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Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s)	Michael Schwartz	Email Address	Michael.Schwartz@iup.edu
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 213 History and Literature: Modern and Contemporary

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)	<i>Rick Kemp</i>	2/29
Department Chairperson(s)	<i>David Jones</i>	2/29/12
College Curriculum Committee Chair	<i>Jack Stump</i>	3/2/12
College Dean	<i>Michael D. Wood</i>	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	<i>Gail Schrist</i>	4/11/12

Liberal Studies

APR 1 2012

Received

Received

MAR 6 2012

Liberal Studies

## **THTR 213 History and Literature: Modern and Contemporary**

3 class hours, 0 lab hours, 3 credits (3c-01-3cr)

Surveys Western theater from the late 19<sup>th</sup> century to the present. Examines styles and genres of the period through the work of playwrights, directors, actors, designers, and theorists. Includes the study of cultural, social, political, and economic contexts of Western theatre in this period, 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:

- Describe 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.

- Discuss 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.

- Identify 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

- Recognize the birth of realism as a theatrical style, and analyze the reasons for its growth and widespread application

#### **EUSLO 1 and 2: Informed and Empowered Learners**

**Rationale:** Assignments will require that students identify aspects of theatrical realism and make analytical judgments regarding its growth in social and historical contexts.

- Apply the understanding of realism to an examination of non-realistic theatrical styles of the period

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Assignments will help students identify non-realistic theatrical styles and analyze the relationships between the growth of non-realistic theatrical styles and the prevalence of realistic theatrical styles.

- 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 Modern Theatre, 1875-the Great War (15 hours)**

**Introduction (3 hours):** Introduction to Modern Europe

Zola and Naturalism, Antoine and the Theatre Libre, the Freie Buhne and German Realism, influences on the modern theatre (psychology, electricity, photography)

**Ibsen (3 hours):** Ibsen, *A Doll House* (Norway); Ibsen's betrayal of social conventions; selections from Nietzsche's *The Birth of Tragedy* (Germany)

**Strindberg (3 hours):** Strindberg, *Miss Julie* (Sweden), Strindberg and Freud; Freud and psychological realism and non-realism

**Chekhov and Stanislavski (3 hours):** Chekhov, *The Cherry Orchard* (Russia); Stanislavski, "Direction and Acting"; The Moscow Art Theatre; psychological realism onstage

**Shaw (3 hours):** Shaw, *Major Barbara* (Great Britain); Shaw as Fabian; Shaw, censorship, and morality

### **The United States and Europe between the wars (9 hours)**

Beginnings of Modern U.S. Theatre (3 hours): Glaspell (U.S.), "Trifles," "A Jury of Her Peers"; the Little Theatre Movement; the roles of women in U.S. society pre-suffrage; women in the early 20<sup>th</sup> century U.S. theatre

The rise of O'Neill (3 hours): O'Neill (U.S.): *The Hairy Ape*; American drama taken seriously; desire to keep up with Europe; cross-border (or -ocean) influences on U.S. writers

Pirandello, Artaud, and Fascism (3 hours): Pirandello (Italy): *Six Characters in Search of an Author*; "metatheater"; excerpts from Artaud (France), *The Theatre and Its Double*; the rise of fascism

### **Europe 1939-1959 (9 hours)**

Brecht (3 hours): Brecht (Germany): *Mother Courage and Her Children*; war as a business; "Theatre for Pleasure or Theatre for Instruction"; pre-WWII Germany

Genet and existentialism (3 hours): Genet (France), *The Balcony*; the war and existentialism

Beckett and the absurd (3 hours): Beckett (Ireland), *Endgame*; Esslin, "Theatre of the Absurd"; absurdism and the apocalyptic landscape

### **United States after World War II (9 hours + preparation of final project)**

Miller and the American dream (3 hours): Miller (U.S.), *Death of a Salesman*; "Tragedy and the Common Man"; Cold War tensions and the Family of Man; the rise of the American musical

Gay perspectives (3 hours): Kushner (U.S.): *Angels in America*; the spectre of AIDS; "queer" perspectives; emergence of gay activism; accommodations (or lack of them) to gay culture

Current innovations (3 hours): Smith: *Fires in the Mirror*; documentary theatre; feminist perspectives; rise of "minority" theatre; the legacy of civil rights; looking back; current and emerging trends for the future

Finals week (2 hours): Preparation and submission of final project

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

Quizzes on the assigned material throughout the semester (20%)

Students will lead one class discussion (10%)

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. (10%)

Papers:

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

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

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

Review Theatre-By-the-Grove productions (10%)

Participation and attendance: exhibiting punctuality and reliability in terms of regular class attendance and being available as part of ongoing group projects. (10%)

#### **Grading Scale**

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

#### **Attendance Policy**

The attendance policy will adhere to the university attendance policy found in the undergraduate catalog.

#### **Required textbooks, supplemental books and readings**

Required: W.B. Worthen, ed. *The Wadsworth Anthology of Drama*, 6<sup>th</sup> ed., 2010

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

Brockett, Oscar G. with Franklin J. Hildy, ed. *History of the Theatre*, 10<sup>th</sup> ed., 2008

Brown, John Russell. *The Oxford Illustrated History of Theatre*. Oxford University Press, 1995

Fraser, N. *Theatre History Explained*, 2004

Gerould, Daniel. *Theatre/Theory/Theatre*, 2003

McConachie, B., et al. *Theatre Histories*, 2<sup>nd</sup> ed., 2009

Nagler, A.M. *A Sourcebook in Theatrical History*, 1959

Watson, J. *A Cultural History of Theatre*, 1993

Wilson, E. & Goldfarb, A. *Living Theatre: A History*, 6<sup>th</sup> ed., 2011

## **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 Theater 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 Theater I, THTR 205 Classic Theater II, THTR 207 Modern I, and THTR 208 Modern II) 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 third in that sequence.

**A2.** This course will require changes in THTR 207 Modern 1, and THTR 208 Modern 2.

**A3.** This course has not been offered on a trial basis, but represents a re-organization of material currently taught in THTR 207 Modern 1, and THTR 208 Modern 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 Pittsburgh: World Theatre 1890 to 1970  
Drury University: History of Theatre: Realism to Contemporary  
Tufts University: Modern Drama

**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.