

Point Loma Nazarene University
Department of Communication & Theatre
TRE304: Theatre History

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Office Hours: M/W 12:30-2:00, or by appt. Phone: 849-2724

COURSE DESCRIPTION: A critical examination the epochs of western theatre as viewed through the prisms of the theories of the practitioners and the historiographical models used to contextualize those theories.

COURSE OBJECTIVES: In this class we will explore the history of theatre—not as a series demarcating dates, but as a long social and academic discussion about the location of cultural power. Which individuals or institutions have the authority to shape culture? And what role are the arts in general and theatre in particular allowed in that ongoing project of culture building? In order to address these questions, we will examine a selection of theories and plays that are situated within developing cultural and historical contexts. By critically evaluating these artifacts we might better understand the role the theatre has played and continues to play in the formation of culture.

TEXTS:

Beckett, Samuel. *Endgame*. Grove, 1994.
Brecht, Bertolt. *Galileo*. Grove, 1994.
Dukore, Bernard Frank. *Dramatic Theory & Criticism*. Holt, Rinehart & Winston, Inc., 1997.
Kaufman, Moises. *Gross Indecency*. Vintage, 1998.
Parks, Suzanne-Lori. *The America Play*. Theatre C. G., 1995.
Ravenhill, Mark. *Shopping & F**king*. Methuen , 2005.
Shaw, G. B. *Major Barbara*. Penguin, 1989.
Strindberg & Churchill. *Dream Play*. Theatre C.G., 2006.

**** Additional materials will be provided by me or placed on reserve in the library.**

COURSE REQUIREMENTS AND EVALUATION

1. Each of you will be responsible for two (2) presentations . Each presentation will be an exploration of theatre theorist which both **contextualizes** him/her in an historical setting and **draws inferences** as to how that context influenced him/her. The presentation should include multiple **sensory aids** (e.g., paintings, photos, video clips, film clips, recorded interviews, etc.) that you feel exemplifies the theorist’s historic context and perspective; and each presentation should include a packet for the other class members. Presentations should be 20 minutes.
2. A culminating **8-10 page research paper** will be discussed more fully in class.
3. A **Final Exam** that covers the theorists and the readings.

Early

Plato
Sappho
Aristotle
Plautus
Terrence
Seneca
Tertullian
Hrotsvitha of Gandersheim
Christopher Marlowe
Q. Elizabeth I
Ben Johnson
Friedrich Schiller
Johanne Wolfgang von Goethe

Modern

Joanna Baillie
Henrik Ibsen
August Strindberg
Freidrich Nietzsche
George Bernard Shaw
Oscar Wilde
Richard Wagner
Constantine Stanislavski
Gordon Craig
Bertolt Brecht
Antonin Artaud
Jerzy Grotowski
Ariane Mnouchkine

GRADE BREAKDOWN

Grading for the course is subjective in nature. That is, it is based on my assessment of the quality of your work and your integration in the class.

As I have indicated above, the grading for this course will be determined in the following manner:

Presentations.	40%
Research Paper20%
Final Exam30%
LOC.	10%

The LOC grade is based on how fully you involve yourself in the class discussions.

GRADING SCALE

A: Indicates exceptional work that reflects deep thinking, superb creativity, individual incentive, and an extremely high level of intellectual attainment.

B: Indicates very good work that reflects a thorough understanding of theory and practice, but is somewhat lacking in strong individual incentive, thinking, and/or creativity.

C: Indicates work that reflects a satisfactory completion of the assignment as directed, but is lacking in thoroughness, individual thinking, and/or creativity.

D: Indicates work that, although passing, reflects a lack of understanding of theory and/or fails to fulfill the assigned tasks.

F: Indicates work that reflects an inability or unwillingness to do the assigned task.

COURSE SCHEDULE

<u>Date</u>	<u>Assignment</u>	<u>Readings</u>
1/14	Course introduction	Syllabus
1/27	The Greeks I	Aristotle <i>Poetics</i> , Case Article <i>The Bacchae</i>
2/3	The Greeks II	Plato <i>Republic</i> , Diamond Article <i>Frogs</i>
2/10	Christians & Romans I	Horace <i>Art of Poetry</i> <i>Iran Man</i>
2/17	Christians & Romans II	Tertullian; Augustine; Anonymous <i>Shepherds' Play</i>
2/24	Early Modern	Northbrooke; Gosson; Lodge <i>The Jew of Malta</i>
3/3	Enlightenment/Romanticism	Schiller; Goethe <i>Count Basil</i>
3/17	Modernity I	Strindberg; Nietzsche; Wagner <i>Dream Play / The America Play</i>
3/24	Modernity II	Shaw; Ibsen; <i>Major Barbara</i>
3/31	Modernity III	Wilde; Salamensky article <i>Gross Indecency</i>
4/7	Modernity IV	Craig; Meyerhold; Brecht <i>Galileo</i>
4/14	Post-Modernity	Grotowski; Esslin <i>Endgame</i>
4/28	Post-Modernity II	Artaud <i>Shopping and F**king</i>
5/5	Final Exam	