## PURDUE UNIVERSITY
REQUEST FOR ADDITION, EXPIRATION, 
OR REVISION OF AN UNDERGRADUATE COURSE 
(10000-40000 LEVEL)

**DEPARTMENT:** Theatre  
**EFFECTIVE SESSION:** Fall 2014

**INSTRUCTIONS:** Please check the item(s) below which describe the purpose of this request.

- [ ] 1. New course with supporting documents
- [ ] 2. Add existing course offered at another campus
- [ ] 3. Expiration of a course
- [ ] 4. Change in course number
- [ ] 5. Change in course title
- [ ] 6. Change in course credit/ctype
- [ ] 7. Change in course attributes (department head signature only)
- [ ] 8. Change in instructional hours
- [ ] 9. Change in course description
- [ ] 10. Change in course requisites
- [ ] 11. Change in semesters offered (department head signature only)
- [ ] 12. Transfer from one department to another

**PROPOSED:**
- Subject Abbreviation: THTR
- Course Number: 32500
- Long Title: History of Modern Drama
- Short Title: History of Modern Drama

**EXISTING:**
- Subject Abbreviation: 
- Course Number: 
- Long Title: 
- Short Title: 

**TERMS OFFERED:**
- Check All That Apply:
  - Summer
  - Fall
  - Spring

**CAMPUS(ES) INVOLVED:**
- Calumet
- Cont Ed
- Ft Wayne
- Indianapolis
- N. Central
- Tech Statewide
- W. Lafayette

**CREDIT TYPE:**
- Fixed Credit: Cr. Hrs.: 3
- Variable Credit Range: Minimum Cr. Hrs. (Check One)
- Maximum Cr. Hrs.: Equivalent Credit: Yes

**COURSE ATTRIBUTES:**
- Pass/No Pass Only
- Satisfactory/Unsatisfactory Only
- Repeatable
- Minimum Repeatable Credit
- Credit by Examination
- Fee Option
- Lab
- Rate Request

**SCHEDULE TYPE:**
- Minutes Per Week: 75
- Meetings Per Week: 2
- Weeks Offered: 15
- % of Credit Allocated: 100

**COURSE DESCRIPTION (INCLUDE REQUIREMENTS):**

Students will explore a wide variety of theatrical styles developed since 1879 comprising modern drama including realism and the breaks from realism to discover their origins in society, culture and historical events and their effects on contemporary drama. Students will develop skills in script analysis and interpretation and apply them to various theatrical texts, recorded media and live production.

**COURSE LEARNING OUTCOMES:**

1. To explore plays in both written and produced form with a thorough understanding of the plays’ analysis.
2. To demonstrate an understanding of the forms, styles and trends of the modern period of theatre literature and production and the artists involved.
3. To articulate and defend a specific point of view through discussion and in written form.
4. To begin to create a vision of where theatre (and its resulting impact on society) could go in the future.

**Signature:**
- Department Head
- Date: 12/18/13
- School Dean
- Date: 12/18/13

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**OFFICE OF THE REGISTRAR**
THTR 32500 (Number Pending) – History of Modern Drama
Fall 2014

Tuesday / Thursday 3:00 – 4:15 pm MCB 127
Final Exam is Thursday, December 18 at 10:30 am – 12:30 pm

Instructor: Jeff Casazza
Office: WT 128D
Office Hours: TBA

Telephone: 481-6922
Email: casazzaj@ipfw.edu

Required Texts
- Theater of the Avant-Garde by Bert Cardullo (editor)
- Ishmael by Daniel Quinn
- A Doll's House by Henrik Ibsen / Frank McGuiness
- The Good Soul of Szechuan by Bertolt Brecht / David Harrower
- The Visit by Friedrich Durrenmatt / Joel Agee
- Metamorphoses by Mary Zimmerman
- Multiple Handouts of plays and other materials

Required Productions:
- The Fantasticks
- The Glass Menagerie
- The Imaginary Invalid

Course Description
Students will explore a wide variety of theatrical styles developed since 1879 comprising modern drama including realism and the breaks from realism to discover their origins in society, culture and historical events and their effects on contemporary drama. Students will develop skills in script analysis and interpretation and apply them to various theatrical texts, recorded media and live production.

Learning Outcomes
The following outcomes fulfill IPFW's General Education Outcomes for Category B7 (Interdisciplinary Option):

1.1 Produce texts that use appropriate formats, genre conventions, and documentation styles while controlling tone, syntax, grammar, and spelling.

1.3. Read critically, summarize, apply, analyze, and synthesize information and concepts in written and visual texts as the basis for developing original ideas and claims.

2.1. Use appropriate organization or logical sequencing to deliver an oral message.

5.1 Demonstrate knowledge of major concepts, theoretical perspectives, empirical patterns, or historical contexts within a given social or behavioral domain.

5.6 Identify examples of how social, behavioral, or historical knowledge informs and can shape personal, ethical, civic, or global decisions and responsibilities.

6.1 Recognize and describe humanistic, historical, or artistic works or problems and patterns of the human experience.

6.5 Create, interpret, or reinterpret artistic and/or humanistic works through performance or criticism.
Additional Learning Outcomes

1. To explore plays in both written and produced form with a thorough understanding of play analysis.
2. To demonstrate an understanding of the forms, styles and trends of the modern period of theatre literature and production and the artists involved.
3. To articulate and defend a specific point of view through discussion and in written form.
4. To begin to create a vision of where theatre could go in the future.

Expectations / Policies

Each person in this course has unique prior experience and a unique viewpoint to share. As this course is primarily a seminar, this offers a wonderful opportunity for us to learn from each other. Though disagreement and conflict may occur, I expect your cooperation in maintaining an atmosphere of mutual respect. Behavior that does not maintain this atmosphere of respect will not be tolerated.

Participating fully in all discussions and any exercises is expected. Participating fully includes, but is not limited to: taking notes, active discussion, active listening, not hindering the participation of others, etc. If you are absent, it follows that you will be unable to participate.

Quizzes may be given throughout the semester focused on any of the readings, lectures, discussions or Departmental productions and may not be made up.

As this is a seminar course, excellent attendance is expected. Two absences will be allowed and any absence thereafter will result in the lowering of the final grade one full grade for each additional absence. Excused absences are due only to another approved University commitment—please note that excused absences count in the two allowed absences. Arriving late or leaving early will be counted as one half of an absence; therefore two instances will count as one absence. If you arrive late it is your responsibility to see me after class to have the absence changed to a tardy. Whether you are late or absent, you are responsible for all material covered in class and should make arrangements with other students in the class for handouts, assignments, notes, etc. Note well: When assigning final grades, perfect attendance will be considered. If you have been absent, you will not receive this consideration.

Late work will not be accepted.

You are required to attend the three mainstage productions this semester and will be expected to discuss the productions in the classes immediately following the closing performances.

***** Prepared Material for Each Class Session *****

Students must bring all completed assignments to the beginning of each class. Any student not prepared with the completed assignment will not be permitted to attend that class session. I may ask to see specific materials at the start of class and students not presenting them will be asked to leave. Such instances will also count as one absence.

All writing assignments for this course must be
- Typewritten in black ink and double spaced (for essays only)
- A title page with your name and the title of the paper (for essays only)
- Nothing larger than Times New Roman 12 point font (no script or other fancy fonts)
- One inch margins
- Include page numbers
- Stapled (not in a folder)
- Free of compositional errors - grammar, spelling, punctuation, comprehension, etc.
- Please note: Daily assignments do not require a title page and may be single spaced
SPECIAL NOTES

Requests for exceptions to the all course expectations must be discussed with me in advance.

The Writing Center  Second Floor of the Helmke Library (The Learning Commons)  481-5740  
http://www.ipfw.edu/casa/writing/  
You will find peer tutors who can help with all phases of the writing process

Academic Misconduct: 
The performance of and/or involvement in any acts of misconduct will be addressed as per regulations set forth in the IPFW Student Handbook. This includes, but is not limited to, cheating, misrepresentation, and plagiarism. Academic Misconduct is a serious issue and is cause for failure of the assignment and/or the course as well as expulsion from the University.

Disability Statement: 
If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Services for Students with Disabilities (Walb Union, Rm 113, phone number: 481-6658) as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the web site for SSD at http://www.ipfw.edu/ssp.

Civility/Diversity/Tolerance:  
Each person in this course has unique prior experience and a unique viewpoint to share. This offers a wonderful opportunity for us to learn from each other. Though disagreement and conflict may occur, I expect your cooperation in maintaining an atmosphere of mutual respect.

Course Content:  
PLEASE NOTE: Students who elect to take this course may be exposed to adult language and material through readings, class discussions, rehearsals and/or performances. Alternate assignments will not be given. This course is NOT recommended for students who may find this uncomfortable or objectionable. In this situation, it is recommended that the student enroll in another general education course to better suit his/her needs.
GRADING

Grades are based on the qualitative and subjective evaluation of the instructor and are based on the following criteria:

A  Your participation was exemplary and your work has excelled in every assignment
B  Your participation and written work has been very good and sometimes exemplary
C  Your participation and written work has been average and sometimes very good
D  Your participation and written work has been below average and sometimes average
F  Your participation and written work has been unacceptable

The weight of each portion of the course will be as follows:

Participation (In-class work, exercises, discussions etc.)  300
Daily Assignments, Quizzes, etc.  350
Essay 1  50
Essay 2  100
Final Essay  200

TOTAL POINTS  1,000

Final Grades will be assigned as follows:

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<thead>
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<th>Points Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>930 – 1000</td>
<td>A</td>
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<tr>
<td>900 – 929</td>
<td>A-</td>
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<tr>
<td>870 – 899</td>
<td>B+</td>
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<tr>
<td>830 – 869</td>
<td>B</td>
</tr>
<tr>
<td>800 – 829</td>
<td>B-</td>
</tr>
<tr>
<td>770 – 799</td>
<td>C+</td>
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<td>D-</td>
</tr>
<tr>
<td>Below 600</td>
<td>F</td>
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</table>

The instructor reserves the right to change this syllabus as needed