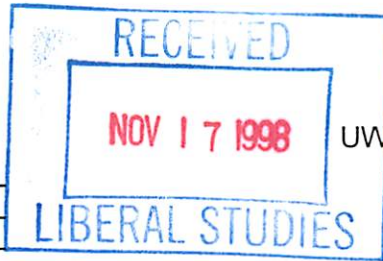


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CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

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

II. PROPOSAL TYPE (Check All Appropriate Lines)

TH 202 COURSE Theater History II
Suggested 20 character title

____ New Course* _____
Course Number and Full Title

XXX Course Revision TH 202 Theater History II
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 202 Theater History II
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

Laurie Wheat 10/13/98
Department Chair

Vivian H. ... 11/13/98
College Curriculum Committee

Richard J. ... 10/13/98
College Dean

+ Director of Liberal Studies (where applicable)

*Provost (where applicable)

Syllabus of Record

I. Catalog Description

TH 202 Theater History II 3 credits
3 lecture hours
(3c-01-3sh)

Prerequisite: HI 195

A comprehensive survey of Western theater from the French revolution through to the present.

II. Course Objectives

1. Students will learn, by introduction, a chronological narrative of theater as a cultural and reflective institution within the broader context of modern Western civilization.
2. Students will know the major trends and events in history, including the regionalization of theater, as they are reflected in dramatic performance.
3. Students will know major figures -- playwrights, directors, actors, architects and designers -- as they have contributed to the technological as well as aesthetic development of the theater.
4. Students will know the major aesthetic periods in art and theater (Romantic, Realistic, Absurdist, Post-modern) and the principle characteristics of each.

III. Course Outline

Part I: The Romantic Theater (Ten hours)

- Organization and Introduction to the Class
- The French Revolution & the death of the ancien régime. The Romantic Revolt. The tenants of Romanticism. Pixérécourt & Hugo.
- The Boulevard: Popular entertainments.
- Germany. Problems with identity. From Hans Sachs to the Hamburg Dramaturgy.
- Weimar Classicism. Goethe, Schiller & Romanticism in Germany.
- Sturm & Drang. German melodrama at home & in America.
- The end of Romanticism. The well-made play. Scribe & Sardou.
- Early theatre in America. Puritanism in America: Moral dialogues. The Hallams. The first theaters: from Charleston to New York.
- Popular entertainments in America: Theaters & tents.

Dion Boucicault, P.T. Barnum, Buffalo Bill, travelling stars.

-- Exam I: Romanticism and Early American Theater.

Part II: Towards a New Theater
(Eleven hours)

-- Seeds of Realism: Zola, Antoine, The Duke of Saxe Meiningen. The Free Theater movement.

-- Towards a New Drama: Ibsen, Strindberg, Chekhov & Shaw.

-- Towards a New Actor: Stanislavsky, Danchenko, Boleslavsky, the MAT.

-- Realism triumphant: The Independent Theater Movement

-- The Anti-Realists: Jarry, Strindberg, Materlink, Yeats.

-- Towards a new stagecraft: Appia & Craig. The Vieux Colombier & similar spaces.

-- A Wealth of Isms: Kafka & the Expressionist Nightmare. Dr. Caligari & Friends. WW I.

-- A Wealth of Isms: Dada, Surrealism, Futurism, Bauhaus.

-- The Russian Revolution. Revolutionary Theatre in Russia.

-- The Radical Russians. Meyerhold, Vakhtangov, Tairov.

-- Exam II: The New Theater: Realism vs Anti-realism.

Part III: America and a World at War
(Ten hours)

-- Theater in the U.S. (in the age of Ragtime): Broadway from Niblo's Garden to the Great White Way. (Wallack, Booth, David Belasco, Steel Macaye)

-- Theatre in the U.S. Reactions against commercial theatre. Eugene O'Neil, the Little Theatre Movement, University theater, the new stagecraft in America.

-- American Musical Theater (2 sessions)

-- Germany between the wars. Max Reinhardt and grand productions. Saltzburg. Jederman.

-- The Theater of Cruelty. Antonin Artaud. The Cenci, The Theater and It's Double.

-- Didactic Theater: Brecht & Piscator.

-- WW II and the aftermath: Existential Theater & Absurdism. Beckett, Sartre, Ionesco, et alia. Paris.

-- The decline of commercial theater.

-- Exam III: Potpourri.

Part IV: Recent Trends
(Eleven hours)

-- National Theaters in England.

-- National Theaters in Continental Europe.

- Broadway since WW II.
- New venues: "Off Broadway."
- New venues: Regional Theatre, Academic Theatre.

- The Poor Theater. Jerzy Grotowski and his followers.
- The Avant Garde in America: The Living Theatre, San Francisco Mime Troupe, Richard Schechner.
- Post-Modern Theatre. Robert Wilson & Philip Glass, Laurie Anderson and Performance Art

- Post-Modern Stagecraft. Josef Svoboda. Peter Brooks.
- High tech, the media and living theater.
- Review and/or catch-up

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.

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

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

Wilmeth, Don, & Miller, Tice. Cambridge Guide to American Theatre, Cambridge University Press, 1993.

Oliva, Judy Lee. New Theatre Vistas: Modern Movements in International Theatre, Garland Publishers, New York, 1996.

Course Analysis Questionnaire

Section A: Details of the Course

- A1. The 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 201, but no others. (see revision for TH 201.)
- A3. TH 202 has been offered as part of the curriculum since its inception. The present TH 202 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 II begins with the Restoration of 1660 and continues till our own times. 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 in both courses 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 II - 1700 to the present); West

Chester University (Theater History III - Romantic to the Present); Ohio University (Theater History II - Restoration to the Present.)

- 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 202 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 Spring 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

COURSES AFFECTED: (Add) TH 202 Theater History II (3 credits)

DESIRED EFFECTIVE SEMESTER FOR CHANGE: Fall 1986

APPROVALS: Department Committee Chairperson Barbara Blackledge
 Department Chairperson Barbara Blackledge
 College Committee Chairperson W. M. M.
 College Dean W. M. M.

BODY OF PROPOSAL

A. DESCRIPTION AND ACADEMIC NEED

A1. TH 202 Theater History II 3c-3sh
 No Prerequisite.
 A Comprehensive survey of the history, trends and developments of theater and drama from the English Restoration to the present.

A2. See attached for course outline.

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 sequence; 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),

7.

we will create more flexibility of choice in our program than was previously possible 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 courses is part of a four course revision of the existing 4 semester theater history sequence. See A3 above and the attached Curriculum Revision Summary.
- A5. This is a traditional course offering within theater departments.
- A6. The course bears some essential similarities to the original TH 202 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 II - 1700 to the Present; West Chester University: Theater History II - French Renaissance to Romantic and Theater History III - Romantic to the Present. Also: Kutztown University: History of Theater B.
- A9. This course is recommended by the undergraduate curricular guidelines of the American Theater Association. (See attachment.)

B. INTERDISCIPLINARY IMPLICATIONS

- B1. This course is to be taught by one professor.
- B2. This course is independent of other University courses.
- B3. There is no direct relationship to other courses. However, there are historical survey courses in the other arts which could serve as interesting and valuable parallel experiences.
- 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

- 8.
- D1. Current resources are adequate to offer this course.
 - D2. The course is scheduled to be offered annually, but can be offered more frequently, if demand exists.
 - D3. One; more if course becomes a General Education offering.
 - D4. At present the course has a maximum enrollment of 35. The limitation is due to the size of the classroom in which this course would be taught.

E. MISCELLANEOUS

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

THEATER HISTORY II

Description and Outline

Theater History II traces the development of theater from the English Restoration (c. 1660) to the present. 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 political, cultural and social conditions of the various periods in question. While history aims at "recreating" the past, the course will go beyond mere reportage to allow a degree of interpretation as extant evidence permits. Subject matter for Theater History II breaks down follows:

Part I - The Rise of Realism

- I. Towards a Modern Theater
 - A. The Restoration
 - 1. Shakespeare Revised
 - 2. Ballad Opera
 - 3. Sentiment and Form
 - B. The Way of the Buffoons - Decline in Italy
- II. Romanticism and Politics
 - A. Hamburg Dramaturgi
 - 1. Weimar Classicism
 - 2. Sturm and Drang
 - B. Romantic Drama
 - 1. Germany
 - 2. France
- III. English and American Theater in the 19th Century
 - A. Towards Theater - Emergence of Popular Forms
 - B. Development of American Drama
- IV. The Age of Revolt
 - A. The Well-Made Play - The Scientific approach

- 9.
- B. Zola and Naturalism
 - 1. Science and Art
 - 2. The Year 1859
 - C. Enter the Director
 - 1. Stanislavsky
 - 2. New Stagecraft
 - D. Realism triumphant
 - 1. Ibsen
 - 2. Chekhov
 - 3. Shaw

Part II - Twentieth Century Theater

- I. The Rejection of Realism
 - A. German Expressionism
 - B. Anti-Theater
 - 1. Futurism
 - 2. Dadism
 - C. Epic Theater

- II. Towards a New Stage Vocabulary
 - A. Theater of the Absurd
 - B. American Experiments
 - C. The British Revival

- III. Theatrical Synthesis
 - A. American Post-Modernism
 - 1. Robert Wilson
 - 2. Laurie Anderson
 - B. European Experiments
 - 1. Technology-Svoboda
 - 2. Peter Brook
 - C. Music Theater

COURSE SYLLABUS: December 10, 1985
SUBMITTED BY: Malcolm E. Bowes
DEPARTMENT: Theatre

I. TH 202 Theater History II

3c-3sh

II. A comprehensive survey of the history, trends and developments of theater and drama from the English Restoration to the present.

III. Theater History II traces the development of theater from the English Restoration (c. 1660) to the present. 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 political, cultural and social conditions of the various periods in question. While history aims at "recreating" the past, the course will go beyond mere reportage to allow a degree of interpretation as extant evidence permits.

IV. Part I - The Rise of Realism

I. Towards a Modern Theater

A. The Restoration

1. Shakespeare Revised
2. Ballad Opera
3. Sentiment and Form

B. The Way of the Buffoons - Decline in Italy

II. Romanticism and Politics

A. Hamburg Dramaturgi

1. Weimar Classicism
2. Sturm and Drang

B. Romantic Drama

1. Germany
2. France

III. English and American Theater in the 19th Century

A. Towards Theater - Emergency of Popular Forms

B. Development of American Drama

IV. The Age of Revolt

A. The Well-Made Play - The Scientific approach

B. Zola and Naturalism

1. Science and Art
2. The Year 1859

C. Enter the Director

1. Stanislavsky
2. New Stagecraft

D. Realism triumphant

1. Ibsen
2. Chekhov
3. Shaw

Part II - Twentieth Century Theater

- I. The Rejection of Realism
 - A. German Expressionism
 - B. Anti-Theater
 - 1. Futurism
 - 2. Dadism
 - C. Epic Theater

- II. Towards a New Stage Vocabulary
 - A. Theater of the Absurd
 - B. American Experiments
 - C. The British Revival

- III. Theatrical Synthesis
 - A. American Post-Modernism
 - 1. Robert Wilson
 - 2. Laurie Anderson
 - B. European Experiments
 - 1. Technology-Svoboda
 - 2. Peter Brook
 - C. Music Theater

- V. Course Schedule

- Week #1 - Towards a Modern Theater - The Restoration
- Week #2 - Ballad Opera/Decline in Italy
- Week #3 - Weimar Classicism
- Week #4 - Continental Romantic Drama
- Week #5 - Exam/19th century popular forms
- Week #6 - Development of Realism/Well-made play
- Week #7 - Realism and Naturalism - Ibsen and Stanislavsky
- Week #8 - Departure from Realism/Expressionism
- Week #9 - Anti-Theater
- Week #10 - Epic Theater w/exam
- Week #11 - Theater of the Absurd
- Week #12 - American and British experiments
- Week #13 - American Post-Modernism
- Week #14 - European Experiments

VI. This is a standard historical lecture class. It, however, takes a more topical approach, tracing the development of concepts rather than a strictly historiographical chronology.

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

Patti Gillespie & Kenneth Cameron, Western Theater. New York: Macmillain, 1984.

VIII. None.

IX. There are two in-class exams containing both objective and essay questions and a final exam. Each exam is worth one third of the final grade.

X. None.

XI. Films, videotapes and recordings which may be used include:

- | | |
|-------------------------|---------------------------------|
| The Beggar's Opera | Le Maries de la Tour Eifel |
| Egmont (Beethoven) | Every Good Boy Deserves Favor |
| A Doll's House | Laurie Anderson's United States |
| Cabinet of Dr. Caligari | Einstein on the Beach |

XII. None.