

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

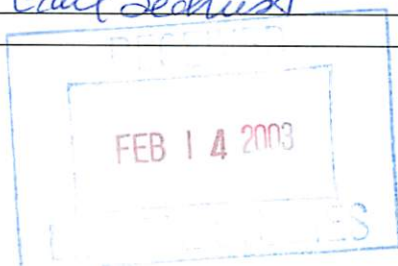
**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

Contact Person Malcolm Bowes	Email Address mebowes@iup.edu
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.

<b>1. Course Proposals (check all that apply)</b>	
<input checked="" type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change
<input type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change
<input type="checkbox"/> Course Deletion	<input type="checkbox"/> Catalog Description Change
THTR 208 Modern Theater II	
<u>Current Course prefix, number and full title</u>	<u>Proposed course prefix, number and full title, if changing</u>
<b>2. Additional Course Designations: check if appropriate</b>	
<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.	
<b>3. Program Proposals</b>	
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> Program Title Change
<input type="checkbox"/> New Minor Program	<input type="checkbox"/> Other
<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision
<u>Current program name</u>	<u>Proposed program name, if changing</u>
<b>4. Approvals</b>	
Department Curriculum Committee Chair(s)	Date
<i>[Signature]</i>	12-5-02
Department Chair(s)	Date
<i>[Signature]</i>	12-5-02
College Curriculum Committee Chair	Date
<i>[Signature]</i>	2/4/2003
College Dean	Date
<i>[Signature]</i>	2/6/2003
Director of Liberal Studies *	
Director of Honors College *	
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	Date
<i>Gail Sedhurst</i>	4-3-03

\* where applicable



## PART II: DESCRIPTION OF CURRICULAR CHANGE

### Section 1: Syllabus of Record

#### I. Catalog Description

THTR ~~206~~<sup>208</sup> MODERN THEATER II  
PREREQUISITES: HIST 195

3c-01-3sh

A comprehensive survey of Western theater from the early 20th century to the present. 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

PART I: THE REALIST TRADITION (1915-1960)  
THE WORLD AFTER WORLD WAR ONE (one class)

THE AMERICAN THEATER BETWEEN THE WARS: (ten classes)  
Commercial Theater in the U.S. (Broadway Bound)  
Serious Drama and Eugene O'Neill  
A Boom within a bust: the Federal Theater Project, the Group Theater, and their offshoots.  
[play reading]  
Selective Realism: Miller, Williams, Kazan, Strasburg  
EXAM

EUROPEAN TRENDS: (eight classes)

The Irish Rebirth

Angry Young Playwrights and the creation of a National  
Theater for Great Britain (from the Old Vic  
to the RSC to the National)

The English Stage Company: Devine, Osborne

Theater Workshop: Littlewood and the idea of improv.

[play reading]

Docudrama in Germany, America, and England

Two Universal Influential Voices: Peter Brook and Josef  
Svoboda

PART II: THE REVOLT (1915-1960)

EXPERIMENTAL THEATER (seven classes)

Dramatic Movements: A plethora of "-isms"

Expressionism, Futurism and Dada, Surrealism

Theater of Cruelty

Epic Theater

[play reading]

EXAM

THE WORLD AFTER WORLD WAR II: an overview (one class)

LOOKING FOR A NEW THEATER: (six classes)

Existentialism: Sartre and Camus

The Theater of the Absurd

A "Poor" Theater: theater in the Soviet Bloc (1917-1960)

America off-Broadway: Quintero, Albee, and Joseph Papp

[play reading]

PART III: THEATER DIVERSIFIED (1960-2000)

THE AMERICAN MUSICAL THEATER: (1943-1970): A Rise and Fall (four  
classes)

"Show Boat" to "Oklahoma:" the maturing of a form

The "Glory Years:" from "Oklahoma" to "Fiddler on the Roof")

The "Concept Musical" and the "dance musical"

Enter the Brits and Walt Disney: The re-making of Broadway

[play reading]

THE EXPERIMENTAL THEATER: (1960-1980) USA and Europe (three  
classes)

THEATRICAL DIVERSITY: (five classes)

The Decentralization of the American Theater -- The  
emergence of the regional professional theaters

Alternative Theater:

Gay, Lesbian -- Tony Kushner, Lucas

Feminist Theater -- Wasserstein,  
Afro-American Theater -- Hansberry, Baraka, Wilson  
[play reading]

#### 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%.
3. Final exam 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 textbooks and scripts, 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.)

O'Neill, Eugene: Desire under the Elms, The Hairy Ape  
Odets, Clifford: Awake and Sing  
Williams, Tennessee: The Glass Menagerie  
Miller, Arthur: All My Sons; Death of a Salesman  
O'Casey, Sean: The Plough and the Stars, Juno and the Paycock  
Osborne, John: Look Back in Anger, Luther  
Brecht, Berthold: The Threepenny Opera, Mother Courage  
Kaiser, Georg: From Morn to Midnight  
Beckett, Samuel: Waiting for Godot, Endgame  
Ionesco, Eugene: Rhinoceros  
Albee, Edward: The American Dream; Zoo Story  
Kushner, Tony: Angels in America  
Wasserstein, Wendy: The Heidi Chronicles  
Weiss, Peter: Marat/Sade

TEXTS (suggested additional sources.)

Clark, Kenneth: Civilization (1969)  
Bernstein, Leonard: The Unanswered Question (1976)  
Brockett, Oscar: History of the Theater (8th ed.)  
Bronowski, J.: The Ascent of Man (1973)  
Stanislavsky, Konstantin: An Actor Prepares (1941)  
Jones, Robert Edmond: The Theater Imagination (1941)  
Brook, Peter: The Empty Space (1982)  
Esslin, Martin: The Anatomy of Drama (1974)  
Wilson, Edwin: The Theater Experience (8th ed.) (2001)  
Schechner, Richard: Performance Art (2002)  
Henderson, Brian, et.al. Performance: Texts and Theory  
(1999)  
Candor, Tadeusz, A Journey through Outer Spaces (1993)

## **Section 2: Course Analysis Questionnaire**

### **Section A: Details of the Course**

- A1. This course, or its companion, THTR 205, 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, 204 and 205) 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 202 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, 204 and 205) 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 206 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