

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		02-67j	App-4/3/03	App-4/29/03

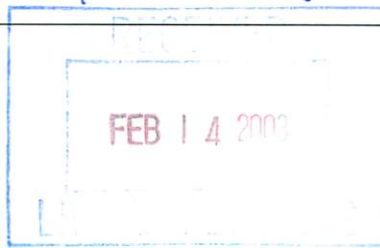
Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Theater and Dance	Phone 724-357-4037

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) <input checked="" type="checkbox"/> New Course <input type="checkbox"/> Course Prefix Change <input type="checkbox"/> Course Deletion <input type="checkbox"/> Course Revision <input type="checkbox"/> Course Number and/or Title Change <input type="checkbox"/> Catalog Description Change		
THTR 206 Classic Theater II		
<u>Current</u> Course prefix, number and full title	<u>Proposed</u> course prefix, number and full title, if changing	
2. Additional Course Designations: check if appropriate <input type="checkbox"/> This course is also proposed as a Liberal Studies Course. <input type="checkbox"/> Other: (e.g., Women's Studies, Pan-African) <input type="checkbox"/> This course is also proposed as an Honors College Course.		
3. Program Proposals <input type="checkbox"/> New Degree Program <input type="checkbox"/> Program Title Change <input type="checkbox"/> Other <input type="checkbox"/> New Minor Program <input type="checkbox"/> New Track <input type="checkbox"/> Program Revision		
<u>Current</u> program name	<u>Proposed</u> program name, if changing	
4. Approvals		
Department Curriculum Committee Chair(s)	<i>[Signature]</i>	12-5-02
Department Chair(s)	<i>[Signature]</i>	12-5-02
College Curriculum Committee Chair	<i>[Signature]</i>	2/4/2003
College Dean	<i>[Signature]</i>	2/6/2003
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs	<i>Gail S. Schmitt</i>	4-3-03

* where applicable



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PART II: THTR ~~204~~ NEW COURSE DESCRIPTION OF CURRICULAR CHANGE
Section 1: Syllabus of Record

I. Catalog Description

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THTR ~~204~~ CLASSIC THEATER II
PREREQUISITE: HIST 195

3c-01-3sh

A comprehensive survey of western theater from the Italian Renaissance to the end of the eighteenth century. The course includes the study of significant plays of the period as well as the influence of playwrights, directors, actors, designers and theorists of the era.

II. Course Objectives

Students will:

1. Learn, by introduction, a chronological narrative of theater as a cultural and reflective institution within the broader context of Western civilization.
2. Know the major trends and events in history as they are reflected in the context of dramatic performance.
3. Be introduced to major figures -- playwrights, directors, actors, architects, and designers who most influenced and shaped the course of western theater.
4. Read and analyze significant drama from the period.
5. Know the major aesthetic periods in art and theater and the principle characteristics of each.
6. Critically perceive theatrical and/or dramatic genres of the periods covered.

III. Detailed Course Outline

Introduction theater history (1 class)

PART ONE: The Neo-Classical Tradition: Italy (7 classes)

Background: The Renaissance in Italy

Italian Drama

Classical adaptations

Comedies and Tragedies

Intermezzi and pastorals
Opera
The Commedia dell-arte
Italian Dramatic Criticism
 The Neoclassical Ideals
 The Neoclassicists' influence
Theater Architecture
 Theater Buildings
Theatrical Design and Stagecraft (Serlio, Torelli and Sabbatini)
Legacy of the Italian Renaissance

PART II: The neo-classical tradition: France (7 classes)

Background: France in the 16th and 17th Centuries
French Drama: The Early Years
Neoclassical Drama
 Corneille and the controversy over Le Cid
 [play reading]
 Racine --triumph of neoclassicism
Moliere
Theater production in France
 Theaters and Scene Design
 Acting Companies and the Formation of the Comedie-Francaise

Audiences

EXAM ONE (1 class)

PART THREE: Simultaneous Stages: England (9 classes)

Background: The Renaissance in England
Early English Tudor Drama
Elizabethan Drama
Playwrights: Marlowe and Shakespeare
 [play reading]
Elizabethan Theaters
 Public Theaters
 Private Theaters
Staging Practices
Elizabethan Acting Companies
 Organization
 Acting Practices (including the treatment of female roles)
Jacobean and Caroline Drama
 Later Tragedy (Webster: sex and violence)
 Tragicomedy (Beaumont and Fletcher)

Court Entertainment: the Masque (Inigo Jones)

PART FOUR: Simultaneous Stages: Spain (4 classes)

Background: The Spanish Golden Age

Spanish Sacred Drama

autos sacramentales

Producing religious drama

Spanish Secular Theater

Comedias

Producing comedias (the corrales)

Intremeses

Spanish Dramatists (deVega and Calderon)

[play reading]

EXAM TWO (1 class)

PART FIVE: The Restoration (7 classes)

Background: The Restoration in England

Theater during the Commonwealth (Davenant and Killigrew)

Restoration Drama

Serious Drama

Restoration Comedy

Comedy of Intrigue. (Alphra Behn)

Comedy of Manners (Wycherly and Congreve)

[play reading]

Restoration Audiences

Performers: enter the actress

Restoration Theaters

Government and the Theater: licensing practices

Drury Lane

Theater Architecture: Dorset Garden

Scenic practices

PART SIX: The Eighteenth Century (8 classes)

Background: The Eighteenth Century

Eighteenth Century Drama

Middle-Class Tragedy: The London Merchant

Ballad Opera

Sentimental Comedy and Comedie Larmoyante

[play reading]

Storm and Stress in Germany

Realism in the Commedia dell'arte: the War of the Buffoons

(Gozzi and Goldoni)

[play reading]

Melodrama
Theater Production
 The Licensing Act of 1737 (England)
 Covent Garden
 Regulation in Germany and France
Theater Buildings and Scenery
Acting and Theories of Acting
The emergence of a director: David Garrick

FINAL EXAM

IV. Evaluation Methods:

Evaluation for this course may be based on the following:

1. There can be six quizzes based on essential knowledge of each playscript used in class which, collectively, determine 25% of the final grade.
2. Two hourly exams and a final exam each worth 25%.

V. Required Textbooks, Supplemental Books and Readings:

If a textbook is felt useful, the following is recommended:
 Edwin Wilson and Alvin Goldfarb: Living Theater. 1994.

VI. Special Resource Requirements:

Other than purchasing the suggested textbook and/or playscripts, there are no resources a student need purchase or obtain.

VII. Bibliography (in two parts)

PLAYS (not limited to or required of the following, only suggestions.)

Thomas Kyd: The Spanish Tragedy
Christopher Marlowe: Dr. Faustus
William Shakespeare: Any play
Ben Jonson: Volpone, The Alchemist
Lope deVega: Fuente Ovejuna
Pedro Calderon de la Barca: Life is a Dream
Moliere: Tarfuffe, The Misanthrope
Pierre Corneille: Le Cid

Jean Racine: Phaedra, Andromache
William Wycherly: The Country Wife
William Congreave: The Way of the World
Richard Brinsley Sheridan: The School for Scandal, The Rivals
Oliver Goldsmith: She Stoops to Conquer
John Gay: The Beggar's Opera
Carlo Goldoni: The Mistress of the Inn
Carlo Gozzi: The King Stag, The Green Bird

TEXTS (suggested additional sources.)

Arnott, Peter. The Theater in Its Time (1984)
Clark, Kenneth: Civilization (1969)
Brockett, Oscar: History of the Theater (8th ed.) (1995)
Bronowski, J.: The Ascent of Man (1973)
Nagler, Alois. Sources of Theatrical History (1952)
Whickham, Glenn. A History of the Theater (1992)

Section 2: Course Analysis Questionnaire

Section A: Details of the Course

- A1. This course, or its companion, THTR 203, is part of the required core of courses for the major in theater. There is, however, a choice since majors can take either THTR 203 or 204 AND 205 or 206. Any student can, if they wish, take all four courses. Students who choose Theater History and Theory as a major concentration would take all four of these courses. As this course (along with THTR 203, 205 and 206) are replacing four courses in our previous curriculum, the material covered in them cannot be covered by any other current course in the new curriculum.
- A2. This is a new course that, in its way, replaces portions of THTR 201 and THTR 301 and 302. It was found that the teaching of theater history without having to read the play scripts which accompany the history was pedagogically weak. The reverse was found to also be true. Furthermore, giving the students more choices fit in to the university's and the state's mandate to better ensure our students being able to graduate in four years.
- A3. This course in its present configuration has never been

offered at IUP. However, prior to 1985, there were four courses offered at IUP (Theater History I, II, III and IV) that did approach teaching theater history with studying the plays of each historical period. The problem with that earlier option was that all majors were required to take all four courses and in a consecutive order. As the size of our department grew, this theater history/playscript sequence became unmanageable leading to the last major curriculum revision. This proposed curriculum's approach takes the best of both previous theory course options while making the courses independent of each other and more manageable in scheduling for both the department and the student.

- A4. It is not a dual-level course.
- A5. There is no variable credit associated with this course.
- A6. Theater history and literature courses must be taught by all theater programs having national accreditation as our department at IUP does. Some, with a graduate-level degree, may even offer as many as six historical/literature courses (Ohio University, University of Texas, Florida State University.)
- A7. The National Association of Schools of Theater (NAST), our accrediting unit, requires some kind of literary and/or historical courses outside of the Liberal Studies (General Education) requirement. This change continues to give our majors four of this kind of required course option.

Section B: Interdisciplinary Implications

- B1. The course will be taught by one instructor.
- B2. There is nothing in this course that would affect any other department.
- B3. This course will not be cross-listed with any courses from other departments.
- B4. Seats for this course can be made available to CE students if there are enough seats available beyond those required by our majors in any given semester.

Section C: Implementation

C1. There are at least five members of the faculty qualified to teach this course as proposed. As this course (and its companion courses, THTR 203, 205 and 206) are replacing four courses in our old curriculum, no new faculty resources will be needed to teach it. Preparation workload will be assigned to this course as it is for all courses in our department: one preparation per course number per semester.

C2. Resources:

Space: This course can be taught to as many as forty students. However, this course requires the kind of feedback one would like in a smaller class, therefore, a class with 25-30 students is pedagogically better. Our department has regular access to the classroom space to serve this course.

Equipment: A facility with the following is probably needed, depending on the instructor:

- a. Video (including VHS and DVD)
- b. Audio (at least, a cassette player (and a DVD which can also play Compact Disks.)
- c. Computer "Power Point" or similar program.

Spaces with these facilities are readily available within the College of Fine Arts, including the Department of Theater and Dance itself.

Laboratory Supplies: None

Library Materials: None beyond what is already available in the library.

Travel Funds: None

C3. This course has not been funded by any sort of grant.

C4. This course would be alternately offered by semester to make it available for as many students as possible. There is no seasonal reason why it cannot be taught in either semester.

- C5. It is anticipated that one section of this course would be taught in spring semesters of each academic year.
- C6. This course can accommodate as many students as 25-40. Still, there is a serious reading component and it would be taught by faculty currently stretched to their limit. Therefore, the smaller number makes it far more manageable in terms of learning pedagogy, space options and teaching load.
- C7. NAST puts enrollment limits on many courses but not on one like an introductory course such as this. Still, NAST recognizes that, as a course like THTR 204 is aimed at the major, the issue of size, especially in our situation relative to a large student major enrollment, can be a problem -- one which the department alone should address.

Section D: Miscellaneous: None