LSC Use Only Proposal No: LSC Action-Date:	UWUCC Use Only Proposal No: //- UWUCC Action-Date: AP-3/37/13	2 Senate Action Date: App - 4/17/12
Curriculum Proposal	Cover Sheet - University-Wide Underg	1, 1, 1,
Contact Person(s)	Michael Schwartz	Email Address Michael.Schwartz@iup.edu
Proposing Department/Unit Theater and	d Dance	Phone 7-2169
Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.		
Course Proposals (check all that apply)		
New Course	Course Prefix Change	Course Deleties
	<u> </u>	Course Deletion
Course Revision	Course Number and/or Title Change	Catalog Description Change
Current course prefix, number and full title: n/a		
Proposed course prefix, number and full title, if changing: THTR 212 History and Literature: Renaissance		
2. Liberal Studies Course Designations, as appropriate		
This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)		
Learning Skills Knowledge Area Global and Multicultural Awareness Writing Across the Curriculum (W Course)		
Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)		
Global Citizenship Information Literacy Oral Communication		
Quantitative Reasoning Scientific Literacy Technological Literacy		
3. Other Designations, as appropriate		
Honors College Course Other: (e.g. Women's Studies, Pan African)		
Program Proposals		
Catalog Description Change Program Revision Program Title Change New Track		
New Degree Program New Minor Program Liberal Studies Requirement Changes Other		
Current program name:		
Proposed program name, if changing:		
5. Approvals	Sig	gnature Date
Department Curriculum Committee Chair(s)	Fish Ke	2mp 429
Department Chairperson(s) Z/29/12		
College Curriculum Committee Chair		
College Dean Attack Store 3/6/13		
Director of Liberal Studies (as needed)	V (ly I I
Director of Honors College (as needed)		

Gail Sechust

Provost (as needed)

UWUCC Co-Chairs

Additional signature (with title) as appropriate

Received

Received

APR 1 1 2012

MAR 6 2012

Liberal Studies

Liberal Studies

THTR 212 History and Literature: Renaissance

3 lecture hours, 0 lab hours, 3 credits

Surveys Western theater from the Renaissance to the Industrial Revolution. Examines styles and genres of the period through the work of playwrights, directors, actors, designers, and theorists. Includes the study of cultural, social, political, and economic contexts of Western theatre in this period, as well as the changes in performance practice, the architecture of performance space, theatre technology, and audience composition.

Course Outcomes and Assessment (Expected Undergraduate Student Learning Outcomes – EUSLO):

Upon successful completion of the course, students will be able to:

 Recognize the key developments in the theatre of this period, as well as the theories and principles that informed these developments

EUSLO 1: Informed Learners

Rationale: Assignments will require students to identify and recognize these key developments of theatre history.

Analyze the work of key theater practitioners of this period

EUSLO 1 and 2: Informed and Empowered Learners Rationale: Assignments will help students identify key practitioners and to make informed judgments regarding their work.

 Describe the historical, philosophical, and social perspectives that affected the creation of theatre in this period

EUSLO 1, 2, and 3: Informed, Empowered, and Responsible Learners
Rationale: Assignments will require students to address social perspectives and analyze connections
between different cultural and historical contexts and theatrical creation.

 Identify the different theatrical styles of the period, and analyze the relationships between these styles and the cultures and communities in which they evolved

EUSLO 1, 2, and 3: Informed, Empowered, and Responsible Learners
Rationale: Assignments will require students to identify styles, make informed judgments about how
these styles influenced each other, and understand the identities and cultures of others

 Discuss the evolution of theatre as a business in terms of a developing capitalist culture, and class movement as expressed by theatre attendance

EUSLO 1: Informed Learners

Rationale: Students will have to identify and recognize patterns of class development

 Apply an understanding of Shakespeare to an examination of his growing popularity in the later years of the period (including the practice of giving his tragedies "happy" endings) **EUSLO 1 and 2: Informed and Empowered Learners**

Rationale: Assignments will help students understand how audiences received Shakespeare in the 19th century, and make analytical judgments regarding how changes in society affected how Shakespeare was performed

Analyze the practice and effects of allowing women onstage in the Restoration period

EUSLO 1, 2, and 3: Informed, Empowered, and Responsible Learners
Rationale: Assignments will require students to identify and recognize the practice of women acting onstage; to analyze and make judgments about the ways this practice affected theatre-making and theatre-going; and to understand the ethical consequences of allowing women onstage for the first time

• Understand the interrelationships between and across cultures expressed by the migration of theatrical activity

EUSLO 1, 2, and 3: Informed, Empowered, and Responsible Learners
Rationale: Assignments will help students identify migratory patterns in theatre activity; make
analytical judgments regarding cross-cultural theatrical influences; and understand and respect the
identities, histories, and cultures of others

 Apply the understanding of course information to the appreciation and evaluation of live performance

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Assignments will require students to identify theatrical patterns and techniques in live performances and to make evaluative judgments regarding the success or failure of these live performances.

Course Outline: This is a representative progression of major topics in the period. The specific examples used in each section may vary according to individual instructor

The Renaissance in Europe (24 hours)

J. 6

Introduction (3 hours): Introduction to Early Modern Europe Professional companies of London, cross-dressing, political climate in Europe, developments in France and Spain

Marlowe and humanism (3 hours): Marlowe, *Doctor Faustus*; review of morality plays; use of religious dramatic themes in secular drama; Hellmouth and Renaissance humanism

Shakespeare and his world (3 hours): Shakespeare, A Midsummer Night's Dream; Rackin, "Misogyny is Everywhere"; love and sexual politics; Shakespeare and royal politics

Shakespeare and the new world (3 hours): Shakespeare, *The Tempest*; Sidney, *Apology for Poetry*; the Globe, the King's Men and theatre as a business; *The Tempest* and the exploration and exploitation of the New World

Jonson and his works (3 hours): Jonson, *The Alchemist*; Jonson's "Works" and plays as literature; "humours" and the stirrings of psychology

Love, honor, and commedia (3 hours): Calderon (Spain), *Life is a Dream*; commedia dell'arte and its reach across Europe and into modern comedy; the theme of love and (or vs.) honor in *capa y espada* plays; further interrogation of human nature in Spain and throughout Europe

Moliere and corrective comedy (3 hours): Moliere (France), *Tartuffe*; Moliere's petitions to the King; satire, royalty, and the Church; the position of the actor in society

France and neoclassicism (3 hours): Racine (France), *Phaedra*; the rise of neoclassicism and its effects throughout Europe

The Restoration in England (12 hours)

The Rover and the Restoration (3 hours): Aphra Behn, *The Rover*; the climate of the Restoration; the recent Puritan ban on performance; from Puritanism to pleasure

Congreve and Restoration audiences (3 hours): Congreve, *The Way of the World*; composition of Restoration audiences; influences from the continent; comedies of intrigue, humours, and "social" comedies of criticism and correction

Decorum and theatrical celebrities (3 hours): Dryden, *All for Love*; neoclassic decorum as compared to the Elizabethans; acting "stars" of the period and actors (and actresses) as celebrities

Sex and the Restoration (3 hours): Farqhar, *The Recruiting Officer*; Maus, "Playhouse Flesh and Blood: Sexual Ideology and the Restoration Actress"; women and performance; sex and sexuality; idealized portraits of "the smart set"

Melodrama in America (6 hours)

Melodrama, variety, and minstrelsy (3 hours): *Uncle Tom's Cabin* (Aiken dramatization); blackface, minstrelsy, slavery, and racial attitudes pre- and post-Civil War; other popular entertainments from Europe (vaudeville and music-hall) made uniquely American

Melodrama and industrialization (3 hours): Boucicault, *The Octoroon*; melodrama and industrialization; cross-border and –ocean influences on American melodrama; looking back, current and emerging trends that announce the modern era

Finals week (2 hours): Preparation and submission of final project

Evaluation Methods: This is a representative method of evaluation, which will vary according to instructor.

Quizzes on the assigned material throughout the semester (30%)

Students will lead one class discussion (5%)

Group project: student will present a short (3-5 minute) scene from one of the plays under study. Project will include an oral introduction to the piece, as well as a one-page response to the project. (5%)

Papers:

A thought paper on one of the plays under study (500 words) (5%)

A comparison-contrast paper on two of the plays under study (750-1,000 words) (10%)

A final paper on a major theme, author, or play, involving independent research, use of reliable sourcés, and application of original thought and analysis (1,750-2,000 words) (25%)

Review Theatre-By-the-Grove productions (10%)

Participation and attendance: exhibiting punctuality and reliability in terms of regular class attendance and being available as part of ongoing group projects. (10%)

Grading Scale

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

Attendance Policy

The attendance policy will adhere to the university attendance policy found in the undergraduate catalog.

Required textbooks, supplemental books and readings

Required: W.B. Worthen, ed. The Wadsworth Anthology of Drama, 6th ed., 2010

Supplemental readings at the discretion of individual instructor from Bibliography below: Brockett, Oscar G. with Franklin J. Hildy, ed. *History of the Theatre*, 10th ed., 2008
Brown, John Russell. *The Oxford Illustrated History of Theatre*. Oxford University Press, 1995
Fraser, N. *Theatre History Explained*, 2004
Gerould, Daniel. *Theatre/Theory/Theatre*, 2003
McConachie, B., et al. *Theatre Histories*, 2nd ed., 2009
Nagler, A.M. *A Sourcebook in Theatrical History*, 1959
Watson, J. *A Cultural History of Theatre*, 1993
Wilson, E. & Goldfarb, A. *Living Theatre: A History*, 6th ed., 2011

Course Analysis Questionnaire

A. Details of the Course

- A1. This course is required for majors in the BA in Theater Program. This course offering is being created as part of a strategic review of the Department's Curriculum. The current History of Theatre requirements can be met without majors gaining a comprehensive knowledge of the history of Western theater, since only two of the four courses currently offered (THTR 205 Classic Theatre 1, THTR 205 Classic Theatre 2, THTR 207 Modern 1, and THTR 208 Modern 2) are required, resulting in chronological gaps in knowledge. The reorganization of the curriculum will result in three required courses that successively survey the history of Western theatre from origins to present day. This course is the second in that sequence.
 - A2. This course will require changes in THTR 207 Modern 1, and THTR 208 Modern 2.
 - A3. This course has not been offered on a trial basis, but represents a re-organization of material currently taught in THTR 207 Modern 1, and THTR 208 Modern 2.
 - A4. This course is not intended to be dual level.
 - A5. This course is not to be taken for variable credit.
 - A6. Similar courses are offered at the following institutions, among others:
 University of Arizona: History of European Theatre, History of Theatre in the Americas
 Tufts University: Theatre and Society II: The Early Modern Period
 Drury University: History of Theatre: Renaissance to Romanticism
 - A7. No professional society, accrediting authority, law or other external agency recommends or requires the content or skills of this proposed course.
 - **B.** Interdisciplinary Implications
 - B1. This course will be taught by one instructor.
 - B2. The content of this course does not overlap with any other at the University.
 - B3. This course is not cross-listed.

C. Implementation

- C1. No new faculty member is required to teach this course. The course offering is being created as part of a strategic review of the Department's Curriculum. This review has taken account of current Department complement and been structured accordingly. This course will be counted as one preparation and three hours of equated workload.
 - C2. Other resources:
 - a. Current space allocations are adequate to offer this course.
 - b. No special equipment is needed for this course.

- c. No laboratory supplies are necessary for this course.
- d. Library holdings are adequate.
- e. No travel is anticipated.
- C3. No grant funds were necessary to provide the resources for this course.
- C4. This course will be offered every four semesters.
- C5. One section will be offered at a time.
- C6. Up to 20 students can be accommodated in this class in which students do a considerable amount of writing.
- C7. No professional society recommends enrollment limits or parameters for this course.
 - C8. This course does not involve the use of distance education.

D. Miscellaneous

No additional information is necessary.