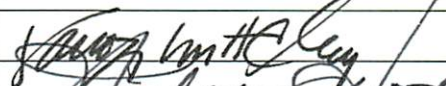
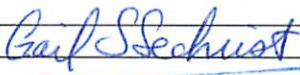


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		02-67K	App-4/3/03	App-4/29/03

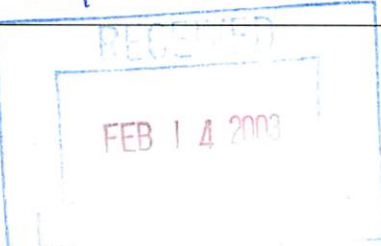
Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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.

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
THTR 207 Modern Theater I		
<u>Current Course prefix, number and full title</u>		<u>Proposed course prefix, number and full title, if changing</u>
2. Additional Course Designations: check if appropriate		
☐ This course is also proposed as a Liberal Studies Course.	☐ Other: (e.g., Women's Studies,	
☐ This course is also proposed as an Honors College Course.	☐ Pan-African)	
3. Program Proposals		
☐ New Degree Program	☐ Program Title Change	☐ Other
☐ New Minor Program	☐ New Track	
<u>Current program name</u>		<u>Proposed program name, if changing</u>
4. Approvals		
Department Curriculum Committee Chair(s)		Date 12-5-02
Department Chair(s)		Date 12-5-02
College Curriculum Committee Chair		Date 2/4/2003
College Dean		Date 5/6/03
Director of Liberal Studies *		
Director of Honors College *		
Provost *		
Additional signatures as appropriate: (include title)		
UWUCC Co-Chairs		Date 4-3-03

* where applicable



PART II: DESCRIPTION OF CURRICULAR CHANGE

Section 1: SYLLABUS OF RECORD

I. Catalog Description

207

THTR ~~205~~ MODERN THEATER I 3c-01-3sh
PREREQUISITES: HIST 195

A comprehensive survey of Western theater from the time after the French Revolution to the outbreak of the First World War. 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 theater 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 Romantic Theater (1800-1875)

Background: The Nineteenth Century (one class)

Theater in the Nineteenth Century life: (two classes)

Popular Entertainments
Audiences and Riots
Theater and Nationalism

Nineteenth Century drama: the road to Realism (seven classes)

Romantic Drama
Melodrama
The Well-Made Play

[play reading]

An Age of Actors and Managers: Star quality in England and America (six classes)

Dueling Divas: Bernhardt and Duse

Dueling Divas: Macready and Kean; and Ira Aldridge

Edwin Booth and the creation of Broadway: a short history of the early American theater

[play reading]

George II: a director/Duke and his company

Henry Irving and Ellen Terry (theater in Victorian England)

The American Syndicate

New Technology (six classes)

Historical accuracy and the box set

The New York Theater begins to move uptown: Booth and MacKaye

Wagner's Festspielhaus: the notion of "total theater."

[play reading]

PART II: THE MAKING OF THE MODERN THEATER (1875-1915)

The Turn of the Last Century: (one class)

The Emergence of Realism (twelve classes)

Realistic and Naturalistic drama

Ibsen, Chekhov, Strindberg, Shaw, Pinero, etc.

[play reading]

The Independent Theater Movement

Theatre Libre, Freie Buhne, Moscow Art Theaters and their directors

Stanislavsky: A new approach to acting

[play reading]

Early Departures from Realism (five classes)

Symbolism: Wedekind, Ibsen, Strindberg

[play reading]

Eclecticism: Diegliev and the integration of the arts

The New Stagecraft: Appia and Craig -- Wagner confirmed

PART III. Epilogue: Nothing will be the same (two/three classes)

The End of an age and the birth of something new, exciting and terrible: Le Sacre du Printemps and Parade.

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, only suggestions.)

The ROMANTIC era:

Hugo: *Hernani*
Goethe: *Egmont*
Dumas, fils: *Camille*

REALISM and BEYOND

Ibsen: *Doll's House*, *Hedda Gabler*, *As We Dead Awaken*
Chekhov: *The Seagull*, *Uncle Vanya*, *The Cherry Orchard*
Strindberg: *The Father*, *The Ghost Sonata*
Shaw: *Arms and the Man*, *Saint Joan*

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)
Chekhov, Michael: *To the Actor* (1950)
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 206, 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 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 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 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 fall 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 205 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