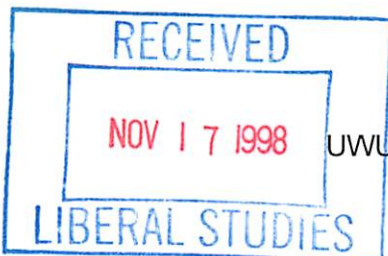


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**CURRICULUM PROPOSAL COVER SHEET**  
University-Wide Undergraduate Curriculum Committee

**I. CONTACT**

Contact Person Dr. Malcolm E. Bowes Phone 357-4037  
Department Theater

**II. PROPOSAL TYPE (Check All Appropriate Lines)**

TH 201 COURSE Theater History I  
Suggested 20 character title

\_\_\_\_ New Course\* \_\_\_\_\_  
Course Number and Full Title

XXX Course Revision TH 201 Theater History I  
Course Number and Full Title

\_\_\_\_ Liberal Studies Approval + \_\_\_\_\_  
for new or existing course Course Number and Full Title

\_\_\_\_ Course Deletion \_\_\_\_\_  
Course Number and Full Title

\_\_\_\_ Number and/or Title Change \_\_\_\_\_  
Old Number and/or Full Old Title  
\_\_\_\_\_  
New Number and/or Full New Title

XXX Course or Catalog Description Change TH 201 Theater History I  
Course Number and Full Title

\_\_\_\_ PROGRAM: \_\_\_\_\_ Major \_\_\_\_\_ Minor \_\_\_\_\_ Track

\_\_\_\_ New Program\* \_\_\_\_\_  
Program Name

\_\_\_\_ Program Revision\* \_\_\_\_\_  
Program Name

\_\_\_\_ Program Deletion\* \_\_\_\_\_  
Program Name

\_\_\_\_ Title Change \_\_\_\_\_  
Old Program Name  
\_\_\_\_\_  
New Program Name

**III. Approvals (signatures and date)**

Malcolm E. Bowes  
Department Curriculum Committee

Angie Laurie Wheat 11/13/98  
Department Chair

Vannoy [Signature] 11/13/98  
College Curriculum Committee

Richard J. Ford 11/13/98  
College Dean

+ Director of Liberal Studies (where applicable)

\*Provost (where applicable)



-- Exam I: Classical Theater

Part II: Rebirth in the West  
(Ten hours)

- Medieval Theater: Church edicts and what we do not know.
- Medieval Drama: Quem Quaeritis and the emergence of liturgical musical drama.
- Medieval Theater: Religious performance, continental & English.
- Italian Renaissance: Classical revivalism.
- Renaissance: New secular drama.
- Renaissance: New performance spaces -- the perspective stage.
- Renaissance: New performance techniques -- Theater machines and the advent of mechanical spectacle; The actor vs technology.
- The continental stage: Ferrara, Sabbionetta, Vicenza and Parma; the failure of classical revivalism; Pastorals and Interludes.
- Italy till the end of the 17th century -- Commedia dell'Arte; The beginnings of opera.
- Exam II: Medieval & Renaissance Theater.

Part III: England -- Renaissance and Restoration  
(Ten hours)

- Golden Age England: School plays, inns of court, classical imitations and early English drama
- The Elizabethan Playhouse: The DeWitt drawing, Hollar, Vischer & other variants.
- Elizabethan stage conventions.
- The Stuart Masks. Inigo Jones: Italy comes to England.
- Private performances and other ways around the law.
- Drama from Shakespeare to 1642; Closing of the theaters.
- The Restoration: The Merry Monarch & Two Theaters. Restoration Drama and the Puritans.
- The Restoration Stage: The Continental Stage Triumphant.
- Restoration Actors and Actresses.
- Exam III: Elizabethan & Restoration England.

Part IV: The Neoclassical Theater  
(Eleven hours)

- Renaissance France: Italy comes to France. Stages, writers, critics and the roots of neoclassicism.
- Richelieu, the Academy and Cornielle's Le Cid.
- The French Classical Era. Louis XIV: Racine and Moliere;
- Salles des Machines and French Opera; the first national theater.

- Enlightenment in France: the Philosophes; Beaumarchais, Voltaire, Rousseau and Diderot.
- Golden Age Spain and the Low Lands. The Spanish Triad. Corrales.
- 18th Century England: Sentimental comedy, Shakespeare revised, ballad opera.
- 18th Century England: More technology and bigger theaters; Garrick's reforms.
- A new acting style: Macklin & others.
- Popular entertainments and the growth of popular theater.
- Review for Final: Exam IV

#### IV. Evaluation Methods

The final grade for the course will be determined as follows where A=90-100, B=80-89, C=70-79, D=60-69, F=-59:

- 75% In-class exams (3) each valued at 25%. Exams can exist of multiple choice, matching, completion, true-false and essays.
- 25% Final exam, worth 25%, which can include multiple choice, matching, completion, true-false and essays.

#### V. Required Textbook, supplemental books and readings

Textbook: Brockett, Oscar G. History of the Theater, A. (eighth edition) Boston: Allyn and Bacon, 1999.

#### VI. Special Resource Requirements

None

#### VI. Bibliography (Select)

Banham, Martin, Ed. The Cambridge Guide to World Theatre, Cambridge University Press, 1988.

Bieber, Margareta. History of the Greek and Roman theatre, Princeton University Press, 1961.

Brown, John Russell. The Oxford Illustrated History of Theatre, Oxford University Press, 1997.

Gassner, John, and Ralph Allen. Theater and Drama in the Making, (revised.) 2 V., 1996.

Hartnoll, Phyllis. Oxford Companion to Theatre, 4th ed., Oxford University Press, 1983

Masters, Anthony. Play of Personality in the Restoration Theatre, Woodbridge, Suffolk, 1992.

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Nagler, Alois M. Source Book in Theatrical History, New York, 1952.

Theatre, Opera & Audiences in Revolutionary Paris, Westport, 1996.

Wickham, Glynne. Medieval Theatre, Cambridge University Press, 3rd ed., 1987.

### Course Analysis Questionnaire

#### Section A: Details of the Course

- A1. This is a course within the required core of courses for all theater majors. The course can and has been useful to minors and students in other majors.
- A2. The revision of this course directly affects its companion course, TH 202, but no others. (see revision for TH 202.)
- A3. TH 201 has been offered as part of the curriculum since its inception. The present TH 201 was approved in 1986.

Two pedagogical problems now exist in the teaching of Theater History I & II. First is the lack of a general background in history observed in most students by both of the current instructors of the courses. Commensurately, most students lack the academic skills necessary to learn and benefit from historical studies. These are critical deficiencies which frequently result in the course narrative being reduced by ill equipped students to a decontextualized table of items committed to memory for a sufficiently long period of time to get a passing grade on the next exam. To address this problem, it is felt that students should have at least one general course in Western history before attempting to study the specialized history of Theater. Also, it is advised that the two courses should be taken in sequence, as historical antecedents are very important in understanding subsequent events in any historical study. However, it is also recognized that scheduling problems may not always allow strict observance of this advisement.

Currently, Theater History I surveys Western Theater from its ancient origins to the closing of the theaters in London by the Puritans in 1642, effectively marking the end of the English Renaissance. This is a good arrangement as it bridges the first major rupture in Theater History since the Italian Renaissance in the 15th century. It has the disadvantage, however, of compacting too many events into Theater History II. As such, topics from TH 202 have been moved to TH 201, with other topics either compacted or deleted depending on their relative importance in the overall scheme of Western theater history.

- A4. This is not a dual-level course.
- A5. The course may not be taken for variable credit.
- A6. Theater history surveys are taught universally in degree-granting programs in theater. Examples: Pennsylvania State University (Theater History I - Greece to 1700); Theater History II (French Renaissance to Romantic; Ohio University (Theater History I - Classic through Renaissance)
- A7. The course is strongly recommended by the National Associations of Schools of Theater (NAST) of which I.U.P maintains accreditation (associate membership.)

**Section B: Interdisciplinary Implications**

- B1. This course will be taught by one instructor.
- B2. Other than the fact that it requires a degree of historical expertise, its subject renders it unique. No discussions have been held with other departments, including History, the rationale being that the prerequisite is already a university-wide requirement for Freshmen students. Students do not routinely take TH 201 until their sophomore or junior year.
- B3. Seats for Continuing Education majors may be held depending on demand.

**Section C: Implementation**

- C1. Current faculty resources are adequate to teach this course.
- C2. Present resources of space and equipment are adequate to teach this course. Library materials continue to improve.
- C3. No grant funding.
- C4. The course is offered once a year in the fall semester.
- C5. One section of the course is offered each semester.
- C6. Current facilities can accommodate about twenty-five students per section. To this point, the facility has been able to satisfy student demand.
- C7. No.

**Section D: Miscellaneous**

No.

NEW COURSE PROPOSAL

DEPARTMENT: Theater

PERSON TO CONTACT FOR FURTHER INFORMATION: Barbara Blackledge

COURSE AFFECTED:

(Add) TH 201 Theater History I (3 credits)

DESIRED EFFECTIVE SEMESTER FOR CHANGE: Fall 1986

APPROVALS: Department Committee Chairman Barbara Blackledge  
 Department Chairperson Barbara Blackledge  
 School Committee Chairman W. B. M.  
 School Dean W. B. M.

BODY OF PROPOSAL

A. DESCRIPTION AND ACADEMIC NEED

A1. TH 201 Theater History I 3c-3sh  
No Prerequisite.

A comprehensive survey of the history, trends, and developments of theater and drama from their beginnings through the English Renaissance.

A2. See attached.

A3. TH 201 and TH 202 (Theater History I and II) are part of a revision of the existing four semester theater history sequence, in which the study of theater history is concurrent with the study of dramatic forms. The problems with the existing sequence are threefold: first the teaching of dramatic forms, especially the forms of tragedy and comedy, constitutes a major commitment of class time, resulting in the problem that often it is difficult to cover them as well as other course content adequately; second, spreading the course material over four semesters at an undergraduate level diminished the sense of historical continuity that is more possible in a two semester sequences; third, the division of the material into four courses made it difficult for students to schedule all four courses in chronological sequence, thus further diminishing the sense of historical continuity and relationship.

By revising the sequence of four courses into two related but separate sequences (TH 201 & 202, Theater History I & II and TH 301 & 302, Tragic Mask and Comic Mask), we will organize the content in a format which allows greater unity and focus in both areas of study (history and dramatic forms). In addition, we will alleviate student's problems in attempting to schedule the courses in sequence by reducing the sequence from four to two. Further, since only one of the two forms courses (TH 301 or TH 302) will be required of liberal arts theater majors (major code 430), we will create more flexibility of choice in our program that was previously possible

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for the majority of our majors. Our pre-professional BFA majors (major code 435) will be required to take all four courses, however.

Because of the value of the study of theater history within the framework of a liberal education, we are proposing, in addition, that these two courses (TH 201 and 202) be included in the Humanities segment of the General Education program, providing valid and viable options of the kind offered by similar courses in Music and Art History already included in the General Education program.

- A4. This course is part of a four course revision of existing 4 semester theater history sequence. See A3 above and the attached Curriculum Revision Summary.
- A5. This course is traditional in Theater Department offerings.
- A6. The proposed course bears essential similarities to the original TH 201, offered by the department from 1977-1981.
- A7. This is not a dual-level course.
- A8. This course is a regular curricular feature of theater programs, e.g. Pennsylvania State University: Theater History I - Ancient to 1700; West Chester University: Theater History I - Greek to 16th Century; Kutztown University: History of Theater.
- A9. The undergraduate curriculum guidelines of the American Theater Association states "the student must demonstrate knowledge of the physical theaters, patterns of production organization and the production techniques of major periods of theater history (and) must demonstrate a cultural awareness...and be able to explain and defend views about culture and the performing arts in their (various) components."

**B. INTERDISCIPLINARY IMPLICATIONS**

- B1. This course will be taught by one professor.
- B2. This course is independent of the content of other University courses. Its sister course, TH 202, may be taken in conjunction with TH 201.
- B3. There is no direct relationship to other courses. However, there are history surveys in the other arts which could serve as valuable parallel experiences; nevertheless, they are mutually exclusive.
- B4. No.

**C. EVALUATION**

- C1. Students will be evaluated primarily in terms of their ability to demonstrate knowledge of subject matter through examination and written presentations (papers, reports).



C2. There will be no variable credit.

D. IMPLEMENTATION

D1. Current resources are adequate to offer this course.

D2. The course is scheduled to be offered annually; if, however, student demand is sufficient, the course can be offered each semester.

D3. One; more if course becomes a General Education offering (demand, etc.)

D4. At present, the course has a maximum of thirty-five; the limitation is primarily due to the size of the classroom in which this course would ordinarily be taught.

E. MISCELLANEOUS

See the attached curriculum revision summary to ascertain the importance of this course within the new theatre curriculum.

**THEATER HISTORY I**

**Description and Outline**

Theater History I traces the development of Theater from its beginning through the Renaissance to the decline of theater in England after Shakespeare (c. 1640). The objective will be to provide a chronological narrative of the theater's history as an institution within the broader context of western civilization and culture in order to emphasize the theater's relationship to the various periods in which it either flourished or declined. While history aims at "recreating" the past, the course will go beyond mere reportage and take into account events which must be interpreted, dependent on the extant evidence. Subject matter for Theater History I breaks down as follows:

- I. The origins of theater
  - A. Theories of origin
  - B. Ritual in Ancient Egypt and the Middle East
  
- II. Theater and Drama in Ancient Greece
  - A. The origin of theater activity
  - B. The City Dionysia -- Dramatic Festivals
  - C. Hellenistic Theater - The Actor Dominates
  
- III. Roman Theater and Drama
  - A. Etruscan and Greek Origins
  - B. Entertainments
  - C. Roman Drama
  - D. Theatrical Architecture
  - E. Decline of the theater
  
- IV. Theater and Drama in the Middle Ages
  - A. Performance Outside the Church
  - B. Liturgical and Vernacular Religious Drama
  - C. Secular Dramatic Forms
  - D. The transformation of Medieval Drama
  
- V. The Italian Renaissance
  - A. Rediscovery of Classical Originals
  - B. Italian Drama
  - C. The Commedia Dell'arte in performance
  - D. The birth of modern design and stagecraft practices
  
- VI. The Spanish Golden Age
  - A. The Rise of Liturgical Drama
  - B. Spanish Drama
  - C. Spanish Public Theaters
  
- VII. The French Renaissance and Baroque
  - A. Monopolies and the First Permanent Theater in Europe
  - B. Rediscovery of classical ideals -- Neoclassicism
  - C. The French Theater of the 17th Century

- VIII. Elizabethan and Jacobean Theater
- A. The English Public Theater
  - B. The Court Theater
  - C. English Masques
  - D. The closing of the Theaters

Principle Text: Brockett, Oscar G. History of the Theater, 3d Edition



- F. The Italian Renaissance
  - 1. Rediscovery of Classical Originals
  - 2. Italian Drama
  - 3. The Commedia Dell'arte in performance
  - 4. The birth of modern design and stagecraft practices
- G. The French Renaissance and Baroque
  - 1. Monopolies and the First Permanent Theater in Europe
  - 2. Rediscovery of classical ideals -- Neoclassicism
  - 3. The French Theater of the 17th Century
- H. The Spanish Golden Age
  - 1. The Rise of Liturgical Drama
  - 2. Spanish Drama
  - 3. Spanish Public Theaters

V. Course Schedule

- Week #1 - Origins of the Theater
- Week #2 - Theater and Drama in Ancient Greece
- Week #3 - Greek Theatrical Festivals
- Week #4 - The Hellenistic Theater/Emergence of Rome
- Week #5 - Roman Theater and Entertainment w/exam
- Week #6 - Theater and Drama in the Middle Ages
- Week #7 - The Emergence of Secular Drama
- Week #8 - Elizabethan and Jacobean Drama
- Week #9 - The English Public Theater
- Week #10 - English Court Theater and the Masque w/exam
- Week #11 - The Italian Renaissance Stage - Neoclassicism
- Week #12 - Birth of Modern Design/French Renaissance
- Week #13 - The French Baroque - Neoclassicism triumphant
- Week #14 - The Spanish Golden Age

VI This is a traditional historical lecture course emphasizing trends and interrelationships rather than strict chronological historiography.

VII. Oscar G. Brockett, History of the Theater, 4th Edition. New York: Holt, Rinehart and Winston, 1983.

VIII. None

IX. Two in-class exams, including objective and essay questions, plus a final exam. Each exam accounts for one-third of the final grade.

X. None

XI. Films or videotapes to be included:

- Oedipus Rex
- A Funny Thing Happened on the Way to the Forum
- Everyman
- Henry V
- Play of Daniel
- Phaedra

XII. None