

	Rationale: Assignments will require students to identify styles make informed judgments about
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	how these styles influenced each other, and understand the identities and cultures of others
	Compare and contrast the major thomos and concern of the plant under which
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	including human concepts of, and relationship to, the divine and supernatural.
- .	EUSLO 1 and 2: Informed and Empowered Learners Rationalo: Assignments will require students to identify contemporate beliefs as a sufficient to the contemporate will require students to identify contemporate beliefs as a sufficient to the contemporate beliefs as a sufficient to the contemporate will require students to identify contemporate beliefs as a sufficient to the contemporate will require students to identify contemporate beliefs as a sufficient to the contemporate will require students to identify contemporate beliefs as a sufficient to the contemporate will require students to identify contemporate beliefs as a sufficient to the contemporate will require students to identify and the contemporate beliefs as a sufficient to the contemporate will be a suffi
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supernatural, and to make analytical judgments regarding the effects of these beliefs on play-

making and audience reception.

Aeschylus II (3 hours): Aeschylus, The Libation Bearers; Aeschylus as Athenian citizen, continuation of Oresteia cycle Aeschylus and democracy (3 hours): Aeschylus, The Eumenidies, central myth of Athenian democracy, place of women in society Sophocles and fate (3 hours): Sophocles, Oedipus the King; Sophocles as Athenian citizen; Adjunic with influence on madern pruchalems auartioniss of aradic and many from the man's place in the universe Euripides the outsider (3 hours): Euripides, Medea; god from the machine; Euripides as relatively unsuccessful playwright in his time; "modernity" of Euripides' outlook Old Comedy (3 hours): Aristophanes, I vsistrata: nature of Greek "old comedy". Aristophanes as satirist; the Pelopennisian War; the politics of Lysistrata Aristotle and theatre criticism (3 hours): Aristotle, Poetics; meanings of key Aristotelean terms; beginnings of dramatic analysis; influence on modern theatre, crossing into Europe The Romans (6 hours)

Romans and comedy (3 hours): Plautus, The Brothers Menaechmus; migration of Greek

Romans and tragedy (3 hours): Seneca, Medea; further migration of Greek influences

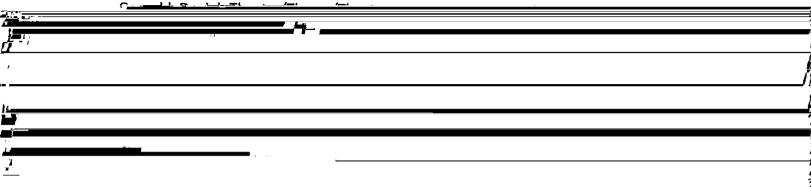
influences; Roman culture, theatre, and architecture

(compare with Euripides)

Finals Week: Preparation and submission of final paper Evaluation Methods: This is a representative method of evaluation, which will vary according to instructor. Quizzes on the assigned material throughout the semester (30 points total) Students will lead one class discussion (5 points) Graph project. student will present a short (2-5 minute) come from one of the ale study. Project will include an oral introduction to the piece, as well as a one-page response to the project. (5 points) Papers: A thought paper on one of the plays under study (500 words) (5 points) A comparison-contrast paper on two of the plays under study (750-1,000 words) (10 points) A final paper that will synthesize major themes in an investigation of authors and plays, involving independent research use of reliable sources and application of arising the source

and analysis (1,750-2,000 words) (25 points)

Fraser, N. *Theatre History Explained*Wilson, E. & Goldfarb, A. *Living Theatre: A History*



Watson, J. A Cultural History of Theatre McConachie, B., et al. Theatre Histories

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 Theatre 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 Theatre 1, THTR 205 Classic Theatre 2, THTR 207 Modern 1, and THTR 208 Modern 2) 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 first in that sequence.

- A2. This course will require changes in Classic Theatre 1 and 2.
- A3. This course has not been offered on a trial basis, but represents a re-organization of material currently taught in THTR 207 Classic 1, and THTR 208 Classic 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 Washington: History of Greek and Roman Theatre

Tufts University: Theatre and Society I: Prehistory through 1700

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C. Implementation

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created a	es part of a strategic review of the Department's Curriculum. This review has tak
account	of current Department complement and been structured accordingly. This cours
be count	ed as one preparation and three hours of equated workload.
C2. Othe	r 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.
	ant funds were necessary to provide the resources for this course.

- 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.