

SEP 06 2007

SC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		07-13F.	AP-9/25/07	App-3/24/08

Curriculum Proposal Cover Sheet -University-Wide Undergraduate Curriculum Committee

Contact Person Dr. Sean McDaniel	Email Address mcdaniel@iup.edu
Proposing Department/Unit Department of Spanish	Phone 7-7532

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☒ Course Revision ☐ Course Number and/or Title Change ☒ Catalog Description Change	
SPAN 420 Modern Hispanic Theater <u>Current Course prefix, number and full title</u>	
SPAN 420/520 Modern Hispanic Theater <u>Proposed course prefix, number and full title, if changing</u>	
2. Additional Course Designations: check if appropriate ☐ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African) ☐ This course is also proposed as an Honors College Course.	
3. Program Proposals ☐ New Degree Program ☐ Program Title Change ☐ Program Revision ☐ New Minor Program ☐ New Track	
<u>Current program name</u> <u>Proposed program name, if changing</u>	
4. Approvals	
Department Curriculum Committee Chair(s)	Date 8-27-07 8-27-07 8-27-07
Department Chair(s)	
College Curriculum Committee Chair	9-17-07
College Dean	9/17/07
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	9-25-07

* where applicable

Received

SEP 13 2007

Liberal Studies

original sent to grad. comm. 7-29-08

SPAN 420/520: Modern Hispanic Theater

3c-01-3cr
3 class hours
0 lab hours
3 credits

I. Course Description: The study and analysis of modern dramatic works from Spain and Spanish America. Particular emphasis is given to the representational aspect of the works. Taught in Spanish. Prerequisite for SPAN 420: SPAN 260 or permission. Prerequisite for SPAN 520: Acceptance to Spanish graduate program or permission.

II. Course Objectives:

Students completing this course will be able to:

1. Demonstrate an understanding of theater as an artistic (not just literary) genre.
2. Analyze a play in terms appropriate to the genre.
3. Demonstrate a knowledge of the most important authors and movements in theater in Spanish from the 20th century to the present.
4. Relate the preceding to the international theater environment.

Additionally, graduate students will be able to:

1. Demonstrate an understanding of what constitutes appropriate research in the field of theater.
2. write a scholarly paper using Spanish at the Advanced level or higher (as described in the ACTFL proficiency guidelines) and the MLA style.
3. Write an abstract of a research project in a manner consistent with requirements for submission to a professional conference in the field.
4. Present orally in Spanish the results of original research in a manner and format consistent with that of professional presentations in the field.

STUDENT OUTCOMES ASSESSMENT MATRIX: Undergraduate and Graduate

COE-ET Conceptual Framework Component	ACTFL/NCATE Program Standards	Spanish Educ. Program Competencies	Course Objectives	Course Assessment Technique Measuring Objectives*
1.a.	2.b., 2.c	9	1	*Presentation Participation
1.a.	1.a., 2.b., 2.c.	3, 9, 11, 13	2	Play analysis *Final exam
1.a.	2.b., 2.c.	9, 11, 13	3	*Final Exam
1.a.	1.a., 2.b., 2.c.	3, 9, 11, 13	4	*Midterm Exam

**Indicates assessments designed for mean and score range aggregated reporting.*

Student Outcomes Assessment Matrix: GRADUATE ONLY

NBPTS Standards	INTASC Standards	Spanish MA Program Competencies	Course Objectives	Course Assessment Technique Measuring Objectives
III, XI, XIII	1	8, LC9, LC10, LC11, LC12, LC13	1	*Research Paper
III, XI, XIII	1	3, 4, LC9, LC10, LC11, LC12, LC13	2	*Research Paper
III, XI, XIII	1	4, 8, LC11, LC13	3	*Research Paper
III, XI, XIII	1	4, 8, LC13	4	*Presentation

**Indicates assessments designed for mean and score range aggregated reporting.*

III. Required Texts, Supplemental Books and Readings

Arrabal, Fernando. *Teatro pánico*.

García Lorca, Federico. *Bodas de sangre*.

Giella, et al. *9 dramaturgos hispanoamericanos*, Tomo II and Tomo III

Valdez, Luis. *Early Works*.

Valle-Inclán, Ramón del. *Luces de Bohemia*.

COURSE PACKET of supplemental readings.

Larry Gonick, "Origins of European Theater."

Alberto Miralles, *Nuevos rumbos del teatro* (selections).

Antonin Artaud, *El teatro y su doble* (selection).

Héctor Azar, "Cómo acercarse al teatro."

Beatriz Rizk, "La creación creativa."

Vicente Leñero, "La nueva dramaturgia mexicana."

"Seki Sano, Wagner, Usigli y Retes, los cuatro fantásticos que revolucionaron el teatro mexicano."

Juan Villegas, "Interpretación y análisis del texto dramático."

Fernando Wagner, "El triángulo de fuerzas."

Los códigos de Kowzan.

Vocabulario teatral.

Glossary for *Luces de Bohemia*.

A GOOD bilingual dictionary. (Recommended: Harper-Collins, Oxford, Larousse)

IV. Evaluation Methods

Undergraduate Evaluation

Class participation 20% *in-class theater activities*

Midterm Exam	20%	<i>objective, on readings</i>
Final Exam	20%	<i>objective & analytical</i>
3-page analysis	15%	<i>semiotic study of play</i>
Presentation	25%	<i>see below</i>

For undergraduates, the presentation may take the form of a research paper (to be summarized in the presentation), but it may also be the staging of a scene from a play, a stage design for a play, costume design for a play, etc. The only requirements are that the presentation demonstrate a thorough analysis of the work and have the approval of the professor before undertaking the project. Presentations must be accompanied by a written bibliography of works studied in the preparation of the presentation.

Graduate Evaluation		
Class participation	10%	<i>in-class theater activities</i>
Midterm Exam	20%	<i>objective, on readings</i>
Final Exam	20%	<i>objective & analytical</i>
3-page analysis	10%	<i>semiotic study of play</i>
Research paper	25%	<i>see below (1)</i>
Presentation	15%	<i>see below (2)</i>

(1) Graduate students will produce a substantial research paper (3000-5000 words) on a topic related to the course. (2) For their presentation, they will share their findings with the class in a 15-20 minute conference-style presentation.

V. Grade Breakdown

Undergraduate Scale

A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = 0-59

Graduate Scale

A = 92-100
B = 82-91
C = 73-81
F = 0-72

VI. Course Attendance Policy

In SPAN 420/520 **attendance is required**. According the University Undergraduate Course Attendance Policy (see undergraduate catalogue), all students are expected to attend class. Roll will be taken at the beginning of each class. According to IUP Department of Spanish policy, all students are permitted a maximum of three (3) hours of unexcused absence per semester for a 3-credit course. Note that, for a graduate class that meets one time each week for 3 hours, one full-class absence constitutes the maximum number of permitted unexcused absences. **Spanish Department policy: for each unexcused hourly absence after the third, two (2) percentage points will be subtracted from the student's final grade.** Absences may be excused only for grave illness (documentation required), true emergency, or University-sponsored extracurricular activities (prior notification of professor required). At the graduate level,

it is expected that a student who misses class will contact the professor for information regarding the content of the missed class and homework assignments.

VII. Course Outline

During the course, students will read both selected works for theater and a selection of texts to help students put the works in their historical and theoretical context. In class, in addition to discussing the readings, students will participate in theater exercises to help them understand the performance potential of the texts being studied.

Weeks 1-2: Introduction to modern Western Theater.

Readings from the course packet: "Los orígenes de teatro europeo". Selections from *Nuevos rumbos del teatro* (pp. 8-14). Selection from Antonin Artaud, *El teatro y su doble*. Selection from Juan Villegas, *Interpretación análisis del texto dramático* (pp. 29-30). Selection from Fernando Wagner, "El triángulo de fuerzas". Kowzan's semiotic codes for theatrical análisis.

Weeks 3-8: Representative works of modern theater in Spain

Ramón del Valle-Inclán, *Luces de Bohemia*.

Federico García Lorca, *Bodas de sangre*. (Also, movie of *Bodas de sangre* by Carlos Saura.)

Antonio Buero Vallejo, *Historia de una escalera*.

Fernando Arrabal, *Los cuatro cubos*, *Los amores imposibles*, *La primera comunión*.

End of week 8: Mid-term Exam: an objective and essay exam on the primary and secondary readings.

Turn in 3-page analysis, using semiotic analysis, of a one-act play previously selected.

Weeks 9-13: Representative works of modern theater in Spanish-America

In Course Packet, read Beatriz Rízk, "La creación creativa".

Read Vicente Leñero, "La nueva dramaturgia mexicana" and introduction to Griselda Gambaro.

Griselda Gambaro, *Los siameses*.

Egon Wolff, *Flores de papel*.

Jorge Díaz, *El cepillo de dientes*.

Emilio Carballido, *Yo también hablo de la rosa*.

Luis Valdez, *Los vendidos*.

Luis Valdez, *Bernabé*. See film of *Zoot Suit* by Luis Valdez

Week 14

Presentations

Students will make individual or group presentations to the class reflecting an in-depth analysis of a work by one of the authors studied.

Final Exam: an objective and interpretive exam (i.e. as part of the exam, students will use the tools learned in the course to analyze a work not previously studied).

VIII. Special Resource Requirement

None

IX. Bibliography

Arrabal, Fernando. *Teatro completo*. Tomos I, II. Ed. Francisco Torres Monreal. Madrid: Espasa-Calpe, 1997.

Arrabal, Fernando. *Teatro pánico*. Madrid: Cátedra, 1986.

Azar, Héctor. *Cómo acercarse al teatro*. México: Plaza y Valdés, 1992.

Bobes Naves, María del Carmen. *Estudios de semiología del teatro*. Valladolid: Aceña, 1988.

Carballido, Emilio. *Teatro joven de México*. México: Editores Mexicanos Unidos, 2000.

Feliciano, Wilma. *El teatro mítico de Carlos Solórzano*. México: UNAM, 1995.

Frischmann, Donald H. *El nuevo teatro popular en México*. México: INBA, 1990.

García Lorca, Federico. *Obras*. Tomos III, IV, V (Teatro 1-3). Ed. Miguel García-Posada. Madrid: Akal, 1992.

García Lorca, Federico. *Bodas de sangre*. Eds. Allen Josephs and Juan Caballero. Madrid: Cátedra, 1988.

Garro, Elena. *Teatro de Elena Garro*. Albuquerque: Rosas Lopátegui, 2005.

Garza, Roberto J. *Contemporary Chicano Theatre*. Notre Dame: U Notre Dame P, 1976.

Giella, Miguel Ángel. *De dramaturgos: teatro latinoamericano actual*. Buenos Aires: Corregidor, 1994.

Giella, Miguel Ángel and Peter Roster, eds. *9 dramaturgos hispanoamericanos*. Tomos I, II, III. Ottawa: Girol, 1998.

Herrero Vecino, Carmen. *La utopía y el teatro: la obra dramática de Ramón Gómez de la Serna*. Boulder, CO: Society of Spanish and Spanish-American Studies, 1995.

Leñero, Vicente, ed. *La nueva dramaturgia mexicana*. México: El Milagro, 1996.

Miralles, Alberto. *Nuevos rumbos del teatro*. Barcelona: Salvat, 1975.

Oliva, César, ed. *Teatro español contemporáneo: antología*. México: Conaculta, 1991.

Portillo, Rafael and Jesús Casado. *Diccionario inglés español de terminología teatral*. Madrid: Fundamentos, 1986.

Rizk, Beatriz J. *El nuevo teatro latinoamericano: una lectura histórica*. Minneapolis: Prisma, 1987.

Sastre, Alfonso. *Teatro*. Buenos Aires: Losada, 1960.

Sava, Alberto. *Desde el mimo contemporáneo al teatro participativo*. Buenos Aires: Madres de la Plaza de Mayo, 2006.

Valdez, Luis. *Zoot Suit and Other Plays*. Houston: Arte Público, 1992.

Valdez, Luis. *Early Works*. Houston: Arte Público, 1994.

Villegas, Juan. *Interpretación y análisis del texto dramático*. Ottawa: Girol, 1982.

Wagner, Fernando. *Teoría y técnica teatral*. México: Editores Mexicanos Unidos, 1992.

Part II. Description of Curriculum Change

2. Summary of proposed revisions.

We propose converting this class into a dual-listed class, and have added graduate objectives and evaluation methods.

We propose striking the phrase “offered in four-year rotation” from the catalogue description.

3. Justification/Rationale for revision.

The rationale for the conversion to a dual-listed class is that we have been given permission to develop a proposal for an MA and would like to make this class part of our graduate program.

The rationale for the description change is that should this class become part of our graduate program, we may find it necessary to offer it more frequently.

4. This is submitted under Syllabus of Record Amnesty.

Part III. Letters of Support or Acknowledgement

Outside of the Department of Spanish, there are no other affected or interested

departments or programs. The following information is provided for the purpose of the study.

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