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Senate Action Date:

App-4/17/12

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit	Theater and 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.

1. Course Proposals (check all that apply)

- | | | |
|--|--|---|
| ☒ New Course | ☐ Course Prefix Change | ☐ 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 211 History and Literature: Classic

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) |
|--|---|

4. 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

	Signature	Date
Department Curriculum Committee Chair(s)	Reck Kerns	2/29
Department Chairperson(s)	[Signature]	2/29/12
College Curriculum Committee Chair	[Signature]	3/2/12
College Dean	[Signature]	3/6/12
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	Gail Sechrist	4/17/12

Received

MAR 28 2012

Liberal Studies

Received

MAR 6 2012

Liberal Studies

THTR 211 History and Literature: Classical

3 credits

3 lecture hours, 0 lab hours

A lecture course that surveys Western theater from its origins through the ancient Greeks to medieval times. Students will examine styles and genres of the period through the work of playwrights, actors, and theorists. The course includes the study of cultural, social, political, and economic contexts of Western theatre in this period; contextual comparisons to Eastern theatre of the same era; 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.

- Identify 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.

- Discuss 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

- Compare and contrast the major themes and concerns of the plays under study, including human concepts of, and relationship to, the divine and supernatural.

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Assignments will require students to identify contemporaneous beliefs regarding the supernatural, and to make analytical judgments regarding the effects of these beliefs on play-making and audience reception.

- 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 Beginnings of Theatre and the Greeks (24 hours)

Introduction (3 hours): Introduction to Theatre

Theories of the beginnings of theatre; rituals, storytelling, and shamanism; evidence from Egypt; Athens before the Golden Age

Athens, the Dionysia, and Aeschylus (3 hours): Introduction to Athens and the Dionysia; means of production; elements of Greek theatre; theatre architecture; theatre as celebration and cultural duty. Aeschylus, *Agamemnon*

Aeschylus II (3 hours): Aeschylus, *The Libation Bearers*; Aeschylus as Athenian citizen, continuation of Oresteia cycle

Aeschylus and democracy (3 hours): Aeschylus, *The Eumenides*, central myth of Athenian democracy, place of women in society

Sophocles and fate (3 hours): Sophocles, *Oedipus the King*; Sophocles as Athenian citizen; Oedipus myth; influence on modern psychology; questioning of oracles and prophecy; man's place in the universe

Euripides the outsider (3 hours): Euripides, *Medea*; god from the machine; Euripides as relatively unsuccessful playwright in his time; "modernity" of Euripides' outlook

Old Comedy (3 hours): Aristophanes, *Lysistrata*; nature of Greek "old comedy"; Aristophanes as satirist; the Peloponnesian War; the politics of *Lysistrata*

Aristotle and theatre criticism (3 hours): Aristotle, *Poetics*; meanings of key Aristotelean terms; beginnings of dramatic analysis; influence on modern theatre, crossing into Europe

The Romans (6 hours)

Romans and comedy (3 hours): Plautus, *The Brothers Menaechmus*; migration of Greek influences; Roman culture, theatre, and architecture

Romans and tragedy (3 hours): Seneca, *Medea*; further migration of Greek influences (compare with Euripides)

The East (3 hours)

Japan (3 hours): Classical Theatre of Japan; Noh, Bunraku, Kabuki; *Matsukaze*; aspects of Japanese culture and theatre-going; isolation from and eventual contact with the West

Medieval Period (9 hours)

Medieval social structures (3 hours): Theatre in Medieval England; Morality Drama; influence of the Church; staging Medieval Drama; *The York Crucifixion*

The spreading of the morality play (3 hours): Theatre in Medieval Europe; morality plays across cultures; *Everyman*

The cycle plays (3 hours): Play cycles; the presence of God and Satan; overt and covert lessons and messages; emphasis on the world to come; *The Castle of Perseverance*; looking ahead to Renaissance

Finals Week: Preparation and submission of final paper

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

Quizzes on the assigned material throughout the semester **(30 points total)**

Students will lead one class discussion **(5 points)**

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 points)**

Papers:

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

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

A final paper that will synthesize major themes in an investigation of authors and plays, involving independent research, use of reliable sources, and application of original thought and analysis (1,750-2,000 words) **(25 points)**

Review Theatre-By-the-Grove productions **(10 points)**

Participation and attendance **(10 points)**

Grading Scale

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

Attendance Policy

The University expects students to attend class. Students may incur the equivalent of one week's unexcused absences without penalty. Subsequent unexcused absences will lower the student's grade at the discretion of the instructor.

Required textbooks, supplemental books and readings

Required: W.B. Worthen, ed. *The Wadsworth Anthology of Drama*, current edition

Supplemental readings at the discretion of individual instructor from Bibliography below:

Oscar G. Brockett with Franklin J. Hildy, ed. *History of the Theatre*, current edition

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

Nagler, A.M. *A Sourcebook in Theatrical History*

Fraser, N. *Theatre History Explained*

Wilson, E. & Goldfarb, A. *Living Theatre: A History*

Gerould, Daniel. *Theatre/Theory/Theatre*

Watson, J. *A Cultural History of Theatre*

McConachie, B., et al. *Theatre Histories*

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 first in that sequence.

A2. This course will require changes in Classic Theatre 1 and 2.

A3. This course has not been offered on a trial basis, but represents a re-organization of material currently taught in THTR 207 Classic 1, and THTR 208 Classic 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 Washington: History of Greek and Roman Theatre

Tufts University: Theatre and Society I: Prehistory through 1700

Drury University: History of Theatre: Origins to Renaissance

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.