

MAY 10 1988

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

LSC Use Only
Number <u>LS-87</u>
Action _____
Date _____

UWUCC Use Only
Number _____
Action _____
Date _____

I. TITLE/AUTHOR OF CHANGE

COURSE/PROGRAM TITLE TH 101 Introduction to Theater
DEPARTMENT Theater
CONTACT PERSON Dr. Malcolm E. Bowes

II. THIS COURSE IS BEING PROPOSED FOR:

- _____ Course Approval Only
- _____ Course Approval and Liberal Studies Approval
- x Liberal Studies Approval only (course previously has been approved by the University Senate)

III. APPROVALS

Malcolm E. Bowes
Department Curriculum Committee

Malcolm E. Bowes
Department Chairperson

[Signature]
College Curriculum Committee

[Signature]
College Dean*

Charles Caldwell
Director of Liberal Studies
(where applicable)

Provost
(where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. TIMETABLE

Date Submitted to LSC _____	Semester/Year to be implemented _____	Date to be published in Catalog _____
to UWUCC _____		

Revised 5/88

[Attach remaining parts of proposal to this form.]

COURSE SYLLABUS

I. CATALOG DESCRIPTION

TH 101 Introduction to Theater 3 credits

Prerequisites: None

Co-requisite: None

An exploration of the theater arts, examining major periods of theater history, selected works of dramatic literature, and the primary theater arts of acting, directing, design, and technical theater. Class experience includes the analysis of at least two major works of drama, attending two live productions, and viewing of selected televised plays and musicals.

II. COURSE OBJECTIVES

1. Students will develop a better understanding of the creative process as it applies to theater and other forms of dramatic presentation.
2. Students will cultivate a discerning critical facility with regard to both drama as script and as realized production.
3. Students will demonstrate an understanding of sociological and political influences on the arts, particularly theater, as well as the impact the arts have had on the societies from which they have flourished.
4. Students will demonstrate an appreciation of the role in which minorities and women have influenced and affected the development of theater as it is known today.

III. COURSE OUTLINE (*may include playreading)

A. What is Theater? What is Drama? (4 lectures)

1. Theatrical conventions and practices
2. The Audience as Critic
3. The changing face of the theater audience

B. The Elements of Drama -- Aristotle* (6 lectures)

1. Dramatic Action: Structure (Plot vs. story)
2. Characters, thought and language
3. Music and Spectacle

C. Dramatic Viewpoint: Theatrical Genre* (7 lectures)

1. Serious Drama: Tragedy, Romance, Melodrama
2. Comic Drama: Farce, Burlesque, Satire, Comedy of manners, Social Comedy
3. Mixed Genres: Tragicomedy, Black Comedy

- D. The Performing Artist (6 lectures)
 - 1. Actors -- Training and process
 - a. The actor on stage
 - b. The Stanislavsky system
 - c. The actor/actress in history
 - 2. Directors -- Development and process
 - a. The historical tradition of the director
 - b. Changing function of the director
- E. The Theatrical Craftsmen (7 lectures)
 - 1. Historical Overview of Theatrical Architecture -- the stage evolves
 - 2. Stagecraft
 - 3. Four Designers: Scene, Lighting, Costume, Sound
 - a. The collaborative art
 - b. The design process
- F. The Modern Theater*: Historical trends and Styles (6 lectures)
 - 1. Realism and Naturalism as sociological and scientific phenomena
 - 2. The Departure from Realism: Theatricalism, the avant-garde and post-modernism
 - 3. The American Theater Today
 - a. The Commercial Theater
 - b. Repertory and Regional Theater
 - c. Black Theater and Drama since 1960
- G. Dramatic Presentation Today* (5 lectures)
 - 1. The history of a show from option to opening night: The Production Process
 - 2. The Audience in the theater
 - 3. The future: Big Screen, Small Screen, and the Stage

IV. EVALUATION PROCESS

The final grade for the course will be determined as follows:

- 75% Tests. Three objective tests (including a final exam) consisting of multiple choice, true-false and matching questions. 100 points each.

25

20% Quizzes. Five objective quizzes consisting of multiple choice and true-false questions pertinent to the two live and four televised productions required for viewing.

5% Critique. A written three-to-five page critique of either live production seen, following guidelines presented by the instructor. Critiques will be graded on demonstration of critical proficiency and eloquence.

V. REQUIRED TEXTBOOKS, SUPPLEMENTAL BOOKS AND READINGS

Textbooks: (one of the following)

Brockett, Oscar G. The Theater: An Introduction, Fourth Edition, New York: Holt, Rinehart, & Winston, 1984.

Hatlin, Theodore. Orientation to the Theater, Fourth Edition, Englewood Cliffs: Prentice Hall, 1987.

Wilson, Edwin. The Theatrical Experience, Fourth Edition, New York: McGraw-Hill, 1988.

Anthology: Plays for the Theater, fifth edition, edited by Oscar G. Brockett, New York: Holt, Rinehart, & Winston, 1988

VI. SPECIAL RESOURCE REQUIREMENTS

None

VII. BIBLIOGRAPHY

A. Books

Appia, Adolphe, La Musique et le mise-en-scene ("Music and the Art of the Theatre)

Brockett, Oscar G., and Robert R. Findley, Century of Innovation

Burris, Harold, et. al. Scenery for the Theatre

Chinoy, Toby Cole, Directors on Directing

Clark, Barret, European Theories of the Drama

Esslin, Martin. Anatomy of Drama

Gassner, John, and Ralph G. Allen. The Making of Drama (2 volumes)

Jones, Robert Edmond. The Theatrical Imagination

Nagler, Alois M. Source Book in Theatrical History

Stanislavsky, K. An Actor Prepares

B. Plays

Imamu Amiri Baraku (Leroi Jones): DUTCHMAN
Anton Chekhov: UNCLE VANYA
Alice Childress: WINE IN THE WILDERNESS
Charles Gordone: NO PLACE TO BE SOMEBODY
Lorraine Hansberry: A RAISIN IN THE SUN
Lillian Hellman: THE LITTLE FOXES
Beth Henley: CRIMES OF THE HEART
Henrik Ibsen: HEDDA GABLER
Arthur Miller: THE CRUCIBLE
Sam Shepherd: TRUE WEST
Sophocles: ANTIGONE
Tennessee Williams: A STREETCAR NAMED DESIRE

C. Plays on Videotape (Partial)

D. L. Coburn: THE GIN GAME
David Edgar: THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY
John Guare: THE HOUSE OF BLUE LEAVES
Lorraine Hansberry: A RAISIN IN THE SUN
Arthur Kopit: WINGS
James Lapine & Stephen Sondheim: SUNDAY IN THE PARK WITH
GEORGE (musical)
Arthur Miller: DEATH OF A SALESMAN
William Shakespeare: COMPLETE PLAYS
Sam Shepherd: TRUE WEST
Sophocles: ANTIGONE
Peter Weiss: THE PERSECUTION AND ASSASSINATION OF JEAN-PAUL
MARAT AS PERFORMED BY THE INMATES AT THE ASYLUM OF
CHARANDON UNDER THE DIRECTION OF THE MARQUIS DE SADE
Hugh Wheeler and Stephen Sondheim: SWEENEY TODD (musical)
Tennessee Williams: A STREETCAR NAMED DESIRE

LIBERAL STUDIES COURSE APPROVAL FORM

About this form: Use this form only if you wish to have a course included for Liberal Studies credit. The form is intended to assist you in developing your course to meet the university's Criteria for Liberal Studies, and to arrange your proposal in a standard order for consideration by the LSC and the UWUCC. If you have questions, contact the Liberal Studies Office, 353 Sutton Hall; telephone, 357-5715.

Do not use this form for technical, professional, or pre-professional courses or for remedial courses, none of which is eligible for Liberal Studies. **Do not** use this form for sections of the synthesis course or for writing-intensive sections; different forms will be available for those.

PART I. BASIC INFORMATION

A. For which category(ies) are you proposing the course? Check all that apply.

LEARNING SKILLS

- First English Composition Course
- Second English Composition Course
- Mathematics

KNOWLEDGE AREAS

- Humanities: History
- Humanities: Philosophy/Religious Studies
- Humanities: Literature
- Fine Arts
- Natural Sciences: Laboratory Course
- Natural Sciences: Non-laboratory Course
- Social Sciences
- Health and Wellness
- Non-Western Cultures
- Liberal Studies Elective

B. Are you requesting regular or provisional approval for this course?

- Regular
- Provisional (limitations apply, see instructions)

C. During the transition from General Education to Liberal Studies, should this course be listed as an approved substitute for a current General Education course, thus allowing it to meet any remaining General Education needs? yes no

If so, which General Education course(s)? TH 101

PART II. WHICH LIBERAL STUDIES GOALS WILL YOUR COURSE MEET? Check all that apply and attach an explanation.

All Liberal Studies courses must contribute to at least one of these goals; most will meet more than one. As you check them off, please indicate whether you consider them to be primary or secondary goals of the course. [For example, a history course might assume "historical consciousness" and "acquiring a body of knowledge" as its primary goals, but it might also enhance inquiry skills or literacy or library skills.] Keep in mind that no single course is expected to shoulder all by itself the responsibility for meeting these goals; our work is supported and enhanced by that of our colleagues teaching other courses.

	Primary	Secondary
A. Intellectual Skills and Modes of Thinking:		
1. Inquiry, abstract logical thinking, critical analysis, synthesis, decision making, and other aspects of the critical process.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. Literacy--writing <u>reading</u> , speaking <u>listening</u>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. Understanding numerical data	<input type="checkbox"/>	<input checked="" type="checkbox"/>
4. Historical consciousness	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. Scientific inquiry	<input type="checkbox"/>	<input checked="" type="checkbox"/>
6. Values (ethical mode of thinking or application of ethical perception)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. Aesthetic mode of thinking	<input checked="" type="checkbox"/>	<input type="checkbox"/>
B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person	<input checked="" type="checkbox"/>	<input type="checkbox"/>
C. Understanding the Physical Nature of Human Beings	<input type="checkbox"/>	<input checked="" type="checkbox"/>
D. Certain Collateral Skills:		
1. Use of the library	<input type="checkbox"/>	<input checked="" type="checkbox"/>
2. Use of computing technology	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Liberal Studies Course Proposal -- Introduction to Theater
Responses to Part Two.

PART II. WHICH LIBERAL STUDIES GOALS WILL YOUR COURSE MEET?

A. Intellectual Skills and Modes of Thinking:

1. This is one of the main goals of Introduction to Theater insofar as the student is exposed to several basic critical concepts and, through analysis of scripts, is expected to be able to analyze structure, theme, and content. They are also expected to begin to develop a critical eye through attendance at live performances after which they are to analyze and discuss what they saw, the point being to develop a discerning and knowledgeable approach to watching plays, films and television.
2. This is a primary goal insofar as we hope to develop listening skills through exposure to live and videotaped performances followed by discussion. To what extent this goal can be fully evaluated is difficult to assess presently due to the size of the class sessions.
4. Many of the topics within the syllabus are presented in historical context. Short of presenting a straight historiographic survey, the course deals with theatrical concepts, the evolution of the stage (architecture,) performance practices, and the development of the modern theater with historical perspective.
6. In discussions, lectures, and presentations of dramatic works, ethical questions inevitably arise. Whether it is the matter of personal decisions by Oedipus or Lear's abuse of power, or the basic confrontation between two lifestyles as in "A Streetcar Names Desire," values -- those of the characters as well as the playwrights -- come into question. Values may also be a basic issue in the discussion of the theater and the way in which it reflects the values of the time from which it emerged, whether it be matters of personal responsibility, the reasons for a theater producing the kinds of plays it does and its attitude towards its audience.
7. There is an old axiom that good theater makes good audiences and visa versa. To develop taste, appreciation for excellence and demanding such is a major goal of the course. This means, hopefully, going beyond mere dilettantism towards achieving a knowledgeable and critical attitude towards art, theater in particular.

B. Acquiring a Body of Knowledge or Understanding Essential to an Educated Person.

If by educated person we mean one with a sufficient degree of cultural literacy to be able to understand and appreciate a work of art while retaining one's critical facility, then this is a basic, primary goal of the course. By expanding the scope of Introduction to Theater to include the ancillary modes of dramatic presentation, film and video, it is hoped that a student comes away with a body of information which they can practically use, a body which includes basic theoretical, ethical, and artistic concepts any person calling themselves educated should know. Chief amongst these is Aristotle's poetics but that is only the beginning. The many ideas and theories that has impacted on the theater -- some from disciplines outside the arts -- are also essential to a students' basic knowledge. These, too, are covered in the course.

PART III. DOES YOUR COURSE MEET THE GENERAL CRITERIA FOR LIBERAL STUDIES? Please attach answers to these questions.

- A. If this is a multiple-section, multiple-instructor course, there should be a basic equivalency (though not necessarily uniformity) among the sections in such things as objectives, content, assignments, and evaluation. Note: this should not be interpreted to mean that all professors must make the same assignments or teach the same way; departments are encouraged to develop their courses to allow the flexibility which contributes to imaginative, committed teaching and capitalizes on the strengths of individual faculty.

What are the strategies that your department will use to assure that basic equivalency exists? Examples might be the establishment of departmental guidelines, assignment of responsibility to a coordinating committee, exchange and discussion of individual instructor syllabi, periodic meetings among instructors, etc.

- B. Liberal Studies courses must include the perspectives and contributions of ethnic and racial minorities and of women wherever appropriate to the subject matter. **If your attached syllabus does not make explicit that the course meets this criterion, please append an explanation of how it will.**
- C. Liberal Studies courses must require the reading and use by students of at least one, but preferably more, substantial works of fiction or nonfiction (as distinguished from textbooks, anthologies, workbooks, or manuals). **Your attached syllabus must make explicit that the course meets this criterion.**

[The only exception is for courses whose primary purpose is the development of higher level quantitative skills; such courses are encouraged to include such reading, but are not expected to do so at the expense of other course objectives. **If you are exercising this exception, please justify here.**]

- D. If this is an introductory course intended for a general student audience, it should be designed to reflect the reality that it may well be the only formal college instruction these students will have in that discipline, instead of being designed as the first course in a major sequence. That is, it should introduce the discipline to students rather than introduce students into the discipline. **If this is such an introductory course, how is it different from what is provided for beginning majors?**

E. The Liberal Studies Criteria indicate six ways in which all courses should contribute to students' abilities. To which of the six will your course contribute? Check all that apply and attach an explanation.

- 1. Confront the major ethical issues which pertain to the subject matter; realize that although "suspended judgment" is a necessity of intellectual inquiry, one cannot live forever in suspension; and make ethical choices and take responsibility for them.
- 2. Define and analyze problems, frame questions, evaluate available solutions, and make choices
- 3. Communicate knowledge and exchange ideas by various forms of expression, in most cases writing and speaking.
- 4. Recognize creativity and engage in creative thinking.
- 5. Continue learning even after the completion of their formal education.
- 6. Recognize relationships between what is being studied and current issues, thoughts, institutions, and/or events.

PART IV. DOES YOUR COURSE MEET THE CRITERIA FOR THE CURRICULUM CATEGORY IN WHICH IT IS TO BE LISTED?

Each curriculum category has its own set of specific criteria in addition to those generally applicable. The LSC provides copies of these criteria arranged in a convenient, check-list format which you can mark off appropriately and include with your proposal. The attached syllabus should indicate how your course meets each criterion you check. If it does not do so explicitly, please attach an explanation.

PART III. DOES YOUR COURSE MEET THE GENERAL CRITERIA FOR LIBERAL STUDIES? (Answer Sheet)

- A. The attached syllabus includes the basic topics covered in all sections of Introduction to Theater, regardless of instructor. It is designed to be all-encompassing; that is, all possible topics are included. Instructors may choose to summarize some areas and go into richer and deeper detail in others since it is generally agreed that in-depth study of every single topic is neigh to impossible in forty-two hours. Thus, the sequence and time allotted for each topic may vary with instructor. Reading and viewing assignments are common to all sections with slight variance in grading percentages from one instructor to another. Guidelines for the teaching of Introduction to Theater are implied by the enclosed syllabus. In addition, instructors routinely exchange individual syllabi and selection of play readings is discussed at faculty meetings. Play viewing assignments are consistant in all sections. The texts listed are introductory works which have been used previously. It is the intention of the faculty to develop a set of readings which will be used in all sections, regardless of the instructor. Faculty will meet periodically (at least once a semester) to discuss how well the course is fulfilling the Liberal Studies criteria, and to make or recommend any changes that are necessary.
- B. This issue is partly addressed by the inclusion of plays written by and about women and minorities. Of the twelve plays listed at the end of the syllabus, four were written by women and three by black playwrights. Five of the twelve plays specifically focus on women in society while four discuss minority issues. To further strengthen this area, these topics are to be addressed on an ongoing basis by the department's production program to insure that students have the oppportunity to see these plays as well as to read them. A unit on the American Black Theater Movement is also included in the syllabus.
- C. This criteria is met by the syllabus.
- D. Students majoring in Theater are encouraged not to take Introduction to Theater but, rather, one of the other two introductory courses in the arts. The basic course for Theater majors is TH 110, Script Analysis, which is more specialized and designed as a primary course which prepares students for virtually all other theater courses in both the BA and BFA curricula.
- E. 1. The course addresses issues related to the quality of theatrical production with the intent of developing a more discerning sense of value and excellence. Plays for analysis and discussion usually raise major ethical questions which confront students in and out of the classroom and theater.

4. By analysing the artistic process, an understanding of what creativity is and how the theater artist applies it to his craft may stimulate a student to apply similar methodology to his/her own activities.
5. One central criteria of the course is to develop a better theater audience; the ability to watch a play or film and harvest greater rewards from the experience is something which should stay with the student years beyond his college education.
6. This matter is the primary issue underlying the study of the modern and contemporary theater (roughly 1870 to the present.) Like all the arts, theater does not exist in a vacuum and the discussion of contemporary theater is posited on its relationship to social, political, and aesthetic institutions and beliefs. (See sections F and G of syllabus.)

CHECK LIST-- FINE ARTS

Knowledge Area Criteria which the course must meet:

- Treat concepts, themes, and events in sufficient depth to enable students to appreciate the complexity, history, and current implications of what is being studied; and not be merely cursory coverages of lists of topics.
- Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- Allow students to understand and apply the methods of inquiry and vocabulary commonly used in the discipline.
- Encourage students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Fine Arts Criteria which the course must meet:

- Examine major works by leading artists, including where appropriate women and minorities, chosen to represent significant differences in style and/or historical era.
- Examine at least one work critically and in detail.
- Include where possible both Western and non-Western art.
- Address the fine arts through at least one of the following:
 - Examination of major stylistic trends within the art(s) from a historical perspective.
 - Introduction of various philosophies and theories of art.
 - Fostering of an understanding and appreciation of the creative process.
 - Participation in the creative process with emphasis on divergent creative activities.
- Require students to attend appropriate concerts, theater productions, exhibitions, etc.

Additional Fine Arts Criteria which the course should meet:

- Fulfill the conditions set forth in this statement: "An appropriate Fine Arts curriculum for our times is one that takes as its overarching goal the building of a disposition to appreciate excellence in arts for the purpose of realizing the worthwhile experience that art at its best is capable of providing. The principle capabilities of such a disposition would be historical understanding, aesthetic appreciation, and critical reflection." (from R. A. Smith, "Aesthetic Education in Modern Perspective.")
- Include where possible a writing component.