

Curriculum Proposal Signature Sheet

THTR / ENLT 377: Contemporary American Theatre

Type of Proposal

Program

- New
- Changes within Major
- Changes within Cognate *
- Changes in Minor or Track
- Changes in Concentration*
- Program Deletion

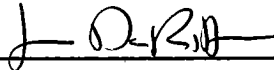
Course

- New
- Changes in Course taken only by Majors
- Changes in Course required of Non-Majors*
- Changes in Course open to Non-Majors
- Deletion of Course taken only by Majors
- Deletion of Course required of Non-Majors*
- Deletion of Course open to Non-Majors

Dept. of English & Theatre

Review and Approval **7 Oct 2010**

Signature of Sponsoring Chair(s)/Date



3 Nov 2010

* For starred items Chairs of affected Departments/Programs must sign below before Dean's review

Dean's Preliminary Review

Proposal: Complete

Additional preliminary comments below

- Satisfies U of S Curricular Requirements
- Consistent with College Goals/Mission

Dean's Signature/Date



11/4/10

CAS

CPS

SOM

GRAD

DHC

Preliminary FSCC Disposition:

- Committee recommends approval (*new program proposals require a Recommendation from the full Senate*)
- Proposal will require minimal review: Anticipated FS Meeting Date: _____
- Proposal will require significant review: Anticipated FS Meeting Date: _____

FSCC Chair Signature/Date _____

Issues: _____

New Course

Course Title: **Contemporary American Theatre**

Course Number: **THTR / ENLT 377** Date Of Initial Offering: **2012 - 13 a.y.**

Rationale for course level:

The course is aimed at English &/or Theatre majors &/or minors. It will probably be taken only by those who have completed one of our new 200-level courses in dramatic literature, but the prerequisite listed here matches our standard practice for 300-level lit courses.

Credit Hours: **3** Format: lecture lab other: Frequency: annual each semester alternate years

Prerequisites: **ENLT 140 (English Inquiry) or the equivalent***

or THTR 110 (Intro to Theatre)

Rationale for pre-requisites (if pre-requisites are listed)

The standard prerequisite* for 200-level ENLT courses is "ENLT 140 or the equivalent," which means any ENLT with a number between 120 & 179. Since this course is aimed partly at Theatre majors & minors, we also want to have our intro-level THTR course count as a prerequisite.

Catalog Description (50 word maximum)

This course focuses on exploring and encountering literature that has shaped recent & contemporary American theatre. Some recurring issues include the end of the Cold War, the AIDS epidemic, national identity, the counter-culture, the Vietnam war, ethnic identities, sexual identities, gender issues, and the demise of the American dream.

Similar Courses being offered at the University

None

Discuss Extent of overlap with existing courses

None

Special Resources Required

None

Characteristics (check any/all that apply):

Major: Required Elective

GE : submitted to CCC will be submitted to CCC **Nov 2010** Area Free only

Humanities (CL)

Interdisciplinary: YES NO Team Teaching: YES NO

Exclusively For Special Programs/Concentrations: NO YES (Name) _____

Home College: CAS PCPS KSOM GRAD

Required Attachments:

- Syllabus with student learning objectives, assessment/evaluation mechanisms, and outline of topics
- Description of, or example of, readings/papers/projects/examinations
- Assessment/evaluation based course improvement mechanisms

THTR/ENLT 377: CONTEMPORARY AMERICAN THEATRE

M, W 3 TO 4:15 / CLP 225

Office: CLP 118

Office Hours: MW 1 to 3, and by appointment

Hank Willenbrink

x4353

willenbrink2@scranton.edu

This course satisfies the A-3 Area (American Literature since 1950) requirement for the English major. It is Writing Intensive, Cultural Diversity. It will also count as a literature course for the Theatre major. Prerequisite: ENLT 140 or the equivalent (ENLT 120 – 179) or THTR 110. Prior study of dramatic literature is recommended.

- I. Texts:**
- | | |
|-------------------------------------|--|
| Mee, <i>Under Construction</i> | Iizuka, <i>Concerning Strange Devices</i> |
| Ruhl, <i>Eurydice</i> | Callaghan, <i>That Pretty Pretty...</i> |
| Alfaro, <i>Electricidad</i> | Jones, <i>Jenny Chow</i> |
| LaBute, <i>Reasons to be Pretty</i> | Shinn, <i>Where Do We Live</i> |
| Bock, <i>Five Flights</i> | Nottage, <i>Intimate Apparel</i> |
| Eno, <i>Thom Pain</i> | MacCraney, <i>In the Red and Brown</i> |
| Ehn, <i>The Saint Plays</i> | Parks, <i>The America Play</i> |
| Letts, <i>August: Osage County</i> | Baker, <i>Circle Mirror Transformation</i> |
| Adjmi, <i>Marie Antionette</i> | Harrison, <i>Kid Simple</i> |

This reading list is representative. The instructor should substitute according his or her own interests. This course should evolve over the years that it's offered in order to demonstrate

II. Catalogue Copy:

This course involves advanced study of the landscape of American theatre in the 21st century.

III. Course Requirements:

See attached syllabus.

IV. Justification for the Course:

The new historical areas required by the English Major call for the development of courses in American Literature since 1950. This course would satisfy the A-3 cognate area in the English Major by covering at least six American playwrights from the period in question. This course will function as the culmination of the dramatic literature area; therefore, it should be numbered at the 300 level as students should be well-versed in the breadth of dramatic literature before registering for this course.

The course will be revised & fine-tuned each time it is offered in response to relevant student evaluations & informal conversations with students & colleagues concerning individual works &/or the course as whole.

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II. Objectives: This course is designed to acquaint students to the climate of theater in the United States after the year 2000. As such, a majority of the readings follow writers and theatrical practitioners who have influenced, shaped, or built the theatrical works of the past decade. Students enrolled in this course will gain an understanding of the landscape of theater as it is currently constituted, develop a critical apparatus to inquire about the contemporary theater, and engage with the important dramatic works of the past ten years. This will be accomplished through discussion, presentation, and research.

III. Format: This class will consist of a mixture of formal lectures, student presentations, and discussions. Class time will be used to address issues of critical writing from practical and academic purviews.

IV. Requirements:

1. You will be required to write short discussion directives to each play covered in class. These directives will be due the day before the text is to be discussed in class. Students will also be required to write three (4 to 5 page) response papers reacting to the works assigned in class as well as in-class discussions and presentations. The due dates for all papers will be listed in the discussion schedule. Additionally, you will be required to write one (10 to 12 page) final paper. Notice of late work must be given or it will not be accepted.
2. You are expected to keep up with reading and take part in in-class discussions on the work as well as read your peers discussion directives and address these in class.
3. Each student is required to give a short (5 minute) presentation to the class. The material of the report may be informational or interpretive and deal with the work being discussed as well as a survey of the writer's other works and their training. With many of these authors source material is available on the web and through the library. Students having trouble locating sources and research for these presentations should contact me.
4. You are only allowed to miss three classes per semester. Any additional absence *regardless of reason* will result in a deduction from your final grade. After four absences an A will become an A-, after five an A will become a B, after six an A will become a C, after seven absences you fail.
5. There will be a midterm exam on March 16, 2011.
6. Your final grade will be determined in the following way: 20% - Final Paper, 25% Response papers, 25% Discussion Directives, 20% Midterm Exam, 10% Class Participation.

V. Reading and Discussion Schedule:

The syllabus will include a schedule that covers all due dates, reading assignments, and exam dates. I will attempt to stick to the schedule as it is laid out on the first day of class; however, it is up to you to stay up-to-date with changes in assignments which are announced in class. Please contact me if you have any questions.