

COLLEGE OF ARTS AND HUMANITIES
Course Proposal

1. Catalogue Description:

- a. Number: THA 3752G
- b. Title: Theatre and Civilization II
- c. Meeting/Credit: 3-0-3
- d. Term: F
- e. Short Title: Theatre & Civ II
- f. Description: This course will trace the evolution of the modern theatre beginning with the Restoration, moving through the Romantic movement, and ending with the emergence of the Modern Theatre at the end of the 19th and beginning of the 20th century. Students will examine the history, society and dramatic literature of the various movements.
- g. Prerequisites: ENG 1001G and ENG1002G
- h. This course is writing intensive

2. Student Learning Objectives:

- Students will read and discuss in depth several masterpieces of world drama in relation to the period that produced them. Since the plays furnish the basis for discussion, quizzes, and exams, students must read for comprehension and write or speak cogently about what they have read. In all cases, students will be expected to observe the conventions of Standard American English in speech and writing. (Write and speak effectively)
- Part of the aim of the course is to encourage students to think about what they have read. The course is not a teacher-dominated lecture course (except for introductions to each historical period). To be successful, students must read, think, and analyze - always asking what each play can tell them about a given era. (Think critically)
- Masterpieces of drama are so named because they, in part, present universal problems and situations that have plagued humans from the beginning of civilization. Conceptions of good and evil, morality, and humanity have not changed greatly over the centuries. In studying the dilemmas of the past and in seeing how people have dealt with those dilemmas, students are studying all of humanity - and thus, themselves. (Responsible citizens)
- This course seeks to arouse discussion, questions, debate, and controversy with the hope of sparking curiosity either about each period or the theatre and drama of the time. Each student chooses a topic (an era, dramatist, performer, group of plays, etc.) and explores it in depth. Ideally, this, too opens doors for further inquiry and, perhaps, a lifelong interest! (Write effectively, responsible citizens)

3. Outline of the Course:

This course will meet for 45 fifty-minute class periods, for a total of three credit hours. The focus of the course will be on an examination of scripts as primary documents that illustrate the customs and mores of the various time periods and societies examined.

Topics covered in the course will consist of the following:

1. An examination of historical/cultural data that influenced trends in the theatrical literature.
2. An examination of the theatrical/social/cultural activities of the 18th and 19th centuries that influenced trends in the Modern Theatre.
3. An examination of the theorists and practitioners that influenced the movements of the 18th and 19th centuries.

Schedule of Topics:

Weeks 1-2:

Review Classicism in the French Renaissance
Theatre at Court and in the Schools
The Public Theatre
The Triumph of the Neoclassical Ideal/Le Cid controversy
Theatre Architecture and Scenic Practices
Acting Companies
Suggested Plays:
Racine - Phaedra
Britannicus
Moliere - Tartuffe
School for Wives
Misanthrope

Weeks 3-4:

English Theatre, 1642-1800
The Contrast with Neoclassicism
Holdovers from Elizabethan and Jacobean Drama
Government Regulation of Theatre
Theatre Architecture and Scenic Practices
Actors and Acting
The Theatre of Colonial America
Suggested Plays:
Man of Mode (Etherege)
The Country Wife (Wycherly)
The Beggars's Opera (Gay)
The London Merchant (Lillo)
School for Scandal (Sheridan)
She Stoops to Conquer (Goldsmith)

Weeks 5-6:

Italy and France in the 18th Century

The Evolution of Italian Scenic Design

Italian Drama of the Eighteenth Century

French Drama of the 18th Century

Parisian Acting Troupes

Scenic and Costume Practices

Theatre Architecture

Suggested Plays:

The Servant of Two Masters (Goldoni)

The Love for Three Oranges (Gozzi)

Zaire (Voltaire)

The Father of the Family (Diderot)

The Barber of Seville (Beaumarchais)

Weeks 7-8:

Theatre in Northern and Eastern Europe during the 18th Century

The Court Theatres of Germany

The Jesuit Theatre

Early German Public Theatre

Reforms of Gottsched and Neuber

The Establishment of National Theatres, 1770-1800

Iffland and Kotzebue

Goethe, Schiller and Weimar Classicism

Theatre in Russia to 1800

Suggested Plays:

Miss Sara Sampson (Lessing)

Nathan the Wise (Lessing)

Storm and Stress (Klinger)

Goetz von Berlichingen (Goethe)

The Robbers (Schiller)

Weeks 9-10:

Theatre in Europe and United States during the Early 19th Century

Theoretical Foundations of Romanticism

Romantic and Post-Romantic Drama in Germany

The French Theatre, 1789-1815

Directing and Acting in France

Scenic, Lighting and Costume Practices in France

Russian Drama and Theatre, 1800-1850

English Drama and Theatre, 1800-1850

Macready and Vestris

The American Theatre, 1782-1815

The Expanding American Theatre, 1815-1850

Suggested Plays:

The Prince of Homburg (Kleist)

The Niebelungen (Hebbel)
Cromwell (Hugo)
Hernani (Hugo)
The Three Musketeers (Dumas *père*)
Woe from Wit (Griboyedov)
Boris Gudonov (Pushkin)
The Inspector General (Gogol)
The Lady of Lyons (Bulwer-Lytton)
The Contrast (Tyler)
Metamora (Stone)
Fashion (Mowatt)

Weeks 11-12:

Theatre and Drama in Europe and the United States in the Late 19th Century

The Beginnings of Realism
Theatrical Conditions in France
English Theatrical Conditions
Theatre in the United States
Theatre in Italy and Spain
Russian Theatre
German and Austrian Theatre

Suggested Plays:

Marriage for Money (Scribe)
A Scrap of Paper (Sardou)
Lady of the Camellias (Dumas *filis*)
Cyrano de Bergerac (Rostand)
London Assurance (Boucicault)
Octoroon (Boucicault)
Anything by Gilbert and Sullivan
Uncle Tom's Cabin (Aiken)
Under the Gaslight (Daly)
Margaret Fleming (Herne)
A Month in the Country (Turgenev)
Enough Stupidity in Every Wise Man (Ostrovsky)

Weeks 13-15:

The Beginnings of the Modern Theatre, 1875-1915

Wagner and Saxe-Meiningen
Ibsen
Zola and the French Naturalists
Antoine and the Théâtre Libre
The Freie Bühne and German Realism
The Independent Theatre and Realism in England
The Moscow Art Theatre
Appia and Craig

Strindberg and Freud
Idealist Theatre and Drama in Germany
Nonrealistic Theatre in England
The Irish Renaissance
Russian Idealism
French Idealism
Theatre in Italy and Spain
Theatre in the United States
Major Technical Innovations

Suggested Plays:

Peer Gynt (Ibsen)
A Doll's House (Ibsen)
The Wild Duck (Ibsen)
Miss Julie (Strindberg)
The Father (Strindberg)
The Vultures (Becque)
The Weavers (Hauptmann)
La Ronde (Schnitzler)
The Second Mrs. Tanqueray (Pinero)
Arms and the Man (Shaw)
Major Barbara (Shaw)
Heartbreak House (Shaw)
The Seagull (Chekhov)
Uncle Vanya (Chekhov)
The Three Sisters (Chekhov)
The Lower Depths (Gorky)
Ubu Roi (Jarry)
The Ghost Sonata (Strindberg)
Spring's Awakening (Wedekind)
The Importance of Being Earnest (Wilde)
The Rising of the Moon (Gregory)
At the Hawk's Well (Yeats)
Playboy of the Western World (Synge)
He Who Gets Slapped (Andreyev)
Francesca da Rimini (D'Annunzio)
The Governor's Lady (Belasco)
Barbara Frietchie (Fitch)
The Great Divide (Moody)

4. Evaluation of Student Learning:

- a. Students will be evaluated primarily upon writing assignments done in conjunction with the text and/or play readings:

Essay examinations (approx. 50%)

Two essay examinations, a Midterm and a Final. Before each examination, students will be given a study guide with a selection of possible questions, from which they will write three essays.

Semester project (approx 25%)

A 10-15 page paper covering some topic germane to the course. This can be either a research paper or a critical/analytical paper on a topic mutually agreed upon by the instructor and the student.

Quizzes or short “reaction papers” (approx. 15%)

Each time students read a new play, they will have been given a study guide on the day the play is due, they will be given a selection of questions to respond to and write their answers in class. Questions may range from brief answers to questions on plot or character to more analytical questions specific to the era in which the play was written.

Analysis papers (approx. 10%)

Two analysis papers will be written in response to supplied “focus” questions on plays viewed either in class or outside class if the Theatre Arts Department’s offerings for the semester fit the scope of the course.

b. Criteria for writing-intensive designation:

Between the “Semester Project” and the “Analysis Papers” more than 35% of the final grade is based on the writing component. Additionally, any one of these papers may be resubmitted after revision for a grade reconsideration. This is consistent with the criteria for a writing-intensive course.

5. Rationale:

- a. This course meets the requirements of the Humanities and Fine Arts segment of the General Education curriculum in that it explores the evolution of theatrical practices and literature. In addition to gaining an understanding of the theatrical world of the 17th through early 20th centuries, the student will gain an understanding of the social, cultural, philosophical and technological advances in thinking that led to the creation of the art form.
- b. This course requires an advanced level of critical thinking and analysis, and mature writing skills. The 3000 level plus the prerequisites of ENG 1001G and ENG 1002G will help ensure that students are prepared for this course.
- c. There is no similarity to any existing course.
- d. This course is a requirement for all Theatre Arts majors. This course is a General Education elective open to all majors with no exclusions.

6. Implementation:

a. Faculty members to whom course may be assigned:

Clarence Blanchette, Jerry Eisenhower, David Wolski, Jean Wolski

b. Texts:

Wilson and Goldfarb. Living Theater: A History. 2nd edition.

Klaus, Gilbert, and Field. Stages of Drama. 3rd edition.

c. Additional costs:

When available, students will be required to see Theatre Arts Department productions that are consistent with the scope of the course.

d. Term First Offered: Fall 2000

7. A community college course will not be judged equivalent to this course.

8. Date Approved by the Department: 4/3/00

9. Date Approved by the College Curriculum Committee 4/12/00

10. Date Approved by CAA _____

Department contact person: Jean Wolski

Campus phone: 581-5919