Indicate (X) the component of the General Education Curriculum that the proposal impacts.

X Writing Intensive Requirement

Indicate (X) the revision(s) that is being proposed (more than one may be checked).

X Addition of a course to the set of approved courses

Section 1. Provide a Concise Description of the Proposed Change
Add THEA 364 Literature and History of the Theatre II to the list of courses approved to meet the Writing Intensive Requirement.

Section 2. Provide the Effective Date for the Proposed Change
Fall 2014.

Section 3. Provide a Detailed Reason for the Proposed Change
The components of THEA 364 Literature and History II course correspond with the Writing Intensive objectives, and thus the department seeks approval and inclusion of THEA 364 on the designated list of Writing Intensive courses.

Section 4. Provide Clear Evidence that the Proposed Modification will Address the Specified Goals and Student Learning Outcomes
Writing Intensive goals and SLO’s are detailed below, along with specific means by which this course will address each goal and achieve each objective. This course description is provided here for reference.

Course Description: THEA Literature and History of the Theatre II is a comprehensive study of the patterns of development in theatre arts, and consideration of the social, political, and economic conditions in which theatre has functioned. Lectures and class discussions will concentrate on literature and history from the Realistic period through Modern periods.

Writing Intensive goal: Advanced writing courses are discipline based and require students to build upon concepts learned in courses addressing System General Education Goal #1. Students will refine their writing skills appropriate to the discipline. These courses will have a scholarly focus. Students will build upon concepts learned in courses covering System General Education Goal #1 and refine their skills through research and writing in a discipline specific context.
Writing Intensive – THEA 364 Literature and History of the Theatre II

Writing Intensive Student Learning Outcomes: As a result of taking THEA 364, students will be able to:

1. Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan for research and organize what is known about the topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience or issues at hand.

   Students will develop their research papers sequentially over the course of the semester. They will receive instructor feedback and assessment at each stage of the paper’s development: topic selection, preliminary bibliography, an outline for the paper’s structure, initial and final drafts. The due dates for each are reflected in the course schedule. The instructor will return these materials in a timely manner in each case.

2. Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the rules for paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from Internet-based resources.

   Student work will be assessed relative to appropriate use of style. Students will make use of APA style, as that is our departmental standard. In some cases, students may choose to use MLA style in conjunction with, and approval of the instructor.

3. Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality.

   Student work will be assessed, in this case, primarily with the preliminary (or working) bibliography. At each step of the research and writing process, students will receive recommendations and advice from the instructor to ensure currency, credibility and quality of evidence.

4. Present the results of research or project, either collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference.

   The final version of each student’s research paper will be made available to the peers in the class and to the Theatre faculty. Students may present the results of their work to the class in formal presentations or via D2L. Papers may also be made available to the public at semester end Showcase of Student Work. Outstanding work may be submitted for student research recognition or for professional presentation.

Each course meeting this goal includes the following student learning outcomes.
Required: #1, #2, #3, #4

Section 5. Provide a Copy of all Course Syllabi and Other Supporting Documentation
Please see attached.
Writing Intensive – THEA 364 Literature and History of the Theatre II

THEA 364: Literature and History of the Theatre II
South Dakota State University - Spring 2016 – 3 Credits

11:00 – 11:50 MWF
PAC 214
Instructor: J.D. Ackman
Office: PAC 202
Office Phone: 688.4387 Email: john.ackman@sdstate.edu
Office Hours: MWF 10 am – 11am and 12 pm 3- pm

Course Description:
Literature and History of the Theatre II is a comprehensive study of the patterns of development in theatre arts, and consideration of the social, political, and economic conditions in which theatre has functioned. Lectures and class discussions will concentrate on literature and history from the Realistic period through Modern periods.

Additional Course Description:
The objective of this course is to combine the study of dramatic literature and theatre history to gain a deep understanding of the relationship of the physical, economic, cultural, political and social elements of theatre’s historical eras with the corresponding dramatic literature of those eras. Students will learn to address the complex relationship(s) between the culture of time and place and the dramatic art of that culture.

Description of Instructional Methods:
We will explore the history, theory, and literature of theatre through readings, individualized research and writing, lecture, video presentations, and class discussion.

Course Prerequisites: There are no identified prerequisites for this course. However, it is recommended (when possible and practical) that students take THEA 361: Literature and History of the Theatre I prior to this course.

Required Texts:

Goals and Objectives:
This course fulfills the System General Education requirements for SGR # 7: Advanced Writing.

Advanced Writing Goal Statement: This course has been identified as meeting the Advanced Writing Goal designated by the South Dakota Board of Regents. To meet this goal, Students will build upon the concepts learned in courses covering SGR Goal #1 and refine their skills through research and writing in a discipline specific context.

In order to meet these specific Student Learning Outcomes, students will:

1. Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan for research and organize what is known about the topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience or issues at hand. Students will develop their research papers sequentially over the course of the semester. They will receive instructor feedback and assessment at each stage of the paper’s development: topic selection, preliminary bibliography, an outline for the paper’s structure, initial and final drafts. The due dates for each are reflected in the course schedule. The instructor will return these materials in a timely manner in each case.

2. Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the roles for paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from Internet-based resources. Student work will be assessed relative to appropriate use of style. Students will make use of APA style, as that is our departmental standard. In some cases, students may choose to use MLA style in conjunction with, and approval of the instructor.

3. Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality. Student work will be assessed, in this case, primarily with the preliminary (or working) bibliography. At each step of the research and writing process, students will receive recommendations and advice from the instructor to ensure currency, credibility and quality of evidence.

4. Present the results of research or project collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference. The final version of each student’s research paper will be made available to the peers in the class and to the Theatre faculty. Students may present the results of their work to the class in formal presentations or via D2L. Papers may also be made available to the public at semester end Showcase of Student Work. Outstanding work may be submitted for student research recognition or for professional presentation.

Course-specific Goals and Objectives:
Students will:

1. Recognize the interrelationships between the physical, economic, cultural, political and social elements of time and place and the theatre architecture, stage technology, theatrical practices and dramatic literature of the periods covered during the semester. This will begin with European theatre from 1660 to the latter decades of the 20th century in the United States and worldwide. These objectives will be assessed using daily or weekly quizzes and three examinations. The research paper assignment also supports this.
Writing Intensive – THEA 364 Literature and History of the Theatre II

2. Understand and articulate the influences that led to generic and stylistic evolution of playwriting from 1660 to the late 20th century. Readings from our texts, class discussions and lectures will be the primary means of accomplishing this objective. This objective will be assessed using daily or weekly quizzes and three examinations. The research paper assignment also supports this.

3. Understand the evolution of drama and theatrical production practice from the Restoration Period through the advent of romanticism, realism/naturalism, the avant-garde, Theatre of the Absurd to the eclectic theatre of the late 20th century. Readings from our texts, class discussions and lectures will be the primary means of accomplishing this objective. This objective will be assessed using daily or weekly quizzes and three examinations. The research paper assignment also supports this.

Attendance Policy
This class requires active participation from everyone on a daily basis. Therefore, your attendance is vital and mandatory. The theatre program has agreed to institute the following attendance policy for all classes which meet 3 days/week.

- 3 unexcused absences, overall grade is dropped one letter grade;
- 5 unexcused absences, overall grade is dropped two letter grades;
- 7 unexcused absences, overall grade is dropped three letter grades;
- 9 unexcused absences, overall grade is dropped four letter grades.

Excused absences include illness, family or work emergencies, university approved activities or other reasonable circumstances as determined by the instructor and arranged well in advance. The instructor must be notified before the scheduled class time to receive an excused absence. Again, for university approved activities or other unusual circumstances, TALK TO THE INSTRUCTOR WELL IN ADVANCE to make arrangements for completing assignments, in class work, or other missed material. Acceptable means of contact regarding an absence: email, phone, or face to face. Information passed through friend or classmate is not accepted. Being on time and ready to work is also vital. Two times tardy (5 minutes late or more) will count as an absence. Leaving class early, except due to illness or by advance arrangement with instructor, is considered an absence or similar to a tardy at the discretion of the instructor.

Assessment/Grading:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Scale</th>
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<tbody>
<tr>
<td>Paper process</td>
<td>100pts.</td>
<td>630-700 A</td>
</tr>
<tr>
<td>Paper</td>
<td>100pts.</td>
<td>560-629 B</td>
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<tr>
<td>3 exams</td>
<td>300pts.</td>
<td>490-559 C</td>
</tr>
<tr>
<td>Quizzes</td>
<td>150pts.</td>
<td>420-489 D</td>
</tr>
<tr>
<td>Paper presentation</td>
<td>50pts.</td>
<td>0-419 F</td>
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</tbody>
</table>

700 pts.

Quizzes may be short answer, brief essay, matching or mixed format. Exams will be similar. While there may be specific facts or data to recall, the intent of the course is for students to gain fundamental understanding of the interrelated nature of theatre history, theory and literature.

ADA Statement
This course acknowledges the importance of ADA requirements. Any student who feels s/he may need an accommodation based on the impact of a disability should contact the Coordinator of Disability Services privately to discuss your specific needs. Please contact the Office of Disability Services at 605/688-4504 (Voice) or 605/688-4394 (TTD), or at the office in Wintrode, Room 123 to coordinate reasonable accommodations for students with documented disabilities.

Freedom in Learning
Under Board of Regents and University policy student academic performance may be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards. Students should be free to take reasoned exception to the data or views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled. Students who believe an academic evaluation reflects prejudiced or capricious consideration of student opinions or conduct unrelated to academic standards should first contact the instructor of the course to initiate a review of the evaluation. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to initiate a review of the evaluation.

Academic Dishonesty Policy:
- Any student behaving dishonestly – any form of cheating or plagiarism – will be dealt with according to the University Disciplinary Policy and will meet with the instructor to determine further action.
  1. **Academic Dishonesty Statement** Plagiarized reports or papers will result in the student receiving zero points for the assignment. Additional action may be justified depending upon the severity of the offense.
  2. **Academic Dishonesty will not be tolerated.** Plagiarism, copying or cheating will result in no credit for that assignment. Severe or repeated offenses will result in further disciplinary action such as the reduction of the final grade and formal reporting of the incident to the student conduct committee.
  3. **Academic Integrity.** Academic dishonesty will not be tolerated. Cheating, plagiarism, fabrication, or lying will result in the student receiving zero points for the assignment and a semester letter grade one letter lower than their point total. Additional action may be justified depending on the severity of the offense.

Cheating and Plagiarism Policy:
- The following actions will not be tolerated and if detected will be reported to the appropriate authorities for disposition.
  1. **Cheating:** An act of deception by which a student misrepresents that he or she has mastered information on an academic enterprise that she or he has not mastered.
  2. **Plagiarism:** The offering of, as one’s own work, the words, ideas or arguments of another person without appropriate attribution by quotation, reference or footnote.
Writing Intensive – THEA 364 Literature and History of the Theatre II

3. Fabrication: The intentional and unauthorized falsification or invention of any information or citation in an academic exercise.

4. Facilitating Academic Dishonesty: Those who intentionally or knowingly help or attempt to help another to commit an act of academic dishonesty are also subject to penalty.

COURSE SCHEDULE
(For assigned readings, chapters refer to Wilson and Goldfarb’s Living Theatre. Plays may all be found in Wadsworth’s Anthology)

<table>
<thead>
<tr>
<th>DATE</th>
<th>ACTIVITY</th>
<th>ASSIGNED READING</th>
<th>STUFF DUE</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Mon.</td>
<td>Course Introduction</td>
<td></td>
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<tr>
<td>Wed.</td>
<td>Lecture / Discussion</td>
<td>Chapter 8</td>
<td></td>
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<tr>
<td>Fri.</td>
<td>Discussion</td>
<td>Molière’s Tartuffe</td>
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<tr>
<td>Week 2</td>
<td>Mon.</td>
<td>NO CLASS – MLK DAY</td>
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<tr>
<td>Wed.</td>
<td>Synthesis – French Neo classical</td>
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<tr>
<td>Fri.</td>
<td>Lecture / Discussion</td>
<td>Chapter 9</td>
<td></td>
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<tr>
<td>Week 3</td>
<td>Mon.</td>
<td>Discussion</td>
<td>Behn’s The Rover</td>
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<tr>
<td>Wed.</td>
<td>Synthesis – English Restoration</td>
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<tr>
<td>Fri.</td>
<td>Lecture / Discussion</td>
<td>Chapter 10</td>
<td></td>
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<tr>
<td>Week 4</td>
<td>Mon.</td>
<td>Discussion</td>
<td>Sheridan’s School for Scandal Paper topic selected (10 pts)</td>
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<tr>
<td>Wed.</td>
<td>Synthesis – 18th Century Theatre</td>
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<tr>
<td>Fri.</td>
<td>Lecture / Discussion</td>
<td>Chapter 11</td>
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<tr>
<td>Week 5</td>
<td>Mon.</td>
<td>Review for Exam</td>
<td></td>
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<tr>
<td>Wed.</td>
<td>EXAM #1</td>
<td></td>
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<tr>
<td>Fri.</td>
<td>Lecture / Discussion</td>
<td>Chapter 12</td>
<td></td>
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<tr>
<td>Week 6</td>
<td>Mon.</td>
<td>NO CLASS – PRESIDENT’S DAY</td>
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<tr>
<td>Wed.</td>
<td>Discussion</td>
<td>Ibsen’s A Doll’s House Ref. page (Bib.) due (25 pts)</td>
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<tr>
<td>Fri.</td>
<td>Discussion</td>
<td>Chekov’s The Cherry Orchard</td>
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<td>Week 7</td>
<td>Mon.</td>
<td>Discussion</td>
<td>Strindberg’s Miss Julie</td>
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<td>Wed.</td>
<td>Discussion</td>
<td>Kan’ami’s Matsukaze</td>
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<td>Fri.</td>
<td>Discussion</td>
<td>Glaspell’s Trifles Outline of paper due (25 pts)</td>
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<td>Week 8</td>
<td>SPRING BREAK</td>
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<td>Week 9</td>
<td>Mon.</td>
<td>Synthesis – Theatres from 1875-1915</td>
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<tr>
<td>Wed.</td>
<td>Lecture / Discussion</td>
<td>Chapter 13</td>
<td></td>
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<tr>
<td>Fri.</td>
<td>Discussion</td>
<td>Pirandello’s Six Characters in Search of an Author</td>
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<tr>
<td>Week 10</td>
<td>Mon.</td>
<td>Discussion</td>
<td>Brecht’s Mother Courage and Her Children</td>
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<td>Wed.</td>
<td>Discussion</td>
<td>O’Neill’s The Hairy Ape First draft of paper due (40 pts)</td>
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<tr>
<td>Fri.</td>
<td>Synthesis Theatres from 1915-45</td>
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<td>Week 11</td>
<td>Mon.</td>
<td>EXAM #2</td>
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<tr>
<td>Wed.</td>
<td>Lecture / Discussion</td>
<td>Chapter 14</td>
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<tr>
<td>Fri.</td>
<td>NO CLASS – EASTER RECESS</td>
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<tr>
<td>Week 12</td>
<td>Mon.</td>
<td>NO CLASS – EASTER RECESS</td>
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<tr>
<td>Wed.</td>
<td>Discussion</td>
<td>Pinter’s The Homecoming</td>
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<tr>
<td>Fri.</td>
<td>Discussion</td>
<td>Miller’s Death of a Salesman</td>
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<tr>
<td>Week 13</td>
<td>Mon.</td>
<td>Discussion</td>
<td>Williams’ The Glass Menagerie</td>
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<tr>
<td>Wed.</td>
<td>Synthesis - Theatres from 1945-75</td>
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Writing Intensive – THEA 364 Literature and History of the Theatre II

Fri. Lecture / Discussion Chapter 15 & 16

Week 14
Mon. Discussion Shepard’s True West Final draft of paper due
Wed. Discussion Hwang’s M. Butterfly
Fri. Discussion Soyinka’s Death and the King’s Horseman

Week 15
Mon. Lecture / Discussion Havel’s Temptation
Wed. Synthesis- Theatres from 1974 – Present and Global Theatre
Fri. Course wrap-up

FINAL EXAM TIME – XXXXXXXXXX – X:XX – X:XX

RESEARCH PAPER AND RUBRIC

These papers are to be typed, double-spaced, with citations and documentation presented in APA style. Each paper will be accompanied by a title page and a references section. The class policy on papers is that each step or piece of written work must be ready or handed in at the beginning of class on the due date. Anything else is unacceptable. The format for all papers is APA, as this is our department's standard.

The organization of your paper should be as follows:

I. Initial statement of the problem, which should include a clear statement of your thesis (problem, peculiarity, subjects of comparison or application, etc.)
   A. Major questions posed by the topic.
   B. Indication of why these questions attracted your attention or are worthy of inquiry.
II. General review of earlier scholarly attempts to deal with the topic/question and the limitations of these attempts.
III. Presentation of specific material to be critically considered.
   A. Citations of primary materials (play(s) and/or historical documents)
   B. Citations of secondary analyses (historical sources, critical interpretations, reference materials, etc.)
   C. Presentation of elements of your argument.
IV. Drawing of proofs and conclusions.
V. Final statement of thesis.

Literature and History of the Theatre II (THEA 364) – RUBRIC FOR FINAL DRAFT OF PAPERS

—— APA format (15%)
   Title page
   Body (citations, etc.)
   References

—— Overall organization and structure (60%)
   Clarity and appropriateness of thesis
   Review of other perspectives/attempts to address issue
   Citations of primary sources
   Citations of secondary sources

—— Thesis proven or demonstrated? (15%)
   Clarity of argument
   Critical thinking
   Sufficient/appropriate evidence

—— Writing style and mechanics (10%)
   Grammar and spelling
   Clarity and economy

—— Total points (100%)

System Graduation Requirement (SGR) Course Review (including SGR #7, Advanced Writing and Globalization)
Faculty Self-Report Form (8.13)

Directions:
1. Complete this form for each course you are submitting for review.
2. Attach one copy of the proposed syllabus for the course. Please follow the SDSU/SDBOR guidelines for syllabi found on Inside State.

NOTE: For multiple section courses, please submit one syllabus that is representative of all course sections, unless the sections are taught substantially differently (then a syllabus for each section is needed).
Writing Intensive – THEA 364 Literature and History of the Theatre II

Due: October 14, 2013 to (Doug Malo), Chair, Academic Affairs Committee, Chair of General Education Review Sub-committee and to the Office of Academic Affairs. E-mail copy is required. (Douglas.Malo@sdstate.edu and SDSU.Curriculum.Catalog@sdstate.edu). Please send to both email addresses.

SGR Goal #7, Information Literacy _X__ Advanced Writing _______ Globalization

1. Course prefix, number, and title: THEA 364 Literature and History of the Theatre II
2. Number of Credits: 3
3. Faculty member’s name, department, college: J.D. Ackman, Communication Studies and Theatre, CAS
4. Department Head: Dr. Laurie Haleta

(Electronic signature indicates approval)

GOAL(S) AND STUDENT LEARNING OUTCOMES (SLOS) MET (LIST ONLY THOSE GOALS AND STUDENT LEARNING OUTCOMES MET BY THE COURSE)

ARE THE GOAL(S) AND STUDENT LEARNING OUTCOMES INCLUDED ON THE SYLLABUS? (YES/NO)

DO THE MEASURABLE ASSESSMENT METHODS INCLUDED MEASURE THE SLOS LISTED? (YES/NO)

LIST ASSESSMENT TOOLS AND HOW THEY DEMONSTRATE STUDENT PERFORMANCE RELATED TO EACH STUDENT LEARNING OUTCOME+

Goal as listed in the most current SDSU Bulletin (catalog)

System General Education Goal #7 - Advanced Writing courses are discipline based and require students to build upon concepts learned in courses addressing System General Education Goal #1. Students will refine their writing skills appropriate to the discipline. These courses will have a scholarly focus. Students will refine their skills through research and writing in a discipline specific context.

List all SLOs for the Goal met by this course

1. Read extensively and respond critically in the written discourse of a discipline; formulate research questions, refine topics, develop a plan for research and organize

The course assessment is designed to measure student performance related to each Advanced Writing SLO. The creation of the student research paper will be executed in sequential steps over the course of the semester to ensure overall rigor and quality of the scholarly work.

Students will develop their research papers sequentially over the course of the semester. They will receive instructor feedback and assessment at each stage of the paper’s development: topic
Writing Intensive – THEA 364 Literature and History of the Theatre II

<table>
<thead>
<tr>
<th>What is known about the topic; articulate a position through a thesis statement and advance it using evidence from primary and secondary sources, examples, and counterarguments that are relevant to the audience or issues at hand.</th>
<th>Selection, preliminary bibliography, an outline for the paper’s structure, initial and final drafts. The due dates for each are reflected in the course schedule. The instructor will return these materials in a timely manner in each case.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>Yes – W, D</td>
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</tbody>
</table>

2. Use a style manual and other writing conventions specific to a discipline; avoid plagiarism by adhering to the roles for paraphrasing, summarizing, and the use of quotations, as well as the conventions for incorporating information from Internet-based resources.

| Yes | Yes – W, D |

3. Evaluate sources critically, both print and electronic, discern the strength of evidence and arguments, determine credibility, and identify potential bias and overall quality.

| Yes | Yes – W, D |

4. Present the results of research or project collaboratively or individually, to the class, department, faculty, community members, or at a student research or professional conference.

| Yes | Yes – D, S or O |

The final version of each student’s research paper will be made available to the peers in the class and to the Theatre faculty. Students may present the results of their work to the class in formal presentations or via D2L. Papers may also be made available to the public at semester end Showcase of Student Work. Outstanding work may be submitted for student research recognition or for professional presentation.

| + = portfolio | T = tests/exams |
| S = speech or presentation | L = lab skill demonstration |
| E = performance (music, theatre, forensics) | V = visual arts/design studio work |
| W = written assignment (research paper, reaction paper, creative writing, etc.) | C = clinical field demonstration |
| D = group discussion | O = Other, please specify |