

Eastern Illinois University
Revised Course Proposal

THA 3752G, European and U.S. Theatre from 1660 to the Present Day

Banner/Catalog Information (Coversheet)

1. New Course or Revision of Existing Course
2. **Course prefix and number:** THA 3752G
3. **Short title:** Euro/US Theatre, 1660-Present
4. **Long title:** European and U.S. Theatre from 1660 to the Present Day
5. **Hours per week:** 3 Class 0 Lab 3 Credit
6. **Terms:** Fall Spring Summer On demand
7. **Initial term:** Fall Spring Summer Year: 2016
8. **Catalog course description:** A journey through the major periods in the development of theatre in Europe and the US, from the time of the English Restoration and colonization of North America to today. Connections to the social, political, religious, and artistic trends of the times will be emphasized. Special attention will be given to artists who have had a lasting impact on world theatre. No background in or knowledge of theatre is required. WI

9. **Course attributes:**

General education component: Humanities and Fine Arts; Fine Arts Designation

Cultural diversity Honors Writing centered Writing intensive Writing active

10. **Instructional delivery**

Type of Course:

Lecture Lab Lecture/lab combined Independent study/research

Internship Performance Practicum/clinical

Other, specify: Asynchronous/synchronous interaction via online course delivery system

Mode(s) of Delivery:

Face to Face Online Study Abroad

Hybrid, specify approximate amount of on-line and face-to-face instruction_____

11. Course(s) to be deleted from the catalog once this course is approved. None.

12. **Equivalent course(s):** None.

a. **Are students allowed to take equivalent course(s) for credit?** Yes No

13. **Prerequisite(s):** ENG 1001G and 1002G.

a. **Can prerequisite be taken concurrently?** Yes No

b. Minimum grade required for the prerequisite course(s)? “C” or better.

c. Use Banner coding to enforce prerequisite course(s)? Yes No

d. Who may waive prerequisite(s)?

No one Chair Instructor Advisor Other (specify)

14. Co-requisite(s): None.

15. Enrollment restrictions

a. Degrees, colleges, majors, levels, classes which may take the course: All students eligible to take 3000-level classes.

b. Degrees, colleges, majors, levels, classes which may not take the course: None.

16. Repeat status: May not be repeated May be repeated once with credit

17. Enter the limit, if any, on hours which may be applied to a major or minor:

18. Grading methods: Standard CR/NC Audit ABC/NC

19. Special grading provisions:

Grade for course will not count in a student’s grade point average.

Grade for course will not count in hours toward graduation.

Grade for course will be removed from GPA if student already has credit for or is registered in:

Credit hours for course will be removed from student’s hours toward graduation if student already has credit for or is registered in: _____

20. Additional costs to students:

Supplemental Materials or Software None.

Course Fee No Yes, Explain if yes _____

21. Community college transfer:

A community college course may be judged equivalent.

A community college may not be judged equivalent.

Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.

Rationale, Justifications, and Assurances (Part I)

1. x Course is required for the major(s) of Theatre Arts

___ Course is required for the minor(s) of _____

___ Course is required for the certificate program(s) of _____

x Course is used as an elective (for Theatre Arts Minor and other programs)

2. **Rationale for proposal:** This is a core course in the Theatre Arts curriculum, and serves the general education population as well. It is widely accepted in the field of undergraduate Theatre Studies in the United States that students need to critically and reflectively engage with the major historical periods of European and American theatre, and particularly with those trends that have had a demonstrable impact on the theatre as it exists today. As theatre is by nature interdisciplinary and is deeply rooted in the societies from which it emerges, it is likewise important to examine the reciprocal exchange between the theatre and social, political, religious, and artistic phenomena that surround it, inform it, and are informed by it.

3. **Justifications for (answer N/A if not applicable)**

Similarity to other courses: N/A

Prerequisites: The course requires an advanced level of critical analysis and engagement, and the ability to express this engagement through effective writing. The 3000-level and the prerequisites of ENG 1001G and 1002G will help ensure that students are prepared for this course.

Co-requisites: N/A

Enrollment restrictions: The restrictions are based in accordance with the University guidelines.

Writing active, intensive, centered: The advanced level of inquiry as well as the research component of the course demand frequent and substantial written expression. Therefore, at least 35% of the assignments will be written, and at least one of the assignments will require revision and resubmittal following professorial feedback.

4. **General education assurances (answer N/A if not applicable)**

General education component: In the General Education curriculum, this course fits the “Humanities and Fine Arts Component; Fine Arts Designation.” In keeping with the goals of Fine Arts Gen-Ed courses, it “provide[s] students with a basis for understanding... theatrical...works in terms of their production and aesthetic reception.” In the course, students “learn to apply historical, philosophical, and critical concepts” to the periods and genres of theatre history covered. The course will also “provide students with the foundations and methods necessary for a critical appreciation” of these periods and genres.

Curriculum: All of class time and all activities “relate to the skills in the learning goals or sub-goals” cited in the model syllabus below.

Instruction: All of class time and all activities “directly deliver instruction to help students learn the skills of the goals or sub-goals” cited in the model syllabus below.

Assessment: All modes of evaluation “directly assess if students can do the skills” cited in the model syllabus below, and this assessment wholly factors into a student’s grade for the course.

5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)

Online or hybrid delivery justification: The electronic version of THA 3752G is designed to utilize EIU’s online course delivery system. The Department of Theatre Arts is committed to making our courses as accessible as possible to students for whom online delivery is most appropriate. Recruitment and retention of students can be enhanced by judicious use of this mode of delivery. However, online delivery is not intended to replace on-campus delivery for resident or commuter students.

Instruction: Each week’s goals will align with the student learning objectives for the course. Methods include brief lectures augmented with presentation software, reading assignments, relevant video material through Kaltura, and discussion prompts to facilitate synchronous and/or asynchronous class engagement and response. All instructors of online sections will have passed EIU’s Online Course Development Institute (or other documented and equivalent training method) by time of course offering.

Integrity: There are several ways to assure integrity in the online sections of the course. Since the research is guided, and the writing involves drafts, the writing process will be under the professor’s scrutiny. Online examinations will require critical analysis and synthesis of the materials encountered in the course. Furthermore, the professor will have developed a solid feel for the analytic style of the students via the synchronous and asynchronous discussions preceding the exams. Thus, it would be considerably difficult for students to use unethical means to take the exams.

Interaction: Professor-student and student-student interaction will notably include web-based discussions via the online course delivery system. Discussion prompts will encourage students to read and respond. These responses, with input from the professor, will also help the students comprehend the material and create an effective learning community.

Synchronous (live) sessions will be offered at multiple points to ensure student access and will allow students to discuss readings with professorial input.

Model Syllabus (Part II)

Please include the following information:

1. Course number and title: THA 3752G: European and U.S. Theatre from 1660 to the Present Day

2. Catalog description: A journey through the major periods in the development of theatre in Europe and the United States, from the time of the English Restoration and colonization of North America through the present day. Connections to the social, political, religious, and artistic trends of the times will be emphasized. Special attention will be given to artists who have had a lasting impact on world theatre. No background in or knowledge of theatre is required. WI

3. Learning objectives.

The course and its objectives address all five of the EIU Learning Goals: Critical Thinking, Writing and Critical Reading, Speaking and Listening, Quantitative Reasoning, and Responsible Citizenship. The following outlines how the course learning objectives align with the University Learning Goals.

- Students will—
- (a) Analyze and evaluate primary and secondary source evidence of European and U.S. theatre (play texts, theoretical tracts, extant and extinct theatre spaces, renderings of sets and costumes, diaries of theatre artists, etc.) from 1660 to the present day.
(Goals CT-1 through 5; WR-5 and 6; QR-1 through 3; RC-1 and 2)
 - (b) Analyze and evaluate the relevant social, political, religious, and artistic trends in Europe from 1660 to the present day that inform and are impacted by the theatre.
(Goals CT-1 through 5; WR-5 and 6; QR-1 through 3; RC-1 and 2)
 - (c) Critically and reflectively compare the major periods of European and U.S. theatre from 1660 to the present day and evaluate their impact on succeeding generations of world theatre.
(Goals CT-1 through 5; WR-5 and 6; QR-1 through 3; RC-1 and 2)

- (d) Conduct guided research on relevant topics within the historical periods covered; synthesize and present such research in scholarly-quality written formats.

(Goals CT-1 through 6; WR-1 through 7; QR-1 through 5; RC-1 and 2)

- (e) Formulate, present, and orally defend cogent scholarly arguments regarding (a), (b), and (c); orally defend the research synthesized in (d) in a conference-style setting.

(Goals CT-6; SL-1 through 7; RC-1, 2, and 4)

4. Course materials. Wilson and Goldfarb, *Living Theatre: A History*, most current edition
Wise and Walker, *The Broadview Anthology of Theatre*, vols. I and II
Attendance at University Theatre Productions as relevant to course

5. Weekly outline of content.

WEEKS 1 and 2: BRIEF SUMMARY OF THEATRE TRENDS PRE-1660, THE ENGLISH COMMONWEALTH AND RESTORATION PERIODS. The prohibition of theatre in England. Subversions of this. Restoration tragedy and comedy. Extant and extinct theatre spaces. Scenic and costume practices. Actors and Acting.

WEEKS 3, 4, and 5: 18th CENTURY EUROPE AND COLONIES/EARLY US. English Sentimentalism and reactions against it. Colonial American adaptations of Restoration drama and effects of the Revolution. French pre- and post-Revolution theatre practices. Italian re-imaginings of *Commedia dell'Arte*. German *Sturm und Drang* and the birth of modern Dramaturgy. Extant and extinct theatre spaces. Scenic and costume practices. Actors and Acting.

WEEK 6: 1800-1875 EUROPE/US. Romanticism. Büchner the oddball/prescient. Melodrama, Minstrel Shows, Vaudeville. High-tech developments in scenic machinery and lighting. Extant and extinct theatre spaces. Costume practices. Actors and Acting.

WEEKS 7 and 8: RISE OF REALISM/NATURALISM (1875-WWI). Theoretical foundations. Variants around Europe: Ibsen, Strindberg, Chekhov, Shaw, Wilde, etc. Realistic/naturalistic

staging methods. Extant and extinct theatre spaces. Costume practices. Actors and Acting.
Midterm Exam.

WEEK 9: TURN OF THE (20th) CENTURY ANTI-REALISM. Symbolism. Unclassifiables and hybrids like Wedekind and Strindberg's late career. Staging methods. Extant and extinct theatre spaces. Costume practices. Actors and Acting.

WEEK 10: 1910s EUROPE/US "ISMS." Expressionism. Futurism. Constructivism. Dada. Surrealism. Theories and practice of staging. Extant and extinct theatre spaces. Costume practices. Actors and Acting.

WEEK 11: 1920s-1930s EUROPE/US. Pirandello. Copeau, Giradoux, Anouilh. Artaud. Bauhaus, Epic Theatre, Brecht. Broadway, Little Theatre movement, Revues, the Federal Theatre Project, O'Neill. Theories and practice of staging. Extant and extinct theatre spaces. Costume practices. Actors and Acting.

WEEK 12: 1940s-1950s EUROPE/US. Absurdism: Beckett, Ionesco. The "Angry Young Man" movement and other '50s rebellions. Maturation of the Musical. Off-Broadway movement. Miller, Williams. Effect of the US HUAC on theatre. Theories and practice of staging. Extant and extinct theatre spaces. Costume practices. Actors and Acting.

WEEK 13: 1960s to mid-1970s EUROPE/US. Re-definitions of "theatre." Grotowski. The Living Theatre. The Open Theatre. Schechner/Environmental Theatre. Re-emergence of thrust and arena theatre spaces. Off-Off-Broadway Movement. Rock Musicals. Effects of Vietnam, Watergate, liberation and pride movements. Theories and practice of staging. Extant and extinct theatre spaces. Costume practices. Actors and Acting.

WEEK 14: mid-1970s to 1990 EUROPE/US. Rise of post-modernist theatre. Performance Art. First decade of AIDS crisis. Mega-musicals. Reactions to conservative surges, South African apartheid, Japanese wonder economy, etc. Boal. Extant and extinct theatre spaces. Costume practices. Actors and Acting.

WEEK 15: EUROPE/US 1990s-PRESENT DAY. Collapse of Soviet Union/Eastern Bloc. AIDS' impact from 90s-present. Effects of and reactions to 9/11. Digital theatre technologies and the internet. Trends in scenery, costumes, acting. Influential theatre spaces and groups.

WEEK 16: FINAL EXAM.

6. Assignments and evaluation, including weights for final course grade.

Breakout group discussion participation 20%

Midterm (Essay-based) Exam 20%

Final (Essay-based) Exam 20%

Shorter research paper or wiki 15%

Conference-quality research paper* 25%

* This assignment will require revision, as per WI guidelines.

7. Grading scale.

A = 90-100%

B = 80-89%

C = 70-79%

D = 60-69%

F = below 60%

8. Correlation of learning objectives to assignments and evaluation.

| | Breakout group discussion 20% | Midterm (Essay-based) Exam 20% | Final (Essay-based) Exam 20% | Shorter research paper or wiki 15% | Conference-quality research paper 25% |
|--|----------------------------------|-----------------------------------|---------------------------------|---------------------------------------|--|
| (a) Analyze and evaluate primary and secondary source evidence of European and U.S. theatre (play texts, theoretical tracts, extant and extinct theatre spaces, renderings of sets and costumes, diaries of theatre artists, etc.) from 1660 to the present day. | X | X | X | X | X |

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|---|---|---|---|---|---|
| (b) Analyze and evaluate the relevant social, political, religious, and artistic trends in Europe and the U.S. from 1660 to the present day that inform and are impacted by the theatre. | X | X | X | X | X |
| (c) Critically and reflectively compare the major periods of European and U.S. theatre from 1660 to the present day and evaluate their impact on succeeding generations of world theatre. | X | X | X | X | X |
| (d) Conduct guided research on a relevant topic within the historical periods covered; synthesize and present such research in scholarly-quality written formats. | | | | X | X |
| (e) Formulate, present, and orally defend cogent scholarly arguments regarding (a), (b), and (c); orally defend the research synthesized in (d) in a conference-style setting. | X | | | | X |

Date approved by the department or school: Jan. 28, 2015

Date approved by the college curriculum committee: Feb. 18, 2015

Date approved by the Honors Council (if this is an honors course):

Date approved by CAA: March 12, 2015 **CGS:** Not Applicable.