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

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

Revision **[X]**   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   **D: THEATRE HISTORY II**   **E: 3**

Subject & Course No.	Descriptive Title	Semester Credits

F: 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 theatre productions, students will strengthen their critical skills and gain an appreciation for the way historical methods are adapted in contemporary productions. Students will also participate in group discussions of representative plays.

G: Allocation of Contact Hours to Type of Instruction

Lecture:	3	hrs
Laboratory:		hrs
Seminar:	1	hrs
Clinical Experience:		hrs
Field Experience:		hrs
Practicum:		hrs
Shop:		hrs
Studio:		hrs
Student Directed Learning:		hrs
Other (specify)		hrs
Total:	4	hrs

H: Course Prerequisites:

NONE

I: Course Corequisites:

NONE

J: Course for which this Course is a Prerequisite
NONE (although this course, offered in the Winter semester, is a good sequel course to THEA 1130 in the Fall semester)

K: Maximum Class Size:
55

L: PLEASE INDICATE**:**

[ ]   Non-Credit

[ ]   College Credit Non-Transfer

[X]   College Credit Transfer: Requested [X]   Granted [ ]

SEE BC TRANSFER GUIDE FOR TRANSFER DETAILS (www.bccat.bc.ca)

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 <u>what</u> is performed (script, scenario, plan), <u>how</u> it is performed, and <u>why</u> 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
- e) case study: the advent of realism in the late 19th Century
- f) sample focus work: Ibsen's The Doll's House

V.   How Did the Director Take the Stage in Modern Theatre?
- a) the theory of Wagner: seeking the unified "masterwork"
- b) the practice of the Duke of Saxe-Meiningen: ensemble acting and unified production
- c) Antoine and the Independent Theatre Movement
- d) The Moscow Art Theatre; Stanislavsky and Nemerovich-Danchenko
- 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
- b) Maeterlinck and Strindberg
- c) innovations in stage and lighting design
- d) Appia and Craig

VII.   What New Styles in Theatre Emerged in the Early 20th Century?
- a) Dada and Tzara
- b) Futurism and Marinetti
- c) Expressionism and Kaiser
- d) sample focus work: O'Neill's The Hairy Ape

VIII.   What New Styles Emerged After World War I?
- a) new staging approaches
- b) the Federal Theatre Project and the Group Theatre in the USA
- c) Brecht and Epic Theatre
- d) sample focus work: Brecht's The Good Woman of Setzuan
- e) Artaud and the Theatre of Cruelty

IX.   What New Styles Emerged After World War II?
- a) psychological realism
- b) sample focus work: Williams' Cat on a Hot Tin Roof
- c) the American musical
- d) Pirandello and metatheatre
- e) Absurdism
- f) sample focus work: Beckett's Happy Days
- g) Postwar British Theatre: Pinter, Shaffer and Churchill

X.   How is Diversity Reflected in 20th Century Theatre?
- a) alternative theatre groups
- b) Grotowski and Poor Theatre
- c) environmental theatre
- d) multi-media, happenings and performance art
- e) contemporary directors
- f) cultural diversity
- g) gender issues
- h) sample focus work: Hwang's M. Butterfly
- g) sample focus work: Vogel's The Baltimore Waltz

XI.   What is Happening on the Contemporary Canadian Stage?
- a) the classics in repertory
- b) historical accuracy and new perspectives
- c) controversies and rebellions
- d) the Fringe theatre movement

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 encouraged to consider how historical theatrical knowledge can be utilized in real, self-directed, creative theatre projects.

P: Textbooks and Materials to be Purchased by Students

Textbook(s) include the following or an equivalent:

Brockett, Oscar G. Plays for the Theatre (Sixth Edition). Fort Worth, Texas:
Harcourt Brace & Co., 1995.

Recommended: Student Subscription to the Vancouver Playhouse Theatre

Q: Means of Assessment

Pre-assessment: Introductory Essay	(required)
Play Review	10%
Five Discussion Papers on Plays	25%
Midterm Exam	20%
Creative, Research-Based Project	15%
Credit for In-class Writing	5%
Final Exam	25%
Total	100%

R: Prior Learning Assessment and Recognition: specify whether course is open for PLAR

_____   _____
Course Designer(s)   Education Council / Curriculum Committee Representative

_____   _____
Dean / Director   Registrar