

Curriculum Proposal Signature Sheet

THTR / ENLT 275: Continental European Drama, 1880 - 1960

Type of Proposal

Program

- New
- Changes within Major
- Changes within Cognate *
- Changes in Minor or Track
- Changes in Concentration*
- Program Deletion

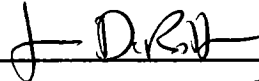
Course

- New
- Changes in Course taken only by Majors
- Changes in Course required of Non-Majors*
- Changes in Course open to Non-Majors
- Deletion of Course taken only by Majors
- Deletion of Course required of Non-Majors*
- Deletion of Course open to Non-Majors

Dept. of English & Theatre

Review and Approval **7 Oct 2010**

Signature of Sponsoring Chair(s)/Date



3 Nov 2010

** For starred items Chairs of affected Departments/Programs must sign below before Dean's review*

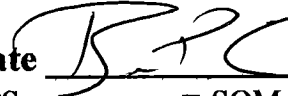
Dean's Preliminary Review

Proposal: Complete

Additional preliminary comments below

- Satisfies U of S Curricular Requirements
- Consistent with College Goals/Mission

Dean's Signature/Date



11/4/10

CAS

CPS

SOM

GRAD

DHC

Preliminary FSCC Disposition:

Committee recommends approval (*new program proposals require a Recommendation from the full Senate*)

Proposal will require minimal review: Anticipated FS Meeting Date: _____

Proposal will require significant review: Anticipated FS Meeting Date: _____

FSCC Chair Signature/Date _____

Issues: _____

New Course

Course Title: **Continental European Drama, 1880 - 1960**

Course Number: **THTR / ENLT 275** Date Of Initial Offering: **Fall 2011**

Rationale for course level:

The course is aimed at English &/or Theatre majors &/or minors. It presumes some prior college-level study of drama.

Credit Hours: **3** Format: lecture lab other: Frequency: annual each semester alternate years

Prerequisites: **ENLT140 (English Inquiry) or the equivalent***

or THTR 110 (Intro to Theatre)

Rationale for pre-requisites (if pre-requisites are listed)

The standard prerequisite* for 200-level ENLT courses is "ENLT 140 or the equivalent," which means any ENLT with a number between 120 & 179. Since this course is aimed partly at Theatre majors & minors, we also want to have our intro-level THTR course count as a prerequisite.

Catalog Description (50 word maximum)

This course surveys the emergence of naturalism and the developments of drama in the European continent at the end of the 19th century into the mid-twentieth century. The works studied illustrate various attempts to recreate realities on stage and explore how philosophy influenced theatrical expression. (All readings in English.)

Similar Courses being offered at the University

None

Discuss Extent of overlap with existing courses

None

Special Resources Required

None

Characteristics (check any/all that apply):

Major: Required Elective

GE : submitted to CCC will be submitted to CCC **Nov 2010** Area Free only

Humanities (CL)

Interdisciplinary: YES NO Team Teaching: YES NO

Exclusively For Special Programs/Concentrations: NO YES (Name) _____

Home College: CAS PCPS KSOM GRAD

Required Attachments:

- Syllabus with student learning objectives, assessment/evaluation mechanisms, and outline of topics
- Description of, or example of, readings/papers/projects/examinations
- Assessment/evaluation based course improvement mechanisms

THTR/ENLT 275: Continental European Drama 1880 – 1960

This course is a dramatic literature elective for the theatre major. It can be cross-listed as an ENLT course.

This course is Theory Intensive. Prerequisite: English Inquiry or the equivalent (ENLT 120 – 179) or THTR 110.

I. Texts	Zola, <i>Tèrese Raquin</i>	Gorky, <i>Lower Depths</i>
	Ibsen, <i>Ghosts</i>	Artaud, <i>Theatre and Its Double*</i>
	Chekov, <i>Seagull</i>	Brecht, <i>Mother Courage</i>
	Stanislavsky, <i>An Actor Prepares*</i>	Pirandello, <i>Six Characters</i>
	Wedekind, <i>Spring Awakening</i>	Beckett, <i>Waiting for Godot</i>
	Jarry, <i>Ubu Roi</i>	Ionesco, <i>Bald Soprano</i>
	Strindberg, <i>Ghost Sonata</i>	Havel, <i>The Garden Party</i>
	Freud, <i>Beyond the Pleasure Principle*</i>	

*Denotes theoretical texts

This reading list is representative. The instructor should substitute according to his or her own interests. Regardless of the texts chosen, the instructor should rely on theatrical texts as well as theoretical writings from theatre makers.

II. Catalogue Copy:

This course surveys the emergence of naturalism and the developments of drama in the European continent at the end of the 19th century into the mid-twentieth century. The works studied illustrate various attempts to recreate realities on stage and explore how philosophy influenced theatrical expression.

III. Course Requirements:

Midterm, Final, 4 Response Papers (at least 3 pgs).

IV. Justification for Course, for Course Number, and for Prerequisites:

As a 200 level course, this class will provide a foundational perspective on dramatic literature. The European continent served as the incubator for *avant garde* ideas that permeated and changed the course of theatre history and literature on the continent and abroad. All readings in English.

The course will be revised & fine-tuned each time it is offered in response to relevant student evaluations & informal conversations with students & colleagues concerning individual works &/or the course as whole.

THTR/ENLT 275: Continental European Drama 1880 – 1960

M W 3 TO 4:15 / CLP 225
Office: CLP 118
Office Hours: MW 1 to 3, and by appointment

Hank Willenbrink
x4353
willenbrinr2@scranton.edu

This course is a dramatic literature elective for the theatre major. It can be cross-listed as an ENLT course. This course is Theory Intensive. Prerequisite: English Inquiry or the equivalent (ENLT 120 – 179) or THTR 110

I. Texts

Ibsen, <i>Ghosts</i>	Zola, <i>Térèse Raquin</i>	Gorky, <i>Lower Depths</i>
Brecht, <i>Mother Courage</i>	Artaud, <i>Theatre and Its Double*</i>	Chekov, <i>Seagull</i>
Wedekind, <i>Spring Awakening</i>	Stanislavsky, <i>An Actor Prepares*</i>	Pirandello, <i>Six Characters</i>
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Freud, <i>Beyond the Pleasure Principle*</i>	Strindberg, <i>Ghost Sonata</i>	Havel, <i>The Garden Party</i>

(*Denotes theoretical texts.)

II. Objectives: This course is designed to survey the major works, writers, theories and theorists from the late 19th century through the middle of the 20th century. Known primarily for writers like Ibsen and Chekov, Continental Europe during this era was a hotbed of theatrical theory and features some of the greatest plays in the canon of dramatic literature. The development of Naturalism and the subsequent literary movements that it spawned like Symbolism, Surrealism, and Absurdism have resonance in the theater of today. Enrolled students will interact with these movements by reading the works that define them and exploring the literary, theoretical, and psychoanalytical theory that these works use to redefine theatre and literature.

III. Format: This course will mix formal lectures, discussion, and student presentations.

IV. Requirements:

1. You will be required to write four response papers (three to five pages) during the course of the term. These papers will focus on the intersection between theory and practice by calling on students to address both a work of theory as well as a work of dramatic literature in each paper. Due dates for these papers will be outlined in the discussion schedule. I must be notified of late work no less than 24 hours in advance.
2. Each student will be required to give one short (at least five minutes) presentation to the class. These presentations can be informational or interpretive and should give context for a particular work or production. As a number of these authors and theorists are well-established within the canon of dramatic literature and theory, readings on them are readily available. If a student has questions, I will be available to consult on specific sources.
3. I expect students to stay up-to-date with assigned readings and class discussions. Additionally, active participation in class is required.
4. You are only allowed to miss three classes per semester. Any additional absence *regardless of reason* will result in a deduction from your final grade. After four absences an A will become an A-, after five an A will become a B, after six an A will become a C, after seven absences you fail.
5. There will be both a midterm and final exam for this class. The midterm will be given in class on March 16. The final exam date is TBD.
6. Your final grade will be quantified as follows: 25% Final Exam, 20% Response Papers, 20% Midterm exam, 15% Presentation, 10% Quizzes, 10% Participation.

V. Reading and Discussion Schedule:

The syllabus will include a schedule that covers all due dates, reading assignments, and exam dates. I will attempt to stick to the schedule as it is laid out on the first day of class; however, it is up to you to stay up-to-date with changes in assignments which are announced in class. Please contact me if you have any questions.