

JA-56  
AP-3/30/10  
Info. 4/20/10

**Undergraduate Distance Education Review Form**  
(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

**Existing and Special Topics Course**

Course: THTR 205 - Classic Theater I

Instructor(s) of Record: Valerie Liberta

Phone: 724-357-4474 Email: vliberta@iup.edu

**Step One: Proposer**

A. Provide a brief narrative rationale for each of the items, A1- A5 after the signature pages.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?  
Prof. Liberta has a solid comprehension on the material to be covered, having taught the onsite class multiple times for her department. And while this will be her first distance education course, she feels ready to tackle the technological needs and challenges of an online course. Beginning with a course that she has a strong level of comfort regarding the material certainly seems to be a logical choice. Admittedly, additional fleshing out of powerpoint presentation content will indeed need to occur, where in-class instruction and discourse has previously taken place, to maximize their usefulness to the off-site student. Prof. Liberta has to date completed three separate Moodle workshops, and has registered for a fourth.
2. How will each objective in the course be met using distance education technologies?
  - a. To learn a chronological account of theater as a cultural and reflective institution within the broader context of western civilization. The text is particularly strong in this area, and the additional instructor created powerpoint presentations serve to support and supplement this objective.
  - b. To know the major trends and events in history as they are reflected in the context of dramatic performance. By viewing instructor-selected filmed stage productions of exemplary plays, made accessible through Moodle, the students will gain an understanding of these concepts.
  - c. To be introduced to the major figures of the era who most influenced and shaped the course of western drama. The text is strong in this aspect, and pays special attention to individuals of particular importance; additionally, the play readings and online play viewing will reinforce this goal.
  - d. To read, analyze and discuss significant plays that exemplify each period. The scripts that are to be read are typically viewed by those in the discipline to be excellent examples of the dramatic works of the era. Students will be expected to discuss the scripts and produced works (in the form of videos) through the online discussion tools available on Moodle.
  - e. To know the major aesthetic periods in art and theater and the principle characteristics of each. The textbook is strong in this aspect, however, additional powerpoint visuals will help to reinforce the concepts set forth by the authors.
  - f. To critically perceive theatrical styles and genres of the periods covered. While the text discusses styles and genres of the respective eras, the students greatest understanding of these concepts will come from the reading or viewing of exemplary plays, followed by online discussions regarding what they have experienced.

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# THTR 205 – CLASSIC THEATER I

Summer 2010 - Valerie Liberta

Office Phone: 724-357-4474  
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## PREREQUISITE

HIST 195 (History of the Modern Era)

## COURSE DESCRIPTION

THTR 205 is a comprehensive survey of western theater from its origins to the beginning of the Italian Renaissance. 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.

## COURSE OBJECTIVES

1. To learn a chronological account of theater as a cultural and reflective institution within the broader context of western civilization.
2. To know the major trends and events in history as they are reflected in the context of dramatic performance.
3. To be introduced to the major figures of the era – playwrights, directors, actors, architects, and designers – who most influenced and shaped the course of western theater.
4. To read, analyze and discuss significant plays that exemplify each period.
5. To know the major aesthetic periods in art and theater and the principle characteristics of each.
6. To critically perceive theatrical styles and genres of the periods covered.

## REQUIRED TEXTS

Wilson, Edwin and Alvin Goldfarb. Living Theatre: A History (5<sup>th</sup> ed). Boston: McGraw-Hill, 2008.  
Selected scripts: available online

Required Computer Access: Daily online access for a significant amount of time is required for this course. Moodle is the Course Management System that will be used. For the greatest success in this class you must learn to navigate Moodle. Both Windows and Mac platforms will work. Wider bandwidth such as a DSL line will improve your experience, but it is possible to use a 56.5K modem. Questions regarding Moodle can be addressed to the support staff at the **Student Technology Help Desk, 724-357-2198, <http://www.iup.edu/ats/sts/>**

## EVALUATION

This course will be graded on a combination of the following:

6 comprehension quizzes on the play readings (5% each = 30%)

3 comprehension exams (one per era) (15% each = 45%)

Each era/section will cover information from the text readings and powerpoint presentations made available on Moodle.

Online Discussion Forum Participation (25%)

You are required to post a total of 25 comments/entries on the class forum by the conclusion of the course. Your discussion forum participation grade will be determined by the content and quality of your contribution. You will be expected to either engage in a discussion with fellow classmates or respond to a question that has been posted by the instructor. The discussion forum is not a place for broad judgments or long-winded rants—it IS for meaningful interaction and thought provoking conversation.

This course is graded on a standard grading scale:

- |           |   |   |
|-----------|---|---|
| 90 – 100% | = | A |
| 80 – 89%  | = | B |
| 70 – 79%  | = | C |
| 60 – 69%  | = | D |
| below 60% | = | F |

## **ATTENDANCE**

You are expected to be an active part of our online community. You are expected to participate in forum discussions as assigned. You are expected to take advantage of the flexibility of this course by attending to the class requirements responsibly.

### **Academic Honesty:**

Students are expected to do their own work; this includes quizzes, exams, and daily blog entries — each assignment must be completed by each student without assistance. Academic dishonesty is a serious offense and can take many forms: cheating on an exam or helping someone else cheat are both offenses of academic dishonesty. If a student is found guilty of academic dishonesty, the instructor is required to take disciplinary action, ranging from grade loss on the assignment in question, to failure of the course. You may familiarize yourself with the Academic Integrity Policy published in the IUP Undergraduate Catalog if you have any questions.

PART II: DESCRIPTION OF CURRICULAR CHANGE

I. Catalog Description

THTR 205

CLASSICAL THEATER I

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PREREQUISITES: HIST 195

A comprehensive survey of western theater from it's origins to the beginning of the Italian Renaissance. The course includes the reading 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 analyse significant drama from the period.
5. know the 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 (one class)

PART ONE: The Origins of Theater  
(two classes)

Ritual and Dance  
Egyptian Forerunners

PART TWO -- The Classical Greek Theater  
(15 classes)

The Greek Golden Age  
The Greek Theater emerges  
Greek Theater and Greek Religion -- the City Dionysia  
Theater and the Greek Myths  
Aristotle and Greek Tragedy  
[play reading]  
Aschylus, Sophocles and Euripedes  
[play reading]  
The Satyr Play and Old Comedy -- Aristophenes  
[play reading] - optional  
Greek Theater Production  
The Hellenistic Period -- New Comedy  
FIRST EXAM (one class)

PART THREE: The Roman Theater  
(12 classes)

Background --The Republic and the Empire  
Roman Comedy -- Plautus and Terence  
[play reading]  
Roman Tragedy -- Seneca  
[play reading] - optional  
Roman Theater Criticism -- Horace  
Theater Production in Rome  
Architecture  
Acting Companies  
The Ludi (festivals)  
Other Entertainments -- circuses, ventiones, naumachia  
The decline of Roman Theater  
SECOND EXAM (one class)

PART THREE: The Medieval Theater  
(13 classes)

Background: The Middle Ages  
The Middle Ages in Western Europe  
Hrosvitha and the prevervation of greek and roman  
originals  
Liturgical Drama  
Development of Medieval Liturgical Drama  
Producing Liturgical Drama  
[play reading]  
Religious Vernacular Drama  
Mystery Plays: the Cycles  
Emergence of the episodic form  
Producing the cycle plays  
[play reading]

Miracle Plays

Moralities

[play reading]

Secular Theater in the Middle Ages

The Decline of Religious Drama

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.)

Aeschylus: The Oresteia, Prometheus Bound

Sophocles: Oedipus Tyrannus, Antigone, Electra

Euripides: Electra, Medea, Hippolytus, The Trojan Women

Aristophanes: Lysistrata, The Frogs, The Birds

Plautus: The Menaechmi, The Pot of Gold, Amphitryon

Terence: Phormio, The Brothers

Seneca: Medea, Phaedra, Oedipus

The Play of Daniel

The York Cycle (48 plays)

Pierre Patelin

Gorbeduc

Second Shepherd's Play

Everyman



TEXTS (suggested additional sources.)

- Arnott, Peter. The Theater in It's 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)

**Course Analysis Questionnaire**

**Section A: Details of the Course**

- A1. This course, or it's companion, THTR 204, 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.
- A2. This is a new course which, in it's 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 pedogologically 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 get the student requirement to 120 rather than 124 hours of total required hours.
- A3. THTR 203 and 204 can be taken together but one must be taken with THTR 205 and/or THTR 206. There is a student choice here in consultation with an advisor.
- A4. It is not a dual-level course.
- A5. There is no variable credit associated with this course.
- A6. Theater history and literature courses are taught by all theater programs having national accreditation like I.U.P. Some, with a graduate-level degree, offer as many as six historical/literature courses (Ohio University, University of Texas, Florida State University.)
- A. 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 gives our majors four of this kind. If one were to combine these courses there is/are: (1) too much material at one time; (2) rarely are you going to find one faculty member able to do them and teach all the other courses in their discipline, let alone anybody else's.

**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. Seats for this course can be made available to CE students if the issue arises.

**Section C: Implementation**

- C1. There are at least three members of the faculty qualified to teach this course as proposed.
- C2. Resources:

Space: This course can be taught to as many as fifty students. The course requires the kind of feedback one would like in a smaller class but, beyond a large class, you lose those things of which a class like this is better served. A class with thirty is better.

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

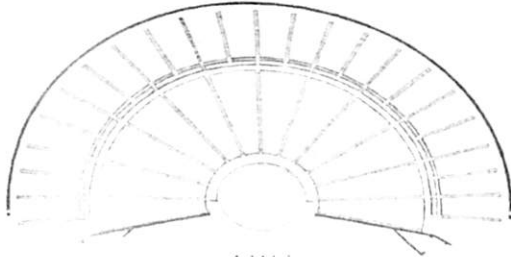
Library Materials: None

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. There is planned one section of this course taught in alternating fall semesters of each academic year.
- C6. This course can accomodate as many students as the venue in which it is taught can accomodate. Still, there is a serious reading component and would be taught by faculty curently stretched.
- C7. NAST puts enrollment limits on many courses but not on one like an introductory course such as this. Still, NAST recognizes that, while a potential course like THTR 205 is aimed at the major, so the issue of size, especially in our situation relative to student enrollment, can still be a problem -- one which the department alone can or cannot address.

Section D: Miscellaneous: None

Theater of Epidaurus  
(350 BC)



Theater at Epidaurus

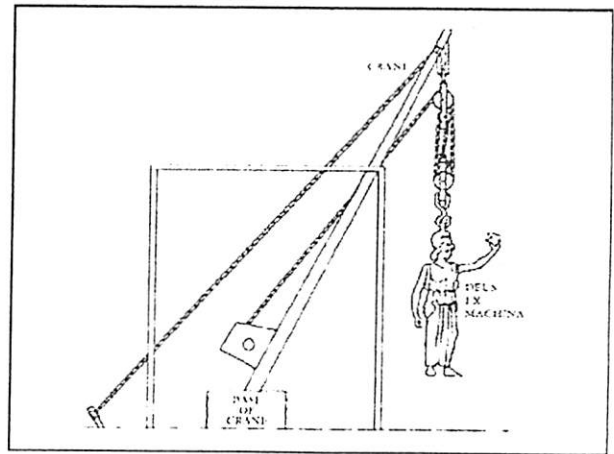
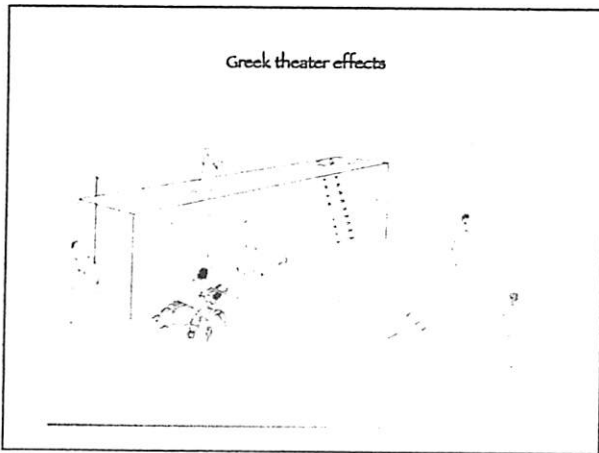
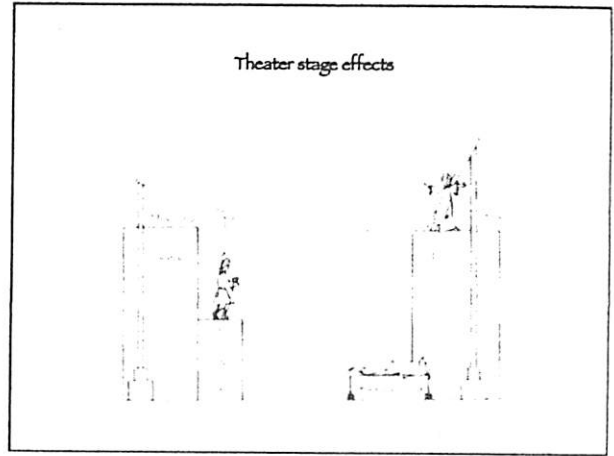
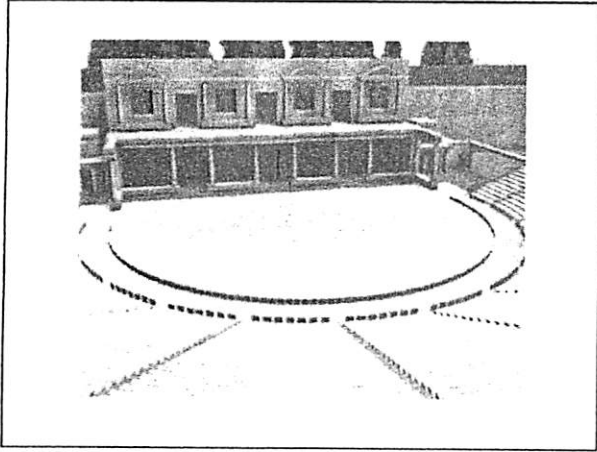


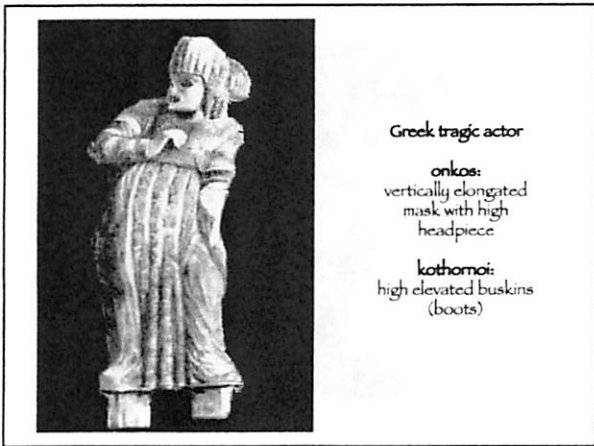
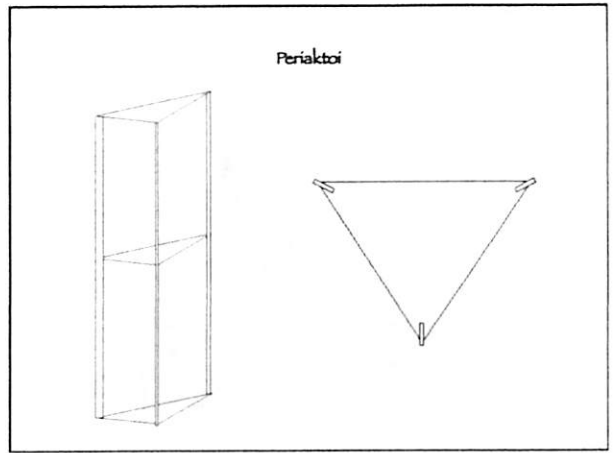
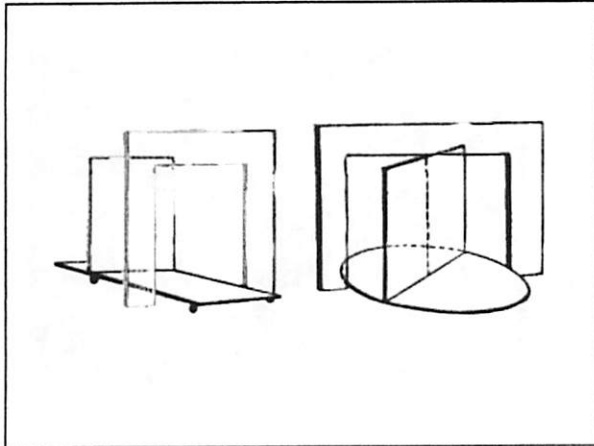
Classical Greek theater building



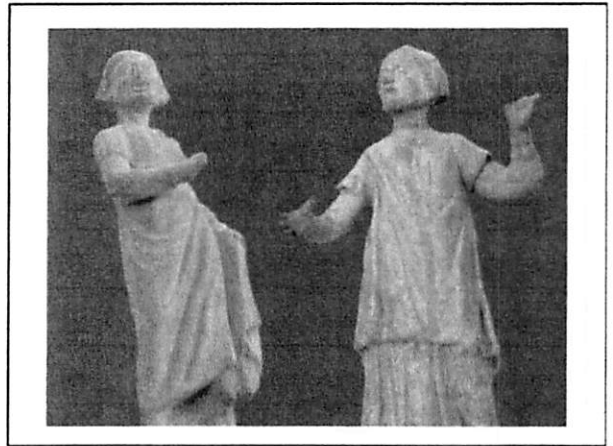
Greek theater  
actor's perspective

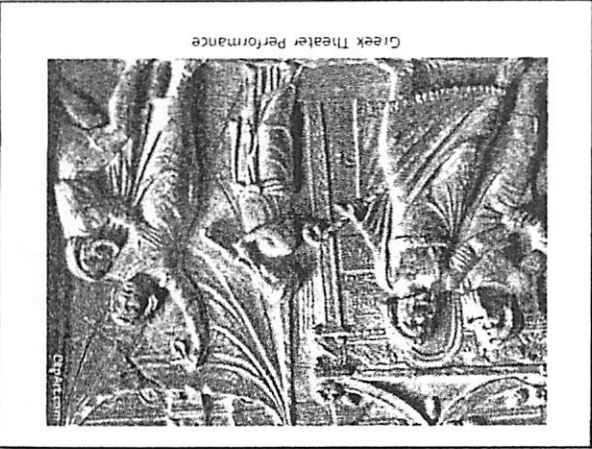
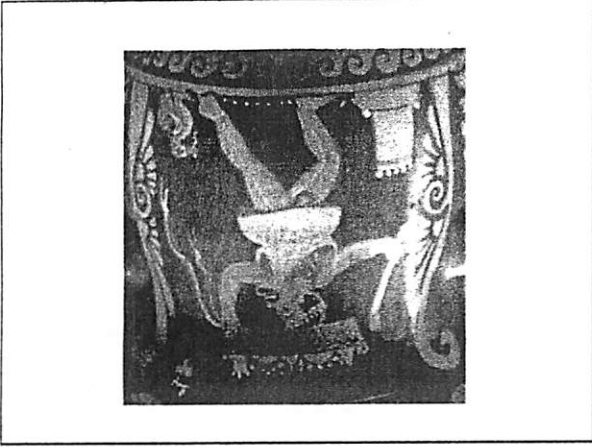


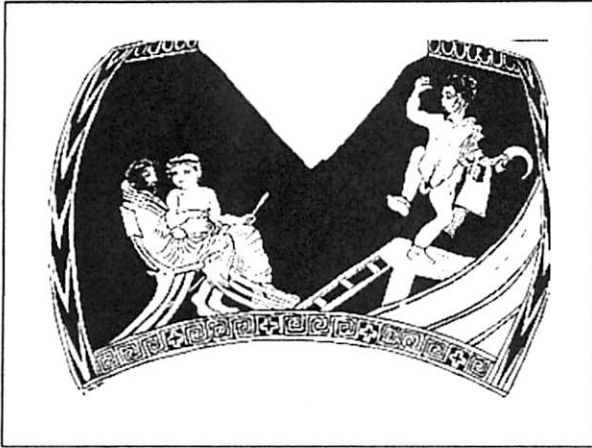




Greek tragic actor  
onkos:  
vertically elongated  
mask with high  
headpiece  
kothoroi:  
high elevated buskins  
(boots)









THTR 205 – Classic Theater I  
Liberta  
Script Quiz #3 - Phaedra

Select the best answer.

1. In what city does Seneca's Phaedra take place?  
a. Athens                      b. Chios                      c. Thebes                      d. Rome
2. What is the importance of Diana to Hippolytus?  
a. she was the goddess of the moon and tides  
b. she was the goddess of childbirth  
c. she was the goddess of the hunt and chastity  
d. she was the protectress of young animals
3. The chorus in Phaedra represents:  
a. a group of hunters  
b. servants from the royal palace  
c. Athenian citizens  
d. none of the above
4. Hippolytus has a hatred for all:  
a. women                      b. gods                      c. politicians                      d. children
5. Why is Theseus absent at the beginning of the play?  
a. he is on a hunt for wild boar  
b. he has descended into hell  
c. he is at war with Troy  
d. he has gone to the mountains to consult the Stygian Witches
6. Hippolytus is described as:  
a. possessing physical traits similar to those of gods and heroes  
b. intelligent but unattractive  
c. humble and holy  
d. none of the above
7. Phaedra falls in love/lust with Hippolytus because:  
a. her husband has been gone for a long time  
b. Cupid and Venus are taking revenge on him  
c. Theseus has reportedly been killed  
d. none of the above
8. Phaedra threatens to kill herself because:  
a. she is secretly in love with her step-son  
b. she feels guilty for plotting her husband's murder  
c. she cannot bear children  
d. she has learned of her husband's adulterous affair
9. To what deity does Theseus pray to have a curse placed upon his son?  
a. Jupiter                      b. Neptune                      c. Venus                      d. Diana                      e. Pluto
10. How does Phaedra die?  
a. Theseus strangles her                      b. She starves to death                      c. She drowns                      d. She takes her own life
11. Who remains alive at the conclusion of Phaedra?  
a. Phaedra                      b. Hippolytus                      c. Ismene                      d. Theseus                      e. none of the above                      f. both c and d



THTR 205 – Classic Theater I

Liberta

Script Quiz #5 – Second Shepherds' Play and Everyman

Select the best answer.

The following questions refer to The Second Shepherds' Play.

1. Which of the following is NOT one of the shepherds?

- a. Gib
- b. Coll
- c. Gill
- d. Daw

2. Mak steals the sheep while the three shepherds are:

- a. tracking down stray sheep
- b. having a meal at an Inn
- c. carousing with women
- d. sleeping near the herd

3. How does Mak attempt to hide his theft?

- a. he hides the sheep in the woods.
- b. he puts the sheep in a crate.
- c. he give the sheep to his wife to hide.
- d. he give the sheep to his neighbor, a priest.

4. The play is divided into how many acts?

- a. 2
- b. 3
- c. 5
- d. none

5. Which shepherd voices complaints about the miseries of married life?

- a. Coll
- b. Gill
- c. Daw
- d. Gib

6. Where are the shepherds at the conclusion of the play?

- a. in the fields with their sheep
- b. at a Bethlehem stable
- c. at an Inn
- d. at Mak's cottage

7. The shepherds eventually discover Mak's deception and retrieve the sheep.

TRUE

FALSE

8. The play is written in prose form.

TRUE

FALSE

9. The play concludes with the shepherds tending to their flocks.

TRUE

FALSE

