THAR 1 Course Outline as of Fall 2014

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	8	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:
A study of the major periods in world theatre history from the origins of theatre through the end of the 17th century, focusing on significant works of dramatic literature, as well as the global and cultural influences from which they emerged. Emphasis is placed on the interrelationship between theatre of different times and cultures, and the historical importance of theatre in society. Attendance at two or more SRJC Theatre Arts Department productions is required.

Prerequisites/Corequisites:

Recommended Preparation:
Eligibility for ENGL 1A or equivalent

Limits on Enrollment:

Schedule of Classes Information:
Description: A study of the major periods in world theatre history from the origins of theatre through the end of the 17th century, focusing on significant works of dramatic literature, as well as the global and cultural influences from which they emerged. Emphasis is placed on the interrelationship between theatre of different times and cultures, and the historical importance of

theatre in society. Attendance at two or more SRJC Theatre Arts Department productions is required. (Grade or P/NP)
Prerequisites/Corequisites:
Recommended: Eligibility for ENGL 1A or equivalent
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 2025	
	H	Global Perspective and Environmental Literacy		
	L3	Arts and Humanities		
	E	Humanities	Fall 1981	Fall 2025
	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

Student Learning Outcomes:
At the conclusion of this course, the student should be able to:
1. Identify the major periods and developments in world theatre from ancient Greece to the end of the 17th century, as well as the historical forces that shaped those developments.
2. Examine the role and value of theatre within the global human experience, both past and present.
3. Draw connections between the theatre arts of different world cultures, civilizations, and historic periods, as well as discern their impact on contemporary theatre and its antecedents.

Objectives:
In order to achieve these learning outcomes, during the course the student will:
1. Integrate knowledge of the larger historic context (social, economic, political, geographic, philosophical, and cultural) with the study of major periods in world theatre from the Greeks through the 17th century.

2. Demonstrate a general knowledge of the major periods of world theatre, from the Greeks through the 17th century, including significant movements, practices, forms, artists, and literature.
3. Compile evidence illustrating how the relationship between the audience and theatre artist has changed over time.
4. Analyze and compare the present role of theatre in modern United States society to that of past cultures, civilizations, and periods in world theatre from the Greeks through the 17th century.
5. Apply various theories of aesthetic and critical analysis in the reading, viewing, and interpretation of plays.
6. Expand critical comprehension and communication skills through discussion of the literary and artistic value of a script, as well as its historical context and its playwright's world view.
7. Compare and contrast basic elements of dramatic structure used in significant works from various cultures, civilizations, and periods in world theatre from the Greeks through the 17th century.
8. Identify and interpret thematic elements, including common thematic threads, within a historical and/or cultural context.
9. Analyze the relationship between the methods of production used during a script's period of origin and the structure of that script.
10. Support one's own interpretation of a theatrical script with examples drawn from script analysis and scholarly research, while recognizing that there may be many valid interpretations of the same work.

Topics and Scope:

I. What is Theatre?
- A. Defining Theatre
  1. Theatre and its relationship to other art forms
  2. Aesthetics and personal response to the arts
  3. Theatre's role in society today
- B. The benefits of studying theatre history

II.Theatre as Literature: Introduction to Script Analysis
- A. Differences between scripts and other forms of literature
- B. Aristotle's poetics
- C. Structural elements of a script

III.Theatre in Performance
- A. Relationship of audience and performance
- B. Genres, styles & conventions
- C. Components of theatre today (brief overview)

IV.Theatre Research and Resources
- A. Basic research techniques
- B. Introduction to theatre resources
- C. The role of research in theatre
- D. Citing research sources

V. Origins of Theatre
- A. Origin theories and early traditions
- B. How we know about the past
  1. Methodology
  2. Addressing varying histories

VI. Classical Theatre: Greece
- A. Cultural and historic overview of the period

B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.
C. Audience and the role of theatre in Greek society
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text

VII. Classical Theatre: Rome
A. Cultural and historic overview of the period
B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.
C. Audience and the role of theatre in Roman society
    1. The audience
    2. Social role of theatre
    3. The theatrical event
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text

VIII. Classical Theatre of Asia: India
A. Cultural and historic overview of the period
B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.
C. Audience and the role of theatre in India's society
    1. The audience
    2. Social role of theatre
    3. The theatrical event
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text

IX. Classical Theatre of Asia: China
A. Cultural and historic overview of the period
B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.

C. Audience and the role of theatre in Chinese society
    1. The audience
    2. Social role of theatre
    3. The theatrical event
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text

X. Classical Theatre of Asia: Japan
A. Cultural and historic overview of the period
B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.
C. Audience and the role of theatre in Japanese society
    1. The audience
    2. Social role of theatre
    3. The theatrical event
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text

XI. Classical Theatre of Asia: Other Asian Theatre Traditions (brief overview)
A. Korea
B. Southeast Asia

XII. Medieval Theatre in Europe
A. Cultural and historic overview of the period
B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.
C. Audience and the role of theatre in Medieval society
    1. The audience
    2. Social role of theatre
    3. The theatrical event
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text

XIII. Theatre of the Renaissance: Italy
A. Cultural and historic overview of the period
B. Origins and connections to historic development of theatre
    1. Origins

2. Influences from other periods/traditions
3. Impact on other periods/traditions.

C. Audience and the role of theatre in Italian society
1. The audience
2. Social role of theatre
3. The theatrical event

D. Development of the theatre space over time

E. Theatre practices
1. Production elements and conventions
2. Performers and acting style
3. Forms, genres and styles

F. Major artists, works, and/or movements

G. Analysis of a representative text

IX. Theatre of the Renaissance: England

A. Cultural and historic overview of the period

B. Origins and connections to historic development of theatre
1. Origins
2. Influences from other periods/traditions
3. Impact on other periods/traditions.

C. Audience and the role of theatre in Elizabethen and Jacobean society
1. The audience
2. Social role of theatre
3. The theatrical event

D. Development of the theatre space over time

E. Theatre practices
1. Production elements and conventions
2. Performers and acting style
3. Forms, genres and styles

F. Major artists, works, and/or movements
1. The works of William Shakespeare
2. Shakespeare's contemporaries

G. Analysis of a representative text - Shakespeare

X.Theatre of the Renaissance: Spain

A. Cultural and historic overview of the period
1. The Spanish Golden Age
2. Spanish Theatre in the New World

B. Origins and connections to historic development of theatre
1. Origins
2. Influences from other periods/traditions
3. Impact on other periods/traditions.

C. Audience and the role of theatre in Spanish society
1. The audience
2. Social role of theatre
3. The theatrical event

D. Development of the theatre space over time

E. Theatre practices
1. Production elements and conventions
2. Performers and acting style
3. Forms, genres and styles

F. Major artists, works, and/or movements

G. Analysis of a representative text

XI. French Neoclassic Theatre

A. Cultural and historic overview of the period
B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.
C. Audience and the role of theatre in17th Century French society
    1. The audience
    2. Social role of theatre
    3. The theatrical event
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text - Molière

XII. English Restoration Theatre

A. Cultural and historic overview of the period
    1. Late Jacobean period
    2. The Commonwealth
    3. The Restoration
B. Origins and connections to historic development of theatre
    1. Origins
    2. Influences from other periods/traditions
    3. Impact on other periods/traditions.
C. Audience and the role of theatre in English Restoration society
    1. The audience
    2. Social role of theatre
    3. The theatrical event
D. Development of the theatre space over time
E. Theatre practices
    1. Production elements and conventions
    2. Performers and acting style
    3. Forms, genres and styles
F. Major artists, works, and/or movements
G. Analysis of a representative text - Comedy of Manners

Assignment:

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

Homework and Graded Assignments:

1. Reading approximately 30-60 pages per week, including 8-12 plays and supplemental material.

2. Attending 2-3 Theatre Arts department productions and analyzing them from a cultural/historical perspective in class discussions and written assignments.

3. Reading Quizzes and/or Worksheets: These will focus on assigned scripts and/or supplemental reading, assessing students' retention and interpretation of material

read. Per instructor preference, quizzes may be daily or weekly; they may be take-home, in-class or a combination. They may also be take-home worksheets.

4. Writing Assignments: In addition to exam essay questions (see #5 below), students will complete 2-4 written assignments over the course of the semester (totalling approx. 8-15 pages of written work for the course).
   Examples of such assignments include:
   A. Research Assignment: A series of research tasks intended to introduce students to research technique, methodology, and resources relating to world theatre history.
   B. Production Critique: Attend a production and analyze the experience using historic aesthetic criteria, or identify the contributions and/or similarities of this production to those of other cultural/historical periods studied.
   C. Script Analysis: Analyze an assigned script applying analysis criteria introduced in the course.
   D. Creative Project: Each student completes a creative project relating to the historical/cultural focus of the class. All projects have a written component and are evaluated on preparation, research, and historic/script analysis applications, not skill. (8-10 hours of preparation, with documentation.)

5. 2-3 Exams:
   A. In addition to multiple choice, fill-in-the-blank, matching and/or T/F questions, all exams will contain essay questions. Exams may include one or more take-home essays, in addition to the in-class portion.
   B. Exams will include material from both assigned reading and lecture. Questions should include those assessing the following:
      a. Ability to make connections between different theatres and traditions.
      b. Ability to analyze elements of one or more scripts read.
      c. Ability to identify historical influences in contemporary theatre productions.
   C. While there may be some questions covering material taught earlier in the semester, the final exam is not cumulative.

6. Regular attendance and participation in class discussions and exercises.

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, Creative project (documentation)	Writing 20 - 45%

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.

2-3 exams (objective, short answer, essay); quizzes and/or worksheets	Exams 45 - 65%

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

Attendance and participation; Creative project (creative elements)	Other Category 5 - 15%

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. (classic)
Living Theatre, History of the Theatre. Wilson, Edwin and Goldfarb, Alvin. 6th ed McGraw Hill: 2011.
Anthology of Living Theatre. Wilson, Edwin and Goldfarb, Alvin. 3rd ed. McGraw Hill: 2006. (classic)
Instructor prepared materials