

Date: OCTOBER 14, 1998

A. Division: INSTRUCTIONAL

New Course: Existing Course:

B. Faculty: LANGUAGE LITERATURE
ARTS

Revision of Course
Information Form:

D: THEATRE HISTORY II

E: 3

C: THEA 230

Descriptive Title

Semester Credit

Subject and Course Number

Calendar Description: This is a survey course that explores Western theatre from the 17th Century to the 20th Century. Students will learn about the innovations in theatre styles and staging conventions that have occurred since the Renaissance. By attending live theatrical productions, students will gain a historical perspective on the contemporary theatrical marketplace. Students will also be required to read and discuss the works of major playwrights. (Eg. Section C-E, F)

Course Corequisites
NONE

Lecture: 5 hrs
 Laboratory: 1 hrs
 Seminar: 1 hrs
 Clinical Experience: 0 hrs
 Field Experience: 0 hrs

J: Course for which this Course is a Prerequisite

NONE (although this course, offered in the Winter semester, is a good sequel course to

Student Directed Learning: 0 hrs
 Learning: 0 hrs
 Other (specify): 0 hrs

K: Maximum Class Size:

Grant 5B

College Credit Transfer

College Credit Non-Transfer

Non-Credit

Specify Course Equivalents or Unassigned Credit as appropriate.

AC:

J:

Vic:

ier:

Christine Deaver

Principal

Faculty Dean

Subject and Course Number

N. Textbooks and Materials to be Purchased by Students

(Use Bibliographic Form):

Textbooks (including their equivalent or alternatives)

Brockert, Oscar G. Plays for the Theatre (Sixth Edition), Ford, Worth, Toronto

Skills

By the end of the course, students will be able to:

1. demonstrate how theatrical conventions are reflected, rejected or combined over time by successive generations of artists

3. recognize the use of historical theatrical devices in contemporary theatre

4. use the vocabulary of theatre history with accuracy and precision

5. rise to the challenge of reading dramatic language aloud with minimal preparation time

6. demonstrate increased skills in recording and summarizing the verbal comments of peers in a discussion setting

8. demonstrate increased skills as receptive and engaged audience members

9. write theatre reviews that are balanced, insightful and specific

By the end of the course, students will be able to:

1. undertake challenging reading assignments with an awareness of studying a text as an ongoing creative process

2. value the instinctive responses and questions that emerge in the initial reading of a dramatic text

3. value the contemplative responses and detailed questions that emerge with close study of a particular scene

show a willingness to see through others' eyes

5. value coherence and specificity in written work and show a willingness to written response to strengthen coherence and specificity

6. engage with a dramatic text in a creative way, envisioning original design concepts and fresh directorial ideas for the work.

P. COURSE CONTENT

I. What is the Nature of Theatre?

- a) defining the basic elements
- b) theatre in relation to other forms of art
- c) special qualities of theatrical art

II. What Diff

- a) the relationship between space and performance
- b) the proscenium arch theatre

Stage in Modern Theatre?

V. How Did the Director Take the

- b) the practice of the Duke of Saxe-Meiningen, ensemble acting and unified production

e) Antoine and the Independent Theatre Movement

Stanislavsky and Nemtsovich-Danchenko

f) The Moscow Art Theatre

e) Chekhov's Drama

f) Peter Brook on directing Chekhov

VI. What Changes in Theatre Were Developed in Reaction to Realism?

a) the Symbolist Movement

Strindberg

Stage and Lighting Design

innovations in

d) Appia and Cro

a) Dada and Tzara

b) Futurism and Marinetti

d) sample focus work: Un Week in the Country

What Emerged After World War I?

VIII. What New Styles

acting approaches

a) new stag

Central Theatre Project and the Group Theatre in the USA

b) the Fede

c) Technique of Epic Theatre

sample focus work: THE GOOD WOMAN OF SETZUAN

Artaud and the Theatre of Cruelty

e)

What Emerged After World War II?

IX. What New Styles Emerg

ism

a) psychological rea

What on a Hot Tin Roof

b) sample focus work: Williams' Ca

c) the American musical

d) Pirandello and metatheat

e) Absurdism

Happy Days

f) sample focus work: Beckett's Ha

g) Postwar British Theatre: Pinter, Shaffer and Churchill

How is Diversity Reflected in 20th Century Theatre?

X

- a) alternative theatre groups
- b) Grotowski and Poor Theatre
- c) environmental theatre
- d) multi-media, happenings and performance art
- e) contemporary directors

1) cultural diversity

g) gender issues

h) sample focus work: Hwang's M. Butterfly

s) sample focus work: Hwang's M. Butterfly

VI What is Happening on the Contemporary Stage?

- a) the classics in repertory
- b) historical accuracy and new perspectives
- c) controversies and rebellions
- d) the Fringe theatre movement

METHOD OF INSTRUCTION

This course invites students to establish what is hoped will be a lifelong relationship with theatre. To that end, the instructor will combine lectures on the cultural and political context of landmark plays with opportunities for small group discussions. Slides, video segments and recordings will be incorporated into the lectures and discussions. In-class writing (short timed, rewriting sessions in response to catalyst questions) will offer students a chance to widen the application of lecture concepts and vocabulary in a personal, critical way.

Attendance at live theatre performances will be a vital component of the course. Students will be encouraged to consider how historical theatrical knowledge can be utilized in real, self-directed, creative theatre projects.