



A: Division: INSTRUCTIONAL

Date: OCTOBER 14, 1998

B: Faculty: LANGUAGE, LITERATURE & PERFORMING ARTS

New Course: X

Revision of Course Information Form:

C: THEA 130

D: THEATRE HISTORY 1

E: 3

Subject and Course Number	Descriptive Title	Semester Credit				
<p>F: Calendar Description: This is a survey course that explores the roots of the Western theatre tradition. Students will learn about innovations in theatre styles and staging conventions from the Greek, Roman, Medieval, and Renaissance periods. By attending live theatre and considering the way historical methods are adapted in contemporary productions, students will develop skills as informed audience members and competent critics. Students will also participate in group discussions of representative plays.</p>						
<p>Summary of Revisions: (date & section)</p>						
<p>G: Type of instruction: Hrs per week /</p> <p>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</p>	<p>H: Course Prerequisites NONE</p>					
	<p>I: Course Corequisites NONE</p>					
	<p>J: Course for which this Course is a Prerequisite NONE (although this course leads well into Theatre 230 in the Winter semester)</p>					
	<p>K: Maximum Class Size: 55</p>					
	<p>M: Transfer Credit</p> <table border="1"> <tr> <td>Requested</td> <td>X</td> </tr> <tr> <td>Granted:</td> <td></td> </tr> </table>		Requested	X	Granted:	
	Requested	X				
Granted:						
<p>L: College Credit Transfer X</p> <p>College Credit Non-Transfer</p> <p>Non-Credit</p>						
<p>Specify Course Equivalents or Unassigned Credit as appropriate:</p> <p>UBC: SFU: U Vic: Other:</p>						

Christine Dewar
Course Designer(s)

L. McCallum
Faculty Dean

[Signature]
Vice-President

P. H. Ong
Registrar

N. 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

Complete form with entries under the following headings: O. Course Objectives; P. Course Content; Q. Method of Instruction; R. Course Evaluations

O. COURSE OBJECTIVES**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 interrelated
4. identify the individual and collective processes that result in a theatrical event
5. describe how different audiences can play a vital part in the creation of theatrical art
6. discuss how the structure of a theatre building can be adapted to meet the changing needs of 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 Greek, Roman, Medieval and Renaissance 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.

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 is the Relationship between Performance, Audience and Critic?

- a) watching a performance
- b) the audience and critical perspective
- c) challenges of criticism
- d) qualities needed in a critic

III. What is the Significance of the Text?

- a) reading a play
- b) methods of organizing dramatic action (Aristotelean vocabulary)
- c) dramatic genre (tragedy, comedy, hybrid forms)
- d) style in drama

IV. What Was the Place of Theatre in Classical Greece?

- a) the political and social context
- b) the festival context in Athens
- c) the Theatre of Dionysus
- d) the performers: chorus and actors
- e) the dramatists: Aeschylus, Sophocles, Euripides
- f) sample focus work: Sophocles' Oedipus the King
- g) sample focus work: classical and post-classical variations on the theme of Medea
- h) comedy: Aristophanes and Menander

V. What Was the Place of Theatre in Ancient Rome?

- a) the festival context: Roman ludi
- b) assimilation and adaptation of other traditions
- c) scripted comedy: Plautus and Terence
- d) sample focus work: scenes from Plautus' Menaechmi

- e) mime and pantomime
- f) paratheatrical entertainment

VI. What Was the Place of Theatre in Medieval Europe and England?

- a) the festival context: trade guilds and Corpus Christi
- b) conventions of medieval staging
- c) sample focus work from the Wakefield Cycle: Noah and His Sons
- d) liturgical drama
- e) morality plays
- f) mummers plays

VII. What Was the Place of Theatre in Elizabethan England?

- a) transitional steps
- b) the first public playhouses
- c) objections to the theatre
- d) dramatists and actors
- e) Shakespeare and the Globe Theatre
- f) sample focus work: Hamlet
- g) Jacobean and Caroline developments
- h) the court masque

VIII. What Was the Place of Theatre in Renaissance Italy?

- a) the intellectual and artistic context
- b) the academies and dramatic theory
- c) innovations in performance: commedia dell'arte
- d) sample focus work: The Dentist (A Commedia Scenario)
- e) innovations in staging: perspective and scene-shifting

IX. What Was the Place of Theatre in Seventeenth Century France

- a) the intellectual and artistic context
- b) Neoclassicism: theory and practice
- c) the dramatists: Corneille, Racine, Moliere
- d) refinements in staging practice: opera and ballet
- e) sample focus work: Moliere's Tartuffe

X. What is the Place of Classical, Medieval, Renaissance and Seventeenth Century French Drama on the Contemporary Stage?

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

Q. METHOD OF INSTRUCTION

This course invites students to begin 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.

R. COURSE EVALUATION

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%