many years prior to the change in 2006.