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 356
CURRENT COURSE NAME: Modern Drama II
CURRENT 40 WORD COURSE DESCRIPTION: Modern drama and theatre history from roughly 1920 to the present. Playwrights may include Pirandello, Beckett, Ionesco, Brecht, O’Neill, Miller, Williams, Albee, Pinter, and Churchill. The development of modern techniques of acting, stage design, and directing.

CURRENT CROSS-LISTING DEPARTMENT/PROGRAM, if any:

TO BE OFFERED NEXT: Sem./Year: Spring 2017
INSTRUCTOR(S): Walsh
DEPARTMENT CONTACT NAME AND POSITION: Robert Chodat, English dept Associate Chair
DEPARTMENT CONTACT EMAIL AND PHONE: rchodat@bu.edu, 617 358 2565

ITEMS PROPOSED FOR REVISION (check all that apply):

- [ ] Course Number
- [ ] Title
- [ ] Short Title
- [ ] Credits
- [ ] Cross-listing
- [x] 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 II

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

   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 “II” 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 1945-Pres

   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

   b. Proposed information: Theater history and performance art from 1945 to the present. Playwrights may include Becket, Miller, Williams, Churchill, Soyinka, Deveare Smith, Kushner, Parks. Modern and postmodern techniques of acting, design, directing, installation, and happenings.

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  X ☐ 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
DEAN’S OFFICE CURRICULUM ADMINISTRATOR USE ONLY

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:
This course covers (mainly) American and European drama, from signal post-World War II works by Tennessee Williams and Arthur Miller through contemporary playwrights like Suzan-Lori Parks and Yasmina Reza. In between, we will survey key late twentieth-century trends, including the existential drama of Samuel Beckett, the “kitchen sink realism” of John Osborne, experimental plays by Caryl Churchill and Parks, as well as Tony Kushner’s trenchant depiction of the AIDS crisis through a quasi-historical lens and Reza’s examination of the politics of parenting in the twenty-first century.

**Required Text:** *The Norton Anthology of Drama*, second edition, Volume 2, Gainor, Garner, and Puchner, eds., available at the BU Bookstore

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

**Reading Schedule**

Plays marked* are NOT in the Norton and will be provided as PDF files

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<tr>
<th>Week 1</th>
<th>T</th>
<th>Course Introduction</th>
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<tr>
<td></td>
<td>R</td>
<td>Tennessee Williams, <em>A Streetcar Named Desire</em> (1947)</td>
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<tr>
<th>Week 2</th>
<th>T</th>
<th>Williams, <em>A Streetcar</em>, cont’d</th>
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<tbody>
<tr>
<td></td>
<td>R</td>
<td>Arthur Miller, <em>Death of a Salesman</em> (1949)</td>
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*response paper 1 due in class*

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<tr>
<th>Week 3</th>
<th>T</th>
<th>Miller, <em>Death of a Salesman</em>, cont’d</th>
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<tr>
<th>Week 4</th>
<th>T</th>
<th>Beckett, <em>Waiting</em>, cont’d</th>
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*response paper 2 due in class*
Week 5  T  Jean Genet, *The Balcony* (1957)
R  Genet, cont’d

*R*Response paper 3 due in class*

Week 6  T  John Osborne, *Look Back in Anger* (1956)*
R  Osborne, cont’d

Week 7  T  Eugene Ionesco, *The Bald Soprano* (1950)
R  Mid-term exam

Week 8  T  Wole Soyinka, *Death and the King’s Horseman* (1975)
R  Soyinka, cont’d

Week 9  T  Caryl Churchill, *Cloud Nine* (1979)
R  Churchill, cont’d

*R*response paper 4 due in class*

Week 10  T  David Henry Hwang, *M. Butterfly* (1988)
R  Hwang, cont’d

*R*response paper 5 due in class*

R  Kushner, *Angels*, Part I, cont’d

R  Kushner, *Angels*, Part II, cont’d

*R*response paper 6 due in class*

Necessary Details

Written Work and Presentations:

You will write 6 response papers (approximately 450 words each) based on 6 of our 13 works. Due dates are listed on the schedule.

Late papers lose a full grade immediately, and a half-letter grade each subsequent day (actual day—not class day). There will be a midterm exam and an end of term exam.

You will each be responsible for leading class discussion once over the course of the term. Details and a schedule for this will be announced in the first 2 weeks of class.

Attendance and Participation: 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.

Grade Calculation:

6 response papers: 60%
Midterm Exam: 15%
Final Exam: 15%
Attendance, participation, presentations: 10%
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.