

THAR 1 Course Outline as of Fall 2005**CATALOG INFORMATION**

Dept and Nbr: THAR 1 Title: WORLD THEATRE

Full Title: World Theatre Through Time

Last Reviewed: 5/11/2020

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	6	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

Catalog Description:

An overview of the major periods in world theatre history through significant works of dramatic literature, as well as the global and cultural influences from which they emerged. Students are introduced to major theatrical styles, artists, design, and technical developments of world theatre from the origins of drama to the contemporary stage. Emphasis is placed on the interrelationship between theatre of different times and cultures, and the historical importance of theatre in society. Attendance at one or more SRJC Theatre Arts Department productions is required.

Prerequisites/Corequisites:**Recommended Preparation:**

Course Eligibility for ENGL C1000 (or ENGL 1A)

Limits on Enrollment:**Schedule of Classes Information:**

Description: An overview of the major periods in world theatre history through significant works of dramatic literature, as well as the global and cultural influences from which they emerged. Students are introduced to major theatrical styles, artists, design, and technical developments of

world theatre from the origins of drama to the contemporary stage. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Course Eligibility for ENGL C1000 (or ENGL 1A)

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

AS Degree:	Area		Effective:	Inactive:
	E	Humanities	Fall 1981	
	H	Global Perspective and Environmental Literacy		
CSU GE:	Transfer Area		Effective:	Inactive:
	C1	Arts	Fall 1981	
IGETC:	Transfer Area		Effective:	Inactive:
	3A	Arts	Fall 1981	
CSU Transfer:	Transferable	Effective:	Fall 1981	Inactive:
UC Transfer:	Transferable	Effective:	Fall 1981	Inactive:

CID:

CID Descriptor: THTR 113 Theatre History 1

SRJC Equivalent Course(s): THAR1

Certificate/Major Applicable:

Both Certificate and Major Applicable

COURSE CONTENT

Outcomes and Objectives:

Upon completion of this course, the student will be able to:

1. Demonstrate a general knowledge of the major periods of world theatre, including significant movements, forms, artists, and literature.
2. Integrate knowledge of the larger historic context (social, economic, political, geographic, and cultural) with the study of each major period in world theatre.
3. Examine the interconnections between the theatres of different world cultures, civilizations, and historic periods.
4. Compare and contrast basic elements of dramatic structure used in significant works from various cultures, civilizations, and periods in world theatre.
5. Conduct basic script analysis and scholarly research in the preparation of written critiques, discussions, and artistic projects.
6. Identify and interpret thematic elements, including common thematic threads, within a historical and/or cultural context.
7. Apply various theories of aesthetic and critical analysis in the reading and interpretation of plays.
8. Analyze the relationship between the methods of production used during a script's period of origin and the structure of that script.

9. Expand critical comprehension through discussion of the literary and artistic value of a script, as well as its historical context.
10. Support one's own interpretation of a theatrical script with examples drawn from script analysis and research, while recognizing that there may be many valid interpretations of the same work.
11. Compare and contrast the present position of theatre in our modern United States society to that of past cultures, civilizations, and periods in world theatre.

Topics and Scope:

I. What is Theatre?

A. Identifying theatre today

1. Functions of theatre today
2. Locations of theatre today
3. Elements of theatre today
4. Relationship between our society and theatre today

B. The structure of a historical and cultural survey

1. Functions of theatre in different times and cultures
2. Locations of theatre in different times and cultures
3. Elements of theatre in different times and cultures
4. Relationship between different societies and their theatre

II. The Origins of Theatre

III. Theatre as Literature: Script Analysis

A. How to read a play

B. Aristotle's poetics

C. Suspension of disbelief and aesthetic distance

D. Genres, styles & conventions

E. Structural elements of a script

IV. Theatre Research and Resources

A. Basic research techniques

B. Introduction to theatre resources

C. The role of research in theatre

1. For theatre historians and educators
2. For dramaturgs
3. For theatre artists

Regarding V through XXII below--for each of the following historical periods and geographic cultures, the class will touch on:

- Major historical events and cultural movements of the period
- The theatre's function/relationship to the larger society
- Who attended the theatre, why, and when
- Major contributions to world theatre during the period
- Major artists of the period and/or major works
- Changes in theatre architecture and design, and the reasons why
- Relationship of the period's theatre to that of other cultures and time periods

The class will also read, analyze, and discuss 8-12 representative works and major plays corresponding with many of these periods and cultures.]

V. Classical Greek Theatre

VI. Classical Roman Theatre

VII. The Theatre of Asia

A. India

- B. China
- C. Japan
- VIII. Medieval Theatre in Europe
- IX. The Renaissance: Italy
- X. The Renaissance: England
- XI. The Renaissance: The Spanish Golden Age
- XII. The Renaissance: France
- XIII. The Theatre of Revolution
 - A. Restoration Theatre
 - B. 18th Century European Theatre
 - C. Theatre and Colonialism
- XIV. Theatre of Latin America
- XV. Popular Theatre of 19th Century
 - A. Romanticism
 - B. Melodrama
- XVI. Realism and Naturalism
- XVII. Antirealism
 - A. The "isms"
 - B. Epic Theatre
- XVIII. U.S. Theatre of the 20th century
 - A. Early 20th century
 - B. Post-war period
 - C. New voices in late century
- XIX. The Musical
- XX. World Theatre of 20th century
 - A. Postmodernism
 - B. New voices in world theatre
- XXI. Africa and the African Diaspora
- XXII. World Theatre in the New Millennium

Assignment:

As a 3-hour lecture course, students will complete 6 hours of homework per week, which may include:

1. Reading approximately 30-50 pages per week, including 8-12 plays and supplemental material.
2. Preparing to participate in class exercises and discussions relating to the plays read and subjects studied.
3. Take-home quizzes on assigned reading, assessing students' retention and interpretation of material read. Some instructors may choose to add in-class quiz questions or require in-class quizzes instead.
4. Attending 1-3 Theatre Arts department productions and analyzing them from a cultural/historical perspective in class discussions.
5. Writing Assignments - Students will complete 8-10 pages of written work over the course of the semester, broken down into 4-5 short written assignments. Examples include:
 - A. Library research assignment, intended to introduce students to research techniques relating to the theatre (approx. 2 pages)
 - B. Production critique, analyzing an attended performance using historic aesthetic criteria, or comparing/contrasting it with attending a play during another cultural/historical period studied.
 - C. Research and create an informative biography handout (1-2 pages) or

small classroom display (approx. 11"x17") on an important figure from world theatre history not covered in the text. (Each student, or team, is assigned a different individual to research.)

- D. Antirealistic treatment for a realistic play - each student, or team, creatively re-interprets a realistic play read by the class, applying concepts of an antirealistic style. (Approx. 2 pages.)
 - E. Written summary, with bibliography, for the creative project (see #6. below) Approx. 2-3 pages.
6. Creative Project: Each student completes a creative project relating to the historical/cultural focus of the class. Some examples include performing a scene from a period studied, writing a 10-minute one-act play in an antirealistic style, conceptualizing a historical costume or set design, or building a model of a historical theatre. Evaluated on preparation, research, and historic/script analysis applications, not skill. (8-10 hours of preparation, with documentation. See #5E. above.)
7. Studying for the following:
- A. Midterm Exam (assessment up to midpoint)
 - B. Final Exam (assessment from midpoint to final)

Methods of Evaluation/Basis of Grade:

Writing: Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, Research papers, Project summary

Writing
20 - 35%

Problem Solving: Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving
0 - 0%

Skill Demonstrations: All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations
0 - 0%

Exams: All forms of formal testing, other than skill performance exams.

Multiple choice, True/false, Matching items, Completion, Short answer, essay, take-home/in-class quizzes

Exams
50 - 60%

Other: Includes any assessment tools that do not logically fit into the above categories.

Attendance and participation, creative project

Other Category
5 - 25%

Representative Textbooks and Materials:

The Longman Anthology of Drama and Theater: A Global Perspective (Compact Edition). Greenwald, Michael, Schultz, Roger, and Pomo, Roberto D. Longman: 2002.