

General Education Course Information Sheet*Please submit this sheet for each proposed course*

Department & Course Number Theater 106
 Course Title History of American Theater and Drama
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Theater 106 is a survey of the great American plays of the 20th century. Plays are examined both as great contributions to 20th century canonical literature, as well as seminal theatrical pieces that explore significant ideas and historical changes in American society while exemplifying acting and production practices of their respective eras. In so doing, the course becomes a cultural and social analysis of America in the last century – from the American dream of owning a home, to the societal implications of wars such as World Wars I and II and the Vietnam conflict. The course integrates social analysis as we investigate shifting perspectives of the nuclear family, the fragmentation of society, as well as the inclusion of female, African-American, gay, and other minority voices. By tracing the evolution of dramatic genres and the impact of technology on production techniques as depicted in footage of many different live performances, the course also shows how American drama owes much to cultures and literary forms from around the world.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Gary Gardner, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes X No _____

If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2012-2013	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>100</u>
2013-2014	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>100</u>
2014-2015	Fall	_____	Winter	_____	Spring	<u>X</u>
	Enrollment	_____	Enrollment	_____	Enrollment	<u>100</u>

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: 5

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

 General Knowledge

A nation's soul is reflected in its arts. America led the world in the art of theater for most of the 20th century. This course is an examination of the progression of the great American playwrights—from Eugene O'Neill through Tennessee Williams and Arthur Miller to still-living and contemporary playwrights like Edward Albee and Sarah Ruhl. The ideas presented on stage will inevitably expand students' knowledge of American society and culture throughout the 20th century. Broad topics—such as race, class, sexual orientation, war, religion, and the family—are examined through selected canonical works to present a broad, diverse perspective of 20th century American life.

 Integrative Learning

The topics of the plays in the course require understanding of a wide range of disciplines: literary theory (including principles of Aristotelian drama), literary criticism, theater history, gender studies, psychology, sociology, racial history, and seminal historical events of the 20th century. As students examine these plays, they will employ a variety of methodologies to approach the material, including literary analysis and an understanding of both performance fundamentals and technical/theatrical aspects of the work. Students must also attend a minimum of one live presentation of an American play not included in the syllabus, thereby inviting them to participate more actively in an ongoing national conversation in the context of live performance.

 Ethical Implications

The course touches on religious theater, protest theater, the rise of 1960s counterculture, feminist theater, gay theater, and theater from racial minorities, as we try to define what makes an American play hold true to its American identity, if such an identity even exists in the first place. The plays challenge readers' and viewers' ethical mores and assumptions, while spawning vigorous class discussions and debate about the various issues they raise.

 Cultural Diversity

The idea of an 'American' identity and its fragmentary implications as explored in these plays invite relevant questions about our nation today: Is there an overall America as we start into the 21st century? Or is there a gay America, a black America, a female America, etc.? Are these plays for segmented audiences, or is there a wider cultural diversity emerging as we trace the progression of these plays and their characters' search for the American Dream?

 Critical Thinking

This class's focus has been on studying plays that reflect the search for the American Dream, the expanding economic philosophies of our country, as well as trends in socio-sexual and patriotic differences. Students are required to take the analytical skills used in their assigned readings, filter them through their knowledge gained of various critical interpretations and relevant contextual events, and apply them to a work of their choice in their final research paper. They are asked to synthesize what they have learned and come up their own point of view of what values they bring to their reading/seeing of plays.

□ Rhetorical Effectiveness This course is writing-intensive, and requires upper division writing and verbal skills. Students have to interpret and analyze the ideas and themes intended by these playwrights, and then provide commentary of their own on whether the playwright achieved these intentions. In-class presentations are also required on a group project and on individual research papers. The goal of those presentations is to convince and educate their classmates, and to force the students to be able to discuss their thoughts not only in writing but also verbally.

□ Problem-solving

□ Library & Information Literacy Aside from the final exam, the 10-page research paper is the most heavily weighted of all the assignments. Students must identify and utilize several outside sources and use proper citation in their papers.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: 4 (hours)
- 2. Discussion Section: 1 (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week **5** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: _____ (hours)
- 2. Reading 6 (hours)
- 3. Group Projects: 1 (hours)
- 4. Preparation for Quizzes & Exams: 1 (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: 4 (hours)
- 7. Research Activity: 1 (hours)

(B) TOTAL Out-of-class time per week **13** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **18** **(HOURS)**

THEATER 106 – History of American Theater and Drama (5 units)

Professor Gary Gardner
 UCLA Department of Theater
 Office: 1347 Macgowan Hall
 Email: ggardner@tft.ucla.edu

Course Description:

A nation's soul is reflected in its arts. America led the world in the art of theater for most of the 20th century. Theater 106 is a survey of many of those great American plays.

Plays in this course are examined both as contributions to 20th century canonical literature, as well as seminal theatrical pieces that explore significant ideas and historical changes in American society, while exemplifying the acting and production practices of their respective eras. In so doing, the course becomes a cultural and social analysis of America in the last century – from the American dream of owning a home, to the societal implications of wars such as World Wars I and II and the Vietnam conflict. The course integrates social analysis as we investigate shifting perspectives of the nuclear family, the fragmentation of society, as well as the inclusion of female, African-American, gay, and other marginalized voices. Does the American dream apply to both genders, all ethnicities and various political leanings?

By examining the most renowned texts of each decade, we trace the evolution of the American Dream and how the changes in it reflect the changes in American society. By tracing the evolution of dramatic genres and the impact of technology on production techniques as depicted in footage of many different live performances, the course also shows how American drama owes much to cultures and literary forms from around the world.

The idea of an 'American' identity and its fragmentary implications, as explored in these plays, invite relevant questions about our nation today. Our focus in this class will be to look at plays that reflect the search for the American Dream, the expanding business principals of our country, and the trends in socio-sexual and patriotic differences. Ultimately, the notion of a singular American Dream is examined as a much more fractured and variable concept depending on the era, the author, and the social group from which he or she hails. Students are expected to consider these diverse viewpoints, and synthesize them to determine their own perspective of what values they bring to their reading/seeing of plays.

Course Objectives

1. To learn the production history and content of great American plays of the 20th century and the socio-economic times in which they were written.
2. To build skills for understanding and analyzing the contributions of theater artists to American culture over the last 100 years.

3. To learn how to carefully read plays and critical articles about those plays. Learn the analytical skills necessary to determine what a play says on the surface and in subtext.
4. To learn how these plays were shaped in their original productions and subsequent productions by contemporary issues of race, gender, ethnicity, economics, and historical events.
5. To foster students' capacity to think critically and conceptually about their research paper and group projects; teaching them to draw parallels between works and consider the perspectives of those who have contributed to the academic analyses of these plays.
6. To learn how to present ideas clearly and persuasively in an oral report; to collaborate in a group project; and to write a well-researched paper.
7. To apply lessons learned about American theater history and themes, and their contemporary instantiations, by attending one live performance of an American play not covered in the syllabus.

Readings

The following plays are required reading:

1. *Desire Under the Elms* by Eugene O'Neill
2. *You Can't Take It With You* by George S. Kaufman and Moss Hart
3. *All My Sons* by Arthur Miller
4. *Cat on a Hot Tin Roof* by Tennessee Williams
5. *Fifth of July* by Lanford Wilson
6. *Sticks and Bones* by David Rabe
7. *Buried Child* by Sam Shepard
8. *The American Dream* by Edward Albee
9. *Death of a Salesman* by Arthur Miller
10. *A Streetcar Named Desire* by Tennessee Williams
11. *Loman Family Picnic* by Donald Margulies
12. *Belle Reprieve* by Split Britches Collective
13. *A Raisin in the Sun* by Lorraine Hansberry
14. *Ma Rainey's Black Bottom* by August Wilson
15. *Torch Song Trilogy* by Harvey Fierstein
16. *Love! Valour! Compassion!* by Terrence McNally

17. *The Heidi Chronicles* by Wendy Wasserstein
18. *In the Next Room (or The Vibrator Play)* by Sarah Ruhl

In addition to these required readings, you will read from a selection of plays for your research paper.

Plays are available for purchase at UCLA Bookstore—either on campus or online. They are also available at stores and from online booksellers such as Amazon.com.

Assignments

Two page papers: In these short response papers, you will be asked to critically respond to a prompt. These papers are intended to be response papers, and therefore do not require outside sources. For example: *In three paragraphs tell me what the playwright's intentions were, given the time the play was written and the audience for which it was written. Explain how well you feel the playwright achieved those goals. Do you think those goals still hold resonance with you today?*

Final Exam: This cumulative exam is comprised mostly of short answers, multiple choice questions, and a choice of several essays.

Research Paper: You will be required to write a ten-page research paper that expands your knowledge of one particular playwright or genre of plays. You may choose one topic from the list below, or other topic of your choosing. You must get permission from me if you would like to write on a different topic.

The paper must quote at least five different sources, and you may not use Wikipedia. While I prefer a typical research paper structure, some of the best papers have been written in the style of the subject they were covering (e.g., a complete paper on Sondheim's *Finishing the Hat* written in verse).

Optional paper topics:

1. *Timebends* (an autobiography) by Arthur Miller.
2. *Finishing the Hat* (song-by-song investigation of how dialogue becomes lyric in musical) by Stephen Sondheim.
3. Three plays by Tennessee Williams: *The Glass Menagerie*, *Summer and Smoke*, and *Sweet Bird of Youth*. Can you trace the progression of Williams' actual mother and/or sister?
4. Three plays by August Wilson: *The Piano Lesson*, *Joe Turner's Come and Gone*, and *Radio/Golf*. What makes an African-American play an African-American play? What if the writer and the original director were biracial?

5. Five plays by women: *The Children's Hour* by Lillian Hellman, *Harvey* by Mary Chase, *The Sign in Sidney Brustein's Window* by Lorraine Hansberry, *How I Learned to Drive* by Paula Vogel, and *Intimate Apparel* by Lynn Nottage. Is there such a thing as a woman's play, or are they just good plays written by the female gender, some dealing with primarily women's issues?

Group Report: You will be assigned group reports as we discuss plays about the Vietnam conflict and “gay” plays—pre-and post-AIDS. The goal of this exercise is to bring diverse groups of students from various majors together to look at plays from different points of view. Theater majors might offer their production expertise, history majors their knowledge of world events, psychology majors their learning about the human psyche, etc. Each group must give an in-class presentation and answer on-the-spot questions by their classmates. The groups submit a paper to accompany their presentation.

Live Performance: Students must also attend a minimum of one live presentation of an American play not included in the syllabus. Use this opportunity to participate more actively in an ongoing national conversation in the context of live performance.

Grade Breakdown

There are seven graded assignments:

- (4) Two-page Papers – 5% each / 20% total
- (1) SUPER Quiz – 35%
- (1) Research Paper – 30%
- (1) Group Report – 15%

Policy on late assignments: Short papers are due the day the discussion of that play is scheduled and will not be accepted after that. Students should consult with me if they need an extension on any of the other assignments.

Policies

UCLA's policies on academic integrity and student conduct may be found at

<http://www.deanofstudents.ucla.edu/integrity.html>

<http://www.deanofstudents.ucla.edu/conduct.html>

If you have a confirmed or suspected disability, please tell the instructor and/or contact The Office of Student Disabilities in Murphy Hall for accommodations.

Students are expected to attend class. You will be allowed two absences only, doctor-excused or not. Beyond those two, you will be docked one grading notch per absence—e.g., from an A to an A-.

SCHEDULE

Week One

April 2 and 4 **The Actor**

Screenings: This week we will watch a variety of videos to examine the question, *What is the difference between a play and a star vehicle? Is a one-person play still a play?*

Videos shown include *Elaine Stritch At Liberty*, James Earl Jones – *A Life in the Theater*, Julie Harris - *The Belle of Amherst*, and Lily Tomlin – *The Search for Signs of Intelligent Life in the Universe*.

Week Two

April 9

Reading: *Desire Under the Elms* by Eugene O'Neill

Discussion: The American Dream as land ownership. How is this version of the American Dream exclusionary?

Reading: *You Can't Take It With You* by George S. Kaufman and Moss Hart

Discussion: Is the American Dream based on financial success and security or on familial love?

Assignment: Two-page paper due

April 11

Reading: *All My Sons* by Arthur Miller

Discussion: How does the quest for the American Dream affect the individual who seeks it? Building on last week's discussion, what happens when our dreams for our family conflict with our responsibilities to society at large?

Reading: *Cat on a Hot Tin Roof* by Tennessee Williams

Discussion: Can the same American Dream be passed on from generation to generation?

Assignment: Two-page paper due

Week ThreeApril 16

Reading: *The Female Brando: The Legend of Kim Stanley*

Screening: *The Goddess* by Paddy Chayefsky

Discussion: Does the American Dream, once achieved, bring happiness? Does playwriting from the 1940s to the 1960s demand method acting as taught by Strasberg, Hagen, and others?

April 18 **Vietnam from Various Perspectives**

Topic: The Vietnam Conflict divided American more than any war previously. Coming at a time of social change (Civil Rights movement, sexual revolution), how did the theater respond?

Reading: *Fifth of July* by Lanford Wilson (Groups: surnames A – H)

Discussion: Once we gain our independence, what do we do with it?

Reading: *Sticks and Bones* by David Rabe (Groups: surnames I – O)

Discussion: How long can the status quo (parents) ignore the moral choices of the young radical (son)?

Week FourApril 23 **Vietnam from Various Perspectives (con't)**

Reading: *Buried Child* by Sam Shepard (Groups: surnames P – Z)

Discussion: Can America heal itself after Vietnam? How is it forever changed?

Assignment: Group reports to familiarize class with Vietnam plays.

April 25 **Vietnam from Various Perspectives (con't)**

Reading: *The American Dream* by Edward Albee

Discussion: With absurdism sweeping Europe post-WWII, why did it take until the 1960s for America to make stylistic changes in playwriting? How do *Grandma*, *Mommy and Daddy*, and *the Young Man* represent three different viewpoints on achieving the American Dream?

Assignment: Two-page paper due

Week Five

April 30

Topic: “America’s Greatest Living Actress” Geraldine Page

Screening: *The Trip to Bountiful* by Horton Foote

Continuing our study of method actresses let’s also look at “regional” playwrights. Horton Foote (*Tender Mercies* and *To Kill A Mockingbird* adaptations) writes only about a small town in Texas. Can an individual story have universal implications? Why the nostalgia for an America that exists no more?

May 2 **Two Great American Plays and Two Modern Deconstructions of Those Plays**

Topic: New techniques in American playwriting borrow from two classics to say completely different things.

Reading: *Death of a Salesman* by Arthur Miller (if you haven’t read before)
A Streetcar Named Desire by Tennessee Williams (if you haven’t read before)

Loman Family Picnic by Donald Margulies

Discussion: Are Herbie’s sons as affected by their father’s work ethic as Willy Loman’s boys in this off-Broadway breaking of theatrical tradition?

Reading: *Belle Reprieve* by Split Britches Collective

Discussion: If *Streetcar*’s Blanche were a man in drag and Stanley was a closeted homosexual, how does the retelling of Tennessee Williams’ result in a gay manifesto?

Week Six**May 7 Successful Gay Plays**

Throughout the 20th Century plays about homosexuality had been written and performed but in the 70s through 80s they achieved national recognition because they made money at the box office.

Reading: *Torch Song Trilogy* by Harvey Fierstein.

Discussion: Written before the onslaught of AIDS, is this a campy comedy or the search for the American Dream by a representative of “The Other”?

Reading: *Love! Valour! Compassion!* by Terrence McNally

Discussion: How has the concept of family changed since *You Can't Take It With You* to a group of gay friends on Fire Island?

May 9 The “Book” Musical and The Sung-through Modern Musical

Listening: Recording of the musical *Carousel* by Rodgers and Hammerstein

Listening: Recording of the musical *Next to Normal* by Brian Yorkey and Tom Kitt

Discussion: Is the American Dream a sentimental search for family or the explosion of psychological dementia that rips a family apart?

Week Seven**May 14 The African-American Dream**

Reading: *A Raisin in the Sun* by Lorraine Hansberry and *Ma Rainey's Black Bottom* by August Wilson

Discussion: Written 30 years apart, one play depicts the African-American dream of inclusion, while the other dramatizes the African-American dream as unique from its white counterpart.

May 16 The Feminist Movement

Reading: *The Heidi Chronicles* by Wendy Wasserstein

Discussion: A look at the disappointment when the dreams promised to a brilliant woman do not come true. Is the American Dream male-centric?

Assignment: Two-page paper due

Week Eight

May 21 **The Feminist Movement (con't)**

Reading: *In the Next Room (or The Vibrator Play)* by Sarah Ruhl.

Discussion: Though set in the 1880s, this very modern play examines if a woman actually needs a man to achieve fulfillment.

May 23 Discussion on final projects and catch-up

Week Nine

May 29 Holiday – No Class

May 30 In-class reports on research papers

Week Ten

June 4 In-class reports on research papers (con't)

June 6 In-class final exam



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Approve or Deny a Course Revision Proposal

Required fields are marked with a red letter **R**.

THEATER 106 History of American Theater and Drama

Check all requested revisions that apply:

Renumbering
 Title
 Format
 Requisites
 Units
 Grading
 Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

PROPOSED

Department **R** 7-character code
THEATER

7-character code
THEATER

Requested Course Number **R** 7-character code
THEATER
Course Number
106

7-character code
THEATER
Course Number
106

Check box if Multiple Listed
 Check box if Concurrent
 Multiple Listed Course
 Concurrent Course

Course Catalog Title **R** **History of American Theater and Drama**

History of American Theater and Drama

Short Title **HST-AMER THTR&DRAMA**

HST-AMER THTR&DRAMA (19 character limit)

Units **R** Fixed: **5**

Fixed: 5
 Variable: Minimum _____ Maximum _____
 Alternate: _____ or _____

Grading Basis **R** **Letter grade only**

Letter grade only

Instructional Format **R** Primary Format
Lecture

Primary Format
Lecture

Hours per week
4

Secondary Format
None

Secondary Format
Discussion

Hours per week
1 Next

TIE Code **R** **LECS - Lecture (Plus Supplementary Activity) [T]**

LECS - Lecture (Plus Supplementary Activity) [T]

GE Requirement **R** **No**

Yes
 No
 If yes, submit a proposal to the GE Governance Committee.

Requisites

Include enforcement level (enforcement, warning, none).

None

Course Description

R Lecture, three hours. Survey of key works of American dramatic literature and landmarks of American theater history. Letter grading.

Lecture, four hours, discussion 1 hour when scheduled. Survey of key works of American dramatic literature and landmarks of American theater history. Letter grading.

Justification

R Justify the need and state the objectives for this course revision. Identify effects on other courses in your department or on courses or curriculum in other departments. List departments and chairs consulted and summarize responses.

915 characters remaining

This revision is to add this course to the GE offer to broaden availability for and increase attractivity of important Theater History courses to all students at UCLA. A

547 characters remaining

Syllabus

A syllabus and/or reading list is required for new courses.

File **Theater 106 Syllabus.pdf** has been uploaded. bytes received.

[Browse...](#)

Upload syllabus file.

Read the [upload instructions](#) for help.

Supplemental Information

Effective Date **R Fall 2005**

Summer 1 2013

Contact

Name

INGA JOHNSTON

E-mail

ijohnston@tft.ucla.edu

Routing Help

ROUTING STATUS

Role: TFT FEC Coordinator - Medina, Michele (mmedina@tft.ucla.edu) - 57891, 65344

Status: Pending Action

Role: Department/School Coordinator - Lee, Annette Frances (annette@tft.ucla.edu) - 46676

Status: Approved on 12/6/2012 1:26:59 PM

Changes: TIE Code, Syllabus

Comments: No changes.

Role: Registrar's Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Returned for Additional Info on 12/6/2012 1:15:23 PM

Changes: TIE Code

Comments: Send back to Theater to include the syllabus.

Role: FEC School Coordinator - Medina, Michele (mmedina@tft.ucla.edu) - 57891, 65344

Status: Approved on 11/28/2012 12:52:31 PM

Changes: TIE Code

Comments: This course action was approved by TFT FEC Members today, 11/28/12. Thank you, FEC Coordinator, Michele Medina

Role: Department/School Coordinator - Lee, Annette Frances (annette@tft.ucla.edu) - 46676

Status: Approved on 11/28/2012 12:01:17 PM

Changes: TIE Code

Comments: No Comments

Role: Initiator/Submitter - Johnston, Inga (johnston@tft.ucla.edu) - 62458

Status: Submitted on 11/14/2012 12:17:00 PM

Comments: Initiated a Course Revision Proposal

REVIEWER'S ACTION

For help with any element, click on its label link.

Approved Re-routed Denied

Action Required: If you are a staff member acting as designee for a chair or faculty coordinator, note the name and role of the person you are representing in the comment box.

Comment

1080 characters remaining

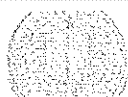
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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045



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Course Revision Proposal

Theater 106

History of American Theater and Drama

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

Course Number Theater 106

Title History of American Theater and Drama

Short Title HST-AMER THTR&DRAMA

Units Fixed: 5

Grading Letter grade only

Basis

Instructional Primary Format

Format Lecture

Secondary Format

None

TIE Code LECS - Lecture (Plus Supplementary Activity) [T]

GE No

Requisites None

Description Lecture, three hours. Survey of key works of American dramatic literature and landmarks of American theater history. Letter grading.

Justification

PROPOSED

Theater 106

History of American Theater and Drama

HST-AMER

THTR&DRAMA

Fixed: 5

Letter grade only

Primary Format

Lecture - 4 hours per week

Secondary Format

Discussion - 1 hours per week

LECS - Lecture (Plus Supplementary Activity) [T]

Yes

None

Lecture, four hours, discussion 1 hour when scheduled. Survey of key works of American dramatic literature and landmarks of American theater history. Letter grading.

This revision is to add this course to the GE offer to broaden availability for and increase attractivity of important Theater History courses to all students at UCLA. A

discussion section component has been added to accommodate increase enrollment. The course description has been altered to reflect the 4 hours of lecture instead of the 3 hours it is listed with currently. The change to a GE course as well as the anticipated increased enrollment cap will assist the University with its mission to increase the student population.

File *Theater 106 Syllabus.pdf* was previously uploaded. You may view the file by clicking on the file name.

Syllabus

Supplemental Information

Effective Date Fall 2005

Department Theater

Contact

Summer 1 2013

Theater

Name

INGA JOHNSTON

E-mail

ijohnston@tft.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Scheduling Office

Status: Pending Action

Role: TFT FEC Coordinator - Medina, Michele (mmedina@tft.ucla.edu) - 57891, 65344

Status: Approved on 12/7/2012 1:12:55 PM

Changes: TIE Code

Comments: Theater Course Action 106 History of American Theater and Drama ? Requests for GE Course Approval presented by Michael Hackett was approved by TFT FEC Committee on Wednesday, 11/28/12 - TFT FEC Coordinator, Michele Medina

Role: Department/School Coordinator - Lee, Annette Frances (annette@tft.ucla.edu) - 46676

Status: Approved on 12/6/2012 1:26:59 PM

Changes: TIE Code, Syllabus

Comments: No changes.

Role: Registrar's Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Returned for Additional Info on 12/6/2012 1:15:23 PM

Changes: TIE Code

Comments: Send back to Theater to include the syllabus.

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Status: Approved on 11/28/2012 12:52:31 PM

Changes: TIE Code

Comments: This course action was approved by TFT FEC Members today, 11/28/12. Thank you, FEC Coordinator, Michele Medina

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Status: Approved on 11/28/2012 12:01:17 PM

Changes: TIE Code

Comments: No Comments

Role: Initiator/Submitter - Johnston, Inga (ijohnston@tft.ucla.edu) - 62458

Status: Submitted on 11/14/2012 12:17:00 PM

Comments: Initiated a Course Revision Proposal

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