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OFFICE OF THE
SENATE COUNCIL**Course Information**

Date Submitted: 4/22/2013

Current Prefix and Number: TA - Theatre , TA 273 - WORLD THEATRE III

Other Course:

Proposed Prefix and Number: TA 386

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: Herman Farrell

Email: herman.farrell3@uky.edu

Phone: 859 489 7104

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

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 III WORLD THEATRE IV

Proposed Title: World Theatre II

c. Current Transcript Title: WORLD THEATRE III

Proposed Transcript Title: World Theatre II

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 III: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1800 to 1950. The third of four courses in a four semester sequence of World Theatre. WORLD THEATRE IV: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1950 to the Present. The fourth of four courses in a four semester sequence of World Theatre.

Proposed Course Description for Bulletin: WORLD THEATRE II: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1800 to the present day. The second of two courses in a two semester sequence of World Theatre.

2j. Current Prerequisites, if any:

Proposed Prerequisites, if any:

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 II course will combine the content of the current World Theatre III and IV courses. The content and assignments are also of a higher level in the revised course, hence the need of a number change from 200 level to 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 273|20121215

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE_CHANGE TA 273|20121217

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

SIGNATURE|JALLISO|Jonathan M Allison|UKCEC Expert review ZCOURSE_CHANGE TA 386|20130125

SIGNATURE|JMETT2|Joanie Ett-Mims|UKCore approval for ZCOURSE_CHANGE TA 273|20130418

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_CHANGE TA 273|20130418

Courses	Request Tracking
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Course Change Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate F

Attachments:

	ID	Attachment
Delete	1257	World Theatre II Proposed Syllabus.doc
Delete	1281	World Theatre II -Revised.doc
Delete	1720	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 273 - WORLD THEATRE III	Proposed Prefix & Number:	TA 386
* 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? @ Yes <input type="radio"/> No <input type="radio"/> 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:		Herman Farrell	
		Email: herman.farrell3@uky.edu	
* Responsible Faculty ID (if different from Contact)		Phone: 859 489 7104	
		Email:	
		Phone:	
f.*	Requested Effective Date:	<input checked="" type="checkbox"/> Semester Following Approval	OR <input type="checkbox"/> 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 unless the department affirms (by checking this box) that the proposed change will effect DL delivery.			
b.	Full Title:	WORLD THEATRE III WORLD THEATRE IV	Proposed Title: * World Theatre II

c. Current Transcript Title (if full title is more than 40 characters):		WORLD THEATRE III			
c. Proposed Transcript Title (if full title is more than 40 characters):		World Theatre II			
d. Current Cross-listing:	<input checked="" type="checkbox"/> N/A	OR	Currently ² 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 at least one 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 III: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1800 to 1950. The third of four courses in a four semester sequence of World Theatre. WORLD THEATRE IV: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1950 to the Present. The fourth of four courses in a four semester sequence of World Theatre.					
* Proposed Course Description for Bulletin:					
WORLD THEATRE II: A multicultural and transnational examination of the history, theory, dramatic literature, and practices of theatre from 1800 to the present day. The second of two courses in a two semester sequence of World Theatre.					
j. Current Prerequisites, if any:					
* Proposed Prerequisites, if any:					

k.	Current Supplementary Teaching Component, if any:	<input type="radio"/> Community-Based Experience <input type="radio"/> Service Learning <input type="radio"/> Both
	Proposed Supplementary Teaching Component:	<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
*	Proposed to be taught off campus?	<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 II course will combine the content of the current World Theatre III and IV courses. The content and assignments are also of a higher level in the revised course, hence the need of a number change from 200 level to 300 level.	
5.	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 ² 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</u> course you must send in a syllabus and you must include the differentiation 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.)

¹ See 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.

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

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

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

⁵ Generally, 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.)

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

⁷ In 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

WORLD THEATRE II

TA 386

Instructor: Associate Professor Herman Daniel Farrell III

Office Hours: 4-5pm TTH

Email: Herman.Farrell3@uky.edu

COURSE DESCRIPTION:

A multicultural and transnational examination of the history, theory, dramatic literature and practices of theatre from around 1800 to the present day. The second course in a two semester sequence of world theatre that can be taken in whole or part (one course, no pre-requisite) in any order. Reading plays and texts, participating in class discussions and researching theater history concerning this particular chronological period will give students a broader understanding of world theatre.

STUDENT LEARNING OUTCOMES:

By the end of this course, each student should be able to:

Identify and describe key theater artists (playwrights, actors, directors, designers, theorists) and significant historical moments in theater, culture and politics for each period covered;

Identify and discuss significant aspects of theatre practice such as stage space and technology, costuming, characterization, movement, stage properties, etc.;

Critique each play reviewed in class, applying Aristotle's theories and other critical methodologies;

Address dramatic literature as historical documents that reveal insights into the ages that produced them;

Compare and contrast theatre practices, theories and dramatic literature from different eras and geographical regions;

And each student will have:

Researched and written a paper on one significant moment, participant or trend in world theatre; and

Facilitated a class discussion of a play.

REQUIRED TEXTS:

1. *Living Theatre: History of the Theatre*, Wilson & Goldfarb (6th Ed. 2012)
2. *Interpreting the Play Script: Contemplation and Analysis* by Anne Fliotsis (Palgrave Macmillan, 2011)
3. Plays listed in Course Schedule
4. Hand-Outs (to be distributed over the course of the semester via Blackboard)

REQUIRED ATTENDANCE AT PLAYS:

Students are required to attend Theatre Department productions over the course of the semester in order to witness the theatrical and dramaturgical concepts, discussed in class, in action on the stage. Play productions are subsequently discussed in class. This requirement does involve a financial cost. Students have the option of signing up work as an usher for performances in order to waive the cost of a ticket.

COURSE ASSIGNMENTS:**MIDTERM EXAM (40%)**

In class during midterm week, covering all lectures, texts, handouts and other subject matter (including, but not limited to, videos, slides, models, play productions) for the period from the start of the semester to the midterm. The exam will be comprised of short answer questions (70%) and an essay (30%).

FACILITATOR (5%)

Each student will work in a group and be responsible for facilitating a discussion of one play.

RESEARCH PAPER (15%)

Each student will identify a world theatre research topic, conduct preliminary research and submit a thesis statement in writing to the instructor within 4 weeks of the first day of class. After consultation and approval of the thesis statement by the instructor, the student will conduct research on the topic and present the results of his/her research, a bibliography and outline to the instructor during midterm week. After consultation with the instructor the student will conduct further research and write a 10 page Paper (plus a works cited page) written in MLA style format (in-text citations) with at least 7 credible, scholarly sources to be submitted to the instructor (in his Theatre Department mailbox) no later than the Friday before dead week. (Research/Bibliography/Outline 5%/Paper 10%)

FINAL EXAM (40%)

During finals week, covering all lectures, texts, handouts and other subject matter (including, but not limited to, videos, slides, models, play productions) for the period from the midterm to the end of the semester. The exam will be comprised of short answer questions (70%) and an essay (30%).

GRADING SCALE: A= 100-90 B= 89-80 C= 79-70 D= 69-60 E= 59-0

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.

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.

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.

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>).

**WORLD THEATRE II/TA 2xx
COURSE SCHEDULE (Tentative)**

Week 1: Introduction, Discussion of Course Requirements, Review of World Theatre I topics and Overview of World Theatre II topics

Week 2: 19th Century European Drama: Romanticism, Melodrama, Delsarte, Minstrelsy and Abolitionist drama. Read *Woyzeck* by Buchner

Week 3: Early Modern European Drama: Ibsen, Strindberg, Wilde. Read: *A Doll House* by Ibsen

Week 4: Beijing Opera; Shingeki,

Week 5: Chekhov, Stanislavski and the Moscow Art Theatre. Read: *The Seagull* by Chekhov

Week 6: American Theatre Emerges: early Broadway, Little Theater Movement, Provincetown Players, Eugene O'Neill, Sophie Treadwell, The Group Theatre; the early American musicals leading to *Showboat*; Federal Theatre project; early African-American theater leading to the Harlem Renaissance; Read: *The Hairy Ape* by Eugene O'Neill.

Week 7: The Isms and Emerging Theories: Expressionism, Surrealism, Constructivism, Pirandello, Artaud, Brecht. Read: *Six Characters in Search of An Author* by Pirandello

Week 8: Post-War American theater: O'Neill, Miller, Williams, Hansberry; Golden Age of American musicals. Read: *Death of a Salesman* by Arthur Miller

Week 9: Theater of the Absurd/Existentialism: Sartre, Beckett, Ionesco, Albee; Read: *Waiting for Godot* by Beckett

Week 10: African Theatre: Soyinka and the South African Anti-Apartheid dramas. Read *Death and the King's Horseman* by Wole Soyinka and *Master Harold & The Boys* by Athol Fugard

Week 11: African-American Theatre: Amiri Baraka, August Wilson, Suzan-Lori Parks, Tarell McCraney. Read: *The Piano Lesson*

Week 12: Postmodernism/Avant-Garde and Emerging Theories/Methodologies: Happenings, Mishima, Robert Wilson, Grotowski, Boal, Viewpoints. Read *Angels in America* by Tony Kushner

Week 13: Feminist, Gay & Lesbian Playwrights: Read *Top Girls* by Caryl Churchill

Week 14: Latino, Native American, Asian-American Theatre; Contemporary Directors: Kantor, Mnouchkine, Bogart. Read *Blasted* by Sarah Kane

Week 15: Monodrama, Documentary Drama, Contemporary; Read: *The Laramie Project* by Moises Kaufman

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

Reviewer Recommendation	
Accept <input type="checkbox"/>	Revisions Needed <input type="checkbox"/>

Course: TA 386 World Theatre II

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:

Midterm and Final exams, Facilitation/Discussion of Plays and Research Paper

Brief Description:

Students engage in written analysis and argumentation in research paper and essay section of exams; they also engage in oral analysis and argumentation as they facilitate and/or participate in class discussions of plays.

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:

Research Paper

Brief Description:

The research paper topic involves comparisons between plays, theories, periods, playwrights, directors and/or directors.

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:

Class discussions, exams and research papers

Brief Description:

The plays and playwrights, theories and practices interrogated and interpreted each week in the course discussions, researched for the papers and tested in the exams, span a variety of eras and cultures.

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

Example(s) from syllabus:

Research paper, exams, facilitation/participation in class discussions of plays

Brief Description:

Students will demonstrate disciplinary literacy in all of these activities

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:

Research paper

Brief Description:

Over the course of the semester, the students identify a topic, engage in research, draft a bibliography and outline and subsequently draft a research paper

Information literacy component:

.Students utilize library resources including electronic databases (Jstor, Project Muse and Lexis/Nexis) as they research period and contemporary theatre topics.

Reviewer's Comments:

PENDING SENATE REVIEW

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.