CAS/GRS Course Revision Proposal Form

This form is to be used when proposing a revision of an existing CAS or GRS course.

Once completed, this form should be submitted to Senior Academic Administrator Peter Law (617-353-7243) as a PDF file to pgl@bu.edu.

For further information or assistance, contact Associate Dean Joseph Bizup (617-353-2409; jbizup@bu.edu) about CAS courses or Associate Dean Jeffrey Hughes (617-353-2690; hughes@bu.edu) about GRS courses.

DEPARTMENT OR PROGRAM: English
DATE SUBMITTED: 10/3/16
CURRENT COURSE NUMBER: CAS EN 355
CURRENT COURSE NAME: Modern Drama
CURRENT 40 WORD COURSE DESCRIPTION: Theatre history from 1870 to 1920. Plays by Ibsen, Strindberg, Chekhov, Wilde, Shaw. The birth of modern techniques of acting, design, and directing. Students stage short scenes; no experience required.

CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any:
TO BE OFFERED NEXT: Sem./Year: Fall / 2017
INSTRUCTOR(S): TBA
DEPARTMENT CONTACT NAME AND POSITION: Robert Chodat, EN Associate Chair
DEPARTMENT CONTACT EMAIL AND PHONE: rchodat@bu.edu, 617 358 2565

ITEMS PROPOSED FOR REVOLUTION (check all that apply):

- ☑ Course Number
- ☑ Title
- ☑ Short Title
- ☑ Credits
- ☑ Cross-listing
- ☑ 40 Word Description
- ☑ Prerequisites
- ☑ Divisional Studies Credit
- ☑ Other (Explain)

Notes: The “short title” appears in the course inventory and on student transcripts and must be 15 characters maximum including spaces. The “40 word description” appears in the CAS/GRS Bulletin.

PROPOSED REVISIONS: For each item checked above, provide the current information, then the proposed information, then a brief explanation for the proposed change, including the intended impact of the change.

1. COURSE TITLE
a. Current information: Modern Drama I

b. Proposed information: Drama and Performance, 1840-1945

c. Explanation & impact: The revised title would remove the (to most students) uninformative “modern” and replace it with concrete dates. These dates, moreover, are closer to the breakdown that contemporary scholars typically use nowadays when discussing the drama of the last century and a half. The new title would also underline that the course considers not only the history of dramatic texts, but also the history of performance styles that are so often tied up with those texts. Realist playwrights often expect actors to perform a certain way, experimental writers ask actors to perform another way, etc.; and the history of modern drama is hard to understand without some reference to both these elements. Last but not least, removing the Roman numeral “I” might remove the suggestion that the course is part of a two-part sequence, both halves of which are required by the student.

2. SHORT TITLE

a. Current information: Modern Drama

b. Proposed information: Drama 1840-1945

c. Explanation & impact: As with the change in the title, this change would highlight particular dates rather than the vague “modern.”

3. 40 WORD DESCRIPTION

a. Current information: see above


c. Explanation & Impact: The revised 40-word description includes a wider range of authors and performance genres, and takes the course beyond the relatively traditional and familiar figures of the old description. The revised description also brings the course more clearly into the latter stages of the period designated by the dates of the new title. We would also be removing the note about staging scenes in class, something that may keep some students away from the course.

IMPACT ON OTHER DEPARTMENTS/PROGRAMS: Will any of these changes have an impact on students pursuing the degree requirements or expectations of other departments, programs, or schools?
Check one: ☐ Yes ☒ No
If YES, please identify impacts and attach cognate comment from the appropriate department/program/school.

RESOURCE NEEDS: STAFFING, FACILITIES, AND EQUIPMENT: As a result of the proposed changes, will there be any changes in the staffing, special facilities or equipment needs of the course (e.g. laboratory, library, instructional technology, technical resources, etc)?
Check one: ☐ Yes ☒ No

If YES, explain further and indicate whether currently available staffing, facilities, and equipment are adequate for the proposed course. (NOTE: Approval of proposed revisions does not imply a change in resource commitments on the part of CAS.)

FURTHER INFORMATION THAT MUST BE SUBMITTED IN ORDER FOR THIS PROPOSAL TO BE CONSIDERED:

1. A complete week-by-week SYLLABUS with student learning objectives, readings, and assignments that reflects the proposed changes (see guidelines on “Writing a Syllabus” on the Center for Teaching & Learning website. Be sure that syllabus includes your expectations for academic honesty, with URL for pertinent undergraduate or GRS academic conduct code(s).

2. Cognate comment from chairs or directors of relevant departments and/or programs. Use the form available here. You can consult with Joseph Bizup (CAS) or Jeffrey Hughes (GRS) to determine which departments or programs inside and outside of CAS would be appropriate.

DEPARTMENT APPROVAL: ____________________________ 10.3.16

Department Chair

Other Department Chair(s) (for cross-listed courses)

Date
CAS/GRS CURRICULUM COMMITTEE APPROVAL:

☐ Approved Date: __________________________
☐ Tabled Date: __________________________
☐ Not Approved Date: ______________________

Divisional Studies Credit:

☐ Endorsed
  ☐ HU
  ☐ MCS
  ☐ NS
  ☐ SS

☐ Not endorsed

______________________________________________________________
Curriculum Committee Chair Signature and Date
Comments:

PROVISIONAL APPROVAL REQUESTED for Semester/Year __________________________

______________________________________________________________
Dean of Arts & Sciences Signature and Date
Comments:

CAS FACULTY: Faculty Meeting Date: ______________________ ☐ Approved ☐ Not Approved

______________________________________________________________
Curriculum Administrator Signature and Date
Comments:
CAS EN 355: Drama and Performance, 1840-1945 / [Semester]
Professor Brian Walsh
M, W, F 1-2, Mugar Library Room 203

Office: 236 Bay State Road, Room 543
Office Hours: M and W 3-4 and by appointment
E-mail: bgwalsh@bu.edu

From the realism of the “well-made play” to the surrealism of the early avant-garde and beyond, this course examines how American and European playwrights ca. 1840-1950 used the stage to confront pressing political and social tensions that we continue to struggle with today. Their plays grappled with economic inequities, nationalism and war, restrictive social codes, the struggle for equality and social justice by women, minorities, and sexual nonconformists, as well as the allure and the dangers of revolutionary politics. We will also attend to evolving theories of the theater, aesthetic trends, techniques of acting and design, and the changing status of theater as a cultural institution, especially in relation to the rise of the movies and radio. We will focus on major and lesser-known playwrights of these eras, including Henrik Ibsen, Anton Chekhov, Alfred Jarry, Sarah Treadwell, Langston Hughes, Eugene O’Neill, Bertolt Brecht, and others. In order to connect with the living tradition of theater, students will have opportunities to write short, journalistic-style reviews of current productions in and around Boston in addition to doing traditional writing assignments.


Other required readings will be provided in hard copy in class or made available as PDF files.

Course Objectives:

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<td><strong>W</strong> September 7</td>
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| F   | 30   | *Hedda Gabler*  
|     |      | **Response paper 2 due in class** |
| M   | October 3 | *Sean O’Casey, The Plough and the Stars*  
|     |      | *PDF of the play will be provided* |
| W   | 5    | *The Plough and the Stars* |
| F   | 7    | **NO CLASS MEETING:** Performance of *The Plough and the Stars* at ART, Cambridge |
| M   | 10   | **Columbus Day: NO CLASS MEETING** |
| TU (M schedule) | 11 | *Oscar Wilde, The Importance of Being Earnest* (1895), Acts 1-2  
|     |      | **Response paper 3 due in class (on the performance of The Plough and the Stars)** |
| W   | 12   | *The Importance of Being Earnest, Act 3* |
| F   | 14   | *The Importance of Being Earnest* |
| M   | 17   | *Alfred Jarry, Ubu the King* (1896), Acts 1-3 |
| W   | 19   | *Ubu the King, Acts 4-5* |
| F   | 21   | **Midterm Exam** |
| M   | 24   | *Anton Chekov, The Cherry Orchard* (1904), Acts 1-2 |
| W   | 26   | *The Cherry Orchard, Acts 3-4* |
| F   | 28   | *The Cherry Orchard*  
|     |      | **Response paper 4 due in class** |
| M   | 31   | *George Bernard Shaw, Pygmalion* (1913), Acts 1-3 |
| W   | November 2 | *Pygmalion, Acts 4-5* |
| F   | 4    | *Pygmalion* |
| M   | 7    | *Luigi Pirandello, Six Characters in Search of an Author* (1921), Line 1-898 |
| W   | 9    | *Six Characters in Search of an Author, line 899-end* |
Six Characters in Search of an Author
Response paper 5 due in class

Sarah Treadwell, Machinal (1928)

Machinal

Langston Hughes, Soul Gone Home (1936)
Response paper 6 (on either Machinal or Soul Gone Home) due in class

Thanksgiving Recess: NO CLASS MEETING

Thanksgiving Recess: NO CLASS MEETING

Bertolt Brecht, The Good Woman of Setzuan (ca. 1940), scenes 1-5

The Good Woman of Setzuan, scenes 6-10

December


Long Day’s Journey Into Night, Acts 3-4

Long Day’s Journey Into Night

Course Conclusion and Final Exam preparation
5-7 page paper due in class

Final Exam: December 19, 3:00-5:00pm

Necessary Details and Grade Calculations

Attendance and Participation (15%): In determining your final grade, the most weight will be given to your written work and your exams. But please note that it is impossible to receive an A or A- in this course if you have multiple absences, and if you do not participate regularly in class discussion. While you are not required to speak every class, habitual silence during class discussions throughout the term will hurt your grade. Excessive absences can be grounds for a lowered final grade or outright failure. Frequent tardiness will also hurt your grade, as will early exits.

Presentations (5%):
You will each offer a presentation to initiate class discussion once or twice over the course of the term. Details and schedule for this will be announced in the first 2 weeks of class.

**Papers (50%)**: 

You will write 6 brief response papers (approximately 450 words each) on particular plays as detailed on the schedule. Specific guidelines for these responses will be given in class. You will also write a 5-7 page paper that may be an expansion of one of your response papers. Late papers lose a full grade immediately, and a half-letter grade each subsequent day (actual day—not class day).

**NOTE**: Students interested in attending and writing production reviews of local performances that take place during the term may substitute 3 such reviews for the response paper. Details on this will be given in a separate handout.

**Exams (30%)**: 

There will be an in-class midterm exam (10%) as listed on the schedule above, and a cumulative final exam (20%).

Make-up or late exams will not be given, except in cases of documented emergencies.

**Academic Honesty**: 

All written work submitted for this course must be prepared in accordance with the rules of academic honesty. Students are expected to abide by all university and departmental standards on plagiarism and academic conduct. Consult the College of Arts and Science Academic Conduct Code for clarification of these standards. This code can be found on-line at www.bu.edu/cas/academics/programs/conductcode.html. Plagiarism from any source, cheating on exams, and other academic misconduct will not be tolerated. **NOTE**: By handing in the first paper assignment, you are signifying that you have read, understood, and will fulfill the expectations and requirements outlined in BU’s statement on academic honesty.