

**General Education Course Submission Form**

**Date of Submission:** June 10, 2010

**1. Check which area(s) this course applies to.**

Inquiry – Arts & Creativity	<input type="checkbox"/>	Composition & Communications - II	<input type="checkbox"/>
Inquiry – Humanities	<input checked="" type="checkbox"/>	Quant Reasoning – Math	<input type="checkbox"/>
Inquiry – Nat/Math/Phys Sci	<input type="checkbox"/>	Quant Reasoning – Stat	<input type="checkbox"/>
Inquiry – Social Sciences	<input type="checkbox"/>	Citizenship – USA	<input type="checkbox"/>
Composition & Communications - I	<input type="checkbox"/>	Citizenship - Global	<input type="checkbox"/>

**2. Provide Course and Department Information.**

Department: Theatre

Course Prefix and Number: TA 273 Credit hours: 3

Course Title: World Theatre III

Expected Number of Students per Section: 100 Course Required for Majors in your Program? Yes

Prerequisite(s) for Course? None

This request is for (check one): A New Course  An Existing Course

**Departmental Contact Information**


Name: Herman Farrell Email: herman.farrell3@uky.edu


Office Address: 138 Fine Arts Phone: 859 257 3297

**3. In addition to this form, the following must be submitted for consideration:**

- A syllabus that conforms to the Senate Syllabi Guidelines, including listing of the Course Template Student Learning Outcomes.
- A narrative (2-3 pages max) that explains: 1) how the course will address the General Education and Course Template Learning outcomes; and 2) a description of the type(s) of course assignment(s) that could be used for Gen Ed assessment.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

**4. Signatures**

Department Chair:  Date: 4/13/2011

Dean:  Date: 4/13/11

College Deans: Submit all approved proposals electronically to:

**Sharon Gill** [Sharon.Gill@uky.edu](mailto:Sharon.Gill@uky.edu)  
Office of Undergraduate Education

## TA 273 World Theatre III Required Narrative

### **a. How the course addresses the learning outcomes of one of the four areas of General Education:**

Students will demonstrate an understanding of and ability to employ the processes of intellectual inquiry in the humanities by engaging in a multicultural and transnational examination of the history, theory, dramatic literature and practices of theatre from around 1800-1950 c.e. Students will participate in class discussions, actively engage in a group project wherein they will read and research a play from Europe, Asia, Africa and the Americas during the designated period in order to facilitate a discussion of the play by the entire class, present an oral report on a broad topic of theatre history and identify a topic or problem and write a paper on a significant moment, participant or trend in world theatre using (after evaluating) a variety of reference sources in order to offer up a comment or potential solution to the identified problem relying on sound evidence and reasoning.

### **b. How the course addresses the learning outcomes identified in the appropriate course template:**

Learning Outcome #1,#4 & #5: In class, students will be required to present an oral report on a significant moment, participant or trend in world theatre that will be assigned to them in order to research and identify differing interpretations. Subsequently, each student will be required to identify a topic or problem derived from the broad research presented in the oral report and continue to research the more narrowly defined topic or problem leading to the drafting and writing of a research paper (relying on primary and secondary sources, scholarly publications and legitimate internet sites) that conforms with MLA Style guidelines.

Learning Outcome #2: After reading the requisite course materials and participating in discussions instigated by the instructor during class lectures, in a midterm examination and a final examination, students will have to demonstrate their ability to distinguish different artistic and historical periods, participants and trends in World Theatre from melodrama, the Well-Made play, Modern Drama, Expressionism, to American social drama and the musical from 1800-1950 c.e.

Learning Outcome #3: By studying the plays, actors, designers and theorists of Europe, Asia, Africa and the Americas students will be able to identify and distinguish the values and world-views of the people of these different cultures during the period 1500 to 1800 c.e. Students will read plays, examine theatre design and architecture, costumes and acting styles from the various periods and cultures, developing an ability to analyze and interpret the works.

### **c. Evidence of active engagement of students in the course:**

In addition to the oral presentations and research and writing of a research paper, students will be required to participate in classroom discussions based on the required reading and students will be required to participate in at least one group assignment with 3 or 4 peers wherein the group will read, research and explore one assigned play from the cultures/periods outside of the classroom and then subsequently facilitate the discussion of

the assigned play in the classroom with all the students of the course.

**d. General description of the type of assignment(s) that can be extracted from the course for assessment of the General Education program:**

The midterm and final examinations that will be based on all lectures, texts, handouts and other subject matter (including, but not limited to, videos, slides, models, play productions will be comprised of short answer questions (70%) and an essay (30%). These exams and the 5 page research papers (MLA Style) can be easily extracted for assessment.

## COURSE CHANGE FORM

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

<b>1. General Information.</b>	
a. Submitted by the College of: <u>Fine Arts</u>	Today's Date: <u>6/12/10</u>
b. Department/Division: <u>Theatre</u>	
c. Is there a change in "ownership" of the course? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
If YES, what college/department will offer the course instead? _____	
d. What type of change is being proposed? <input type="checkbox"/> Major <input checked="" type="checkbox"/> Minor <sup>1</sup> (place cursor here for minor change definition)	
e. Contact Person Name: <u>Herman Farrell</u>	Email: <u>herman.farrell3@uky.edu</u> Phone: <u>257 3297</u>
f. Requested Effective Date: <input checked="" type="checkbox"/> Semester Following Approval OR <input type="checkbox"/> Specific Term <sup>2</sup> : _____	
<b>2. Designation and Description of Proposed Course.</b>	
a. Current Prefix and Number: <u>TA 371</u>	Proposed Prefix & Number: <u>TA 273</u>
b. Full Title: <u>World Theatre III</u>	Proposed Title: <u>World Theatre III</u>
c. Current Transcript Title (if full title is more than 40 characters): _____	
c. Proposed Transcript Title (if full title is more than 40 characters): _____	
d. Current Cross-listing: <input checked="" type="checkbox"/> N/A OR Currently <sup>3</sup> Cross-listed with (Prefix & Number): _____	
Proposed – <input type="checkbox"/> ADD <sup>3</sup> Cross-listing (Prefix & Number): _____	
Proposed – <input type="checkbox"/> REMOVE <sup>3,4</sup> Cross-listing (Prefix & Number): _____	
e. Courses must be described by <b>at least one</b> of the meeting patterns below. Include number of actual contact hours <sup>5</sup> for each meeting pattern type.	
Current: <u>3</u> Lecture _____ Laboratory <sup>5</sup> _____ Recitation _____ Discussion _____ Indep. Study _____	
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____	
_____ Seminar _____ Studio _____ Other – Please explain: _____	
Proposed: <u>3</u> Lecture _____ Laboratory _____ Recitation _____ Discussion _____ Indep. Study _____	
_____ Clinical _____ Colloquium _____ Practicum _____ Research _____ Residency _____	
_____ Seminar _____ Studio _____ Other – Please explain: _____	
f. Current Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail	
Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail	
g. Current number of credit hours: <u>3</u> Proposed number of credit hours: <u>3</u>	

**Comment [OSC1]:** Excerpt from SR 3.3.0.G.2 Definition. A request may be considered a minor change if it meets one of the following criteria:  
a. change in number within the same hundred series\*;  
b. editorial change in the course title or description which does not imply change in content or emphasis;  
c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s);  
d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;  
e. correction of typographical errors.

\*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

<sup>1</sup> 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 be sent to appropriate academic Council for normal processing and contact person is informed.  
<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.  
<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.  
<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.  
<sup>5</sup> 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 represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

## COURSE CHANGE FORM

**h. Currently, is this course repeatable for additional credit?** YES  NO

*Proposed to be repeatable for additional credit?* YES  NO

*If YES: Maximum number of credit hours:* \_\_\_\_\_

*If YES: Will this course allow multiple registrations during the same semester?* YES  NO

**i. Current Course Description for Bulletin:** A multicultural and intercontinental exploration of the history, theory, dramatic literature, and practices of theatre from 1800-1950 c.e.

*Proposed Course Description for Bulletin:* A multicultural and intercontinental exploration of the history, theory, dramatic literature, and practices of theatre from 1800-1950c.e

**j. Current Prerequisites, if any:** N/A

*Proposed Prerequisites, if any:* N/A

**k. Current Distance Learning(DL) Status:**  N/A  Already approved for DL\*  Please Add<sup>6</sup>  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 changes do not affect DL delivery.

**l. Current Supplementary Teaching Component, if any:**  Community-Based Experience  Service Learning  Both

*Proposed Supplementary Teaching Component:*  Community-Based Experience  Service Learning  Both

**3. Currently, is this course taught off campus?** YES  NO

*Proposed to be taught off campus?* YES  NO

**4. Are significant changes in content/teaching objectives of the course being proposed?** YES  NO

If YES, explain and offer brief rationale:

**5. Course Relationship to Program(s).**

**a. Are there other depts and/or pgms that could be affected by the proposed change?** YES  NO

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

**b. Will modifying this course result in a new requirement<sup>7</sup> for ANY program?** YES  NO

If YES<sup>7</sup>, list the program(s) here: \_\_\_\_\_

**6. Information to be Placed on Syllabus.**

**a.**  Check box if changed to 400G or 500. If changed to 400G- or 500-level 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) establishing different grading criteria in the course for graduate students. (See SR 3.1.4.)

<sup>6</sup> You must *also* submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.

**WORLD THEATRE III – TA 273-001  
SPRING SEMESTER 2010**

Instructor: Assistant Professor Herman Daniel Farrell III  
Office Hours: 12:15-1:00pm TTH (by appointment)  
Fine Arts Room 138  
Email: [Herman.Farrell3@uky.edu](mailto:Herman.Farrell3@uky.edu)

**COURSE SUMMARY & GOALS**

A multicultural and transnational examination of the history, theory, dramatic literature and practices of theatre from around 1800 to 1950 c.e. The third of four courses in a four semester sequence of world theatre. 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.

**LEARNING EXPECTATIONS**

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

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

Discuss and analyze Aristotle's 6 elements of drama for each play reviewed in class;

And each student will have:

Facilitated a conversation about a playwright and play;

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

**REQUIRED TEXTS:**

1. History of the Theatre, Living Theatre, Wilson & Goldfarb (5<sup>th</sup> Ed. 2008)
2. The Wadsworth Anthology of Drama, W.B Worthen (6<sup>th</sup> Ed. 2011)
3. Hand-Outs (to be distributed over the course of the semester)

**ATTENDANCE POLICY:**

Class attendance is required. There will be group projects, a paper, a midterm exam and a final exam for which no make-up assignment will be given for an unexcused absence. 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.

"As a general rule, don't miss class. Class attendance is one of the key predictors of academic success. If you feel sick, don't go to class but make sure you honor the terms of your instructor's excused absence policy (e.g., email notification to instructor prior to class conveying that you feel sick and will miss class.) Students may make an appointment to see a health care provider at the University Health Service by calling 323-APPT (323-2778). Please note the University Health Service will continue its practice begun last fall of preparing blue doctor's note (affixed with an embossed seal and physician's signature) for students who have been diagnosed with influenza-like illness and advised to isolate themselves."

**REQUIRED ATTENDANCE AT PLAYS:**

Blur in the Rear View by Aleks Merillo, Briggs Theatre, dates tba

The Pajama Game, Guignol Theatre, dates tba

## **ASSIGNMENTS:**

### **MIDTERM EXAM (40%)**

In class on Tuesday, March 9, 2010, in class, covering all lectures, texts, handouts and other subject matter (including, but not limited to, videos, slides, models, play productions) for the period January 14, 2010 to March 9, 2010. The exam will be comprised of short answer questions (70%) and an essay (30%).

### **FACILITATOR (5%)**

Each student will work in a group with other students and be responsible for facilitating a discussion of one play. Creativity and research will be rewarded.

### **RESEARCH PAPER (15%)**

Each student will be assigned an individual world theatre research topic. The student will conduct research on the topic and present the results of his/her research, including a thesis statement, to the instructor on a date to be assigned (by the midterm). After consultation with the instructor the student will conduct further research and write a 5 page Paper (MLA style) to be submitted to the instructor (in his Theatre Department mailbox) no later than Friday, April 30, 2010.

### **FINAL EXAM (40%)**

On Thursday, May 6, 2010 at 8:00am, covering all lectures, texts, handouts and other subject matter (including, but not limited to, videos, slides, models, play productions) for the period March 10, 2010 to April 29, 2010. 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

**NOTES:** The Instructor reserves the right to change the Syllabus and Course Schedule in order to accommodate the learning opportunities of the majority of students in the class and the Instructor reserves the right to adjust the grading scale in order to accommodate a latitude of flexibility that the above scale may not reflect.

## **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>).

### **Class Schedule (Tentative)**

Th 1/14	Introductions, Discuss Course Outline and Requirements
T 1/19	World Theatre I & II review, World Theatre III overview, Read Living Theatre pp. 1-10

- T 1/27            **Romanticism: Living Theatre (“LT”)** pp. 328-331, 338-39
- Th 1/29            **19<sup>th</sup> c. Popular Entertainments, Black Performance Emerges:** LT pp. 332-336, 349-50
- T 2/3                **Melodrama, The Well-Made Play:** LT pp. 339-43, Anthology (“Anth.”) pp. 398-99
- Th 2/5                **Acting in the 19<sup>th</sup> century:** LT pp. 344-49, 350-54, 359, The Importance Of Being Earnest by Wilde, Anth. 438-59.
- T 2/10                **Directing in the 19<sup>th</sup> century, Theatre Architecture & Technology:** LT pp. 354-64
- Th 2/12                **Modernism, Realism & Ibsen:** LT pp. 371-78, A Doll House by Ibsen, Anth. pp. 410-37
- T 2/17                **Naturalism & Shaw:** LT pp. 378-82, Anth. pp. 484-86, 620-26  
Th 2/19                **Asian Theatre:** LT pp. 404-07
- T 2/24                **Chekhov:** LT pp. 364-67, 382-85, The Seagull by Chekhov (Handout)
- Th 2/26                **Stanislavski:** LT pp. 386-90; Anth. pp. 626-31
- T 3/3                  **Research Project Presentations (Midterm Review sheet distributed)**  
Th 3/5                  **Research Project Presentations**
- T 3/10                **Research Project Presentations (Midterm Essay Q’s distributed) Midterm Review**  
Th 3/12                **Midterm Exam**
- 3/14-3/21            **Spring Break**
- T 3/24                **Departures from Realism:** LT pp. 390-401
- Th 3/26                **Dada/Isms:** LT pp. 414-21
- T 3/31                **Early 20<sup>th</sup> Century American Theatre:** LT pp. 436-43, Machinal by Sophie Treadwell (handout)
- Th 4/2                **African American Theatre Emerges, Group Theatre, Federal Theatre Project:** pp. 409-11, 443-49
- T 4/7                  **Araud, Brecht & Pirandello:** LT pp. 421-27, 430-31, Anth. pp. 631-40
- Th 4/9                **Theatre in France, Spain & Asia:** LT pp. 427-30, 433-36
- T 4/14                **Post-War American Theatre;** LT pp. 467-69, The Glass Menagerie by Williams, Anth. pp.676-701
- Th 4/16                **The American Musical:** LT pp. 437-38, 477-79
- T 4/21                **Miller & O’Neill:** Death of a Salesman by Miller, Anth. pp. 702-36
- Th 4/23                **Research Project Presentations (Final Exam Review Sheet distributed)**



- T 4/28      Research Project Presentations (Final Exam Essay Q's distributed)**
- Th 4/30      Research Project Presentations, Final Exam Review**
- F 5/1        Research Papers Due in Theatre Dept. Office by 4:00pm.**
- F 5/8        Final Exam @ 10:30am in the Briggs Theatre (our classroom).**

## COURSE CHANGE FORM

### Signature Routing Log

**General Information:**



Course Prefix and Number: TA 273

Proposal Contact Person Name: Herman Farrell Phone: 257 3297 Email: herman.farrell3@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Theatre	4/13/11	N. Jones 1-3297 Nancy Jones@uky.edu	
Fine Arts Curriculum Comm.	4/13/11	Jane Johnson 1-7-1709 jjohn@email.uky.edu	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council	2/1/2011		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

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<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.