

**Eastern Illinois University**  
***Revised Course Proposal***  
**THA 3751G, Origins of European Theatre**

Agenda Item #15-83 Effective Fall 2015 Revised, Effective Fall 2016
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**Banner/Catalog Information (Coversheet)**

1. ☐ New Course or ☒ Revision of Existing Course
2. **Course prefix and number:** THA 3751G
3. **Short title:** Origins of European Theatre
4. **Long title:** Origins of European Theatre
5. **Hours per week:** 3 Class    0 Lab    3 Credit
6. **Terms:** ☒ Fall    ☐ Spring    ☐ Summer    ☐ On demand
7. **Initial term:** ☒ Fall    ☐ Spring    ☐ Summer    Year: 2015
8. **Catalog course description:** A journey through the major periods in the development of theatre in Europe, from prehistoric times through the Renaissance. 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)?**   x Yes   \_\_\_ No

**d. Who may waive prerequisite(s)?**

\_\_\_ No one    x Chair    x 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:** x 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:**   x 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 x No   \_\_\_ Yes, Explain if yes \_\_\_\_\_

**21. Community college transfer:**

\_\_\_ A community college course may be judged equivalent.

x   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 3751G 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. As required, 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 3751G: Origins of European Theatre
2. Catalog description: A journey through the major periods in the development of theatre in Europe, from prehistoric times through the Renaissance. 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 theatre (play texts, theoretical tracts, extant and extinct theatre spaces, renderings of sets and costumes, diaries of theatre artists, etc.) from prehistoric times through the Renaissance.  
*(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 prehistoric times through the Renaissance 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 theatre from prehistoric times through the Renaissance 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*, vol. I  
Attendance at University Theatre Productions as relevant to course

- 5. Weekly outline of content.

WEEK 1: THEORIES OF ORIGIN. Competing and complementary theories. Evidence to support each. Festival activity and the origins of Greek theatre.

WEEKS 2 and 3: GREEK THEATRE. Development of tragedy, comedy, satyr play. Aeschylus, Sophocles, Euripides. Comedy passing through “Old,” “Middle,” and “New” periods. Aristophanes and Menander. The dramatic competitions of Athens and elsewhere. Aristotelian theory in the *Poetics*. Extant and extinct theatre spaces in Classical and Hellenistic periods. Scenic and costume practices in these two periods. Actors and Acting.

WEEKS 4 and 5: ROMAN THEATRE. European influences on development of Roman festival activity and the drama. Comedy: Plautus vs. Terence. Tragedy: Seneca. Horatian theory. Republic vs. Empire periods. Extant and extinct theatre spaces. Scenic and costume practices. Actors and Acting. Decline of Roman theatre and theatre in the so-called “Dark Ages.”

WEEK 6: EARLY MEDIEVAL THEATRE— ROMAN CATHOLIC CHURCH-BASED AND ELSEWHERE. Church efforts to eradicate, then eventually embrace and transform theatre. Rise of Tropes, Liturgical Drama and Cathedral Staging. Hroswitha and Hildegard as exceptions. Scenic and costume practices. Actors and Acting.

WEEK 7 and 8: LATER MEDIEVAL THEATRE. Theatre moves outside the Church. Rise of Vernacular Drama. Varied types of outside-Church staging. Scenic and costume practices. Actors and Acting. Morality plays and Farces, other entertainment forms. Midterm Exam.

WEEKS 9 and 10. ITALIAN RENAISSANCE. Comedy, tragedy, *Commedia dell'Arte*. Neoclassical theory. Italian staging innovations: wings, shutters, scene-shifting devices. Extant and extinct theatre spaces. Scenic and costume practices. Actors and Acting.

WEEKS 11 and 12: FRENCH RENAISSANCE. Pre-Neoclassical Theatre. Richelieu, The *Académie Française*, and *The Cid* controversy. Maturity of Neoclassical tragedy and comedy: Racine, Molière. French adaption of Italian staging. Extant and extinct theatre spaces. Scenic and costume practices. Actors and Acting.

WEEKS 13 and 14. ENGLISH RENAISSANCE. Tudor theatre. Shakespeare and his contemporaries. Elizabethan, Jacobean, Caroline period drama. Extant and extinct theatre spaces. Scenic and costume practices. Actors and Acting.

WEEK 15. SPANISH GOLDEN AGE. Development of Spanish religious and secular theatre traditions. Staging practices in each. Extant and extinct theatre spaces. Scenic and costume practices. Actors and Acting.

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 theatre (play texts, theoretical tracts, extant and extinct theatre spaces, renderings of sets and costumes, diaries of theatre artists, etc.) from prehistoric times through the Renaissance.	X	X	X	X	X
(b) Analyze and evaluate the relevant social, political, religious, and artistic trends in Europe from prehistoric times through the Renaissance that inform and are impacted by the theatre.	X	X	X	X	X
(c) Critically and reflectively compare the major periods of European theatre from prehistoric times through the Renaissance and evaluate their impact on	X	X	X	X	X



succeeding generations of world theatre.					
(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.