



EFFECTIVE: SEPTEMBER 2004

CURRICULUM GUIDELINES

A. Division: **INSTRUCTIONAL** Effective Date: September 2004

B. Department / Program Area: **LANGUAGE, LITERATURE AND PERFORMING ARTS COMMUNICATIONS** Revision New Course

If Revision, Section(s) Revised: **C, J**

Date of Previous Revision: **October 14, 1998**

Date of Current Revision: September, 2004

C: THEA 1230

M: Course Objectives / Learning Outcomes**Knowledge**

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

1. discuss the distinct elements of theatre as an art form
2. discuss variations in what is performed (script, scenario, plan), how it is performed, and why it is performed
3. articulate the way text, performance and audience are inter-related
4. identify the individual and collective processes that result in a theatrical event
5. describe how different audiences can play a vital role in the creation of theatrical art
6. explain how the performance space reflects the changing needs of individual artists and audience members
7. discuss the way theatre reflects paradigm shifts in cultural values, ideas and philosophical questions
8. discuss how critics in different historical periods have evaluated the theatre of their own times
9. discuss how theatre of other times and places can be made meaningful to contemporary audiences, with particular reference to post-Renaissance Western Theatre
10. develop a criteria for evaluating live theatre based on knowledge and experience.

Skills

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

1. demonstrate how social, cultural, political, religious and economic forces shape theatrical art
2. 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
7. demonstrate tolerance for critical views that may be different from their own
8. demonstrate increased skills as receptive and engaged audience members
9. write theatre reviews that are balanced, insightful and specific
10. utilize library resources for theatre history study.

Attitudes

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
4. value the responses and questions of other students to a script or performance, and show a willingness to see through others' eyes
5. value coherence and specificity in written work, and show a willingness to revise a 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.

N: 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 Different Historical Paradigms Exist for the Use of Theatrical Space?
 - a) the relationship between space and performance
 - b) the proscenium arch theatre
 - c) the thrust stage
 - d) the arena stage
 - e) flexible spaces
 - f) auxiliary spaces

- III. Which Artists Shape the Spectacle in the Theatre?
- a) production design
 - b) the elements of visual design
 - c) the principles of design
 - d) sets and costumes
 - e) sound and lighting
- IV. How Do New Theatrical Styles Supplant Prevailing Paradigms?
- a) historical paradigm shifts: variations in festival theatre styles (Greek, Roman and Medieval)
 - b) case study: the emergence of Restoration Comedy in late 17th Century England
 - c) case study: the emergence of melodrama in the early 19th Century
 - d) sample focus work: The Count of Monte Cristo, version by James O'Neill

O: Methods of Instruction

This course invites students to establish what is hoped will be a lifelong relationship with live 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, freewriting 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