

THEA-2210: HISTORY OF THEATRE AND DRAMA I

Cuyahoga Community College

Viewing: THEA-2210 : History of Theatre and Drama I

Board of Trustees:

2015-05-28

Academic Term:

Fall 2021

Subject Code

THEA - Theatre Arts

Course Number:

2210

Title:

History of Theatre and Drama I

Catalog Description:

Emphasizes the historical and critical study of theatre and drama from its origins to the Renaissance. An overview of the development of the physical theatre, the evolution of dramatic presentations, and representative playwrights.

Credit Hour(s):

3

Lecture Hour(s):

3

Requisites

Prerequisite and Corequisite

THEA-1010 Theatre Appreciation, or ENG-0995 Applied College Literacies, or appropriate score on English Placement Test to place into ENG-1010 College Composition I.

Note: ENG-0990 Language Fundamentals II taken prior to Fall 2021 will also meet prerequisite requirements.

Outcomes

Course Outcome(s):

Analyze society's influence on the development of drama from primitive beginnings to the Renaissance.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Cultural Sensitivity: Demonstrate sensitivity to the beliefs, views, values, and practices of cultures within and beyond the United States.

Objective(s):

1. Differentiate between theatre and ritual.
2. Identify the tenets of French neoclassical doctrine and their influence on World drama.
3. Evaluate reasons for the prohibition of theatre in culture up through the Renaissance.

Course Outcome(s):

Evaluate the development of theatrical conventions, architecture, and production techniques from classical Greece through the Renaissance.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Objective(s):

1. Identify the major physical elements of ancient Greek and Roman theatres.
2. Identify the major physical elements of Medieval Theatre.
3. Compare and contrast the major physical elements of the Elizabethan Theatre to the staging practices of the French Neoclassical theatre.

Course Outcome(s):

Examine the evolution of dramatic construction from the ancient Greek form of Prologue, Parados, Episode, Stasimon, Exodos to the five-act form of the Renaissance.

Essential Learning Outcome Mapping:

Critical/Creative Thinking: Analyze, evaluate, and synthesize information in order to consider problems/ideas and transform them in innovative or imaginative ways.

Written Communication: Demonstrate effective written communication for an intended audience that follows genre/disciplinary conventions that reflect clarity, organization, and editing skills.

Objective(s):

1. Compare and contrast descriptive and prescriptive criticism.
2. Apply Aristotle's six elements of drama to the analysis of a play.
3. Identify representative playwrights from the 5th century BCE through the early Renaissance.
4. Evaluate the construction of a script (play) in terms of exposition, plot development, character development, resolution, and total effect.
5. Describe Elizabethan, Jacobean and Caroline drama, and their playwrights and designers.

Methods of Evaluation:

1. Comprehensive final examination
2. Objective and essay quizzes
3. Essay papers of a critical, analytical, or historical nature
4. Oral or written analysis of a script

Course Content Outline:

1. Theatrical form
 - a. Primitive
 - b. Greek
 - c. Roman
 - d. Liturgical
 - e. Secular drama of the Renaissance
 - i. The golden age of Spain
 - ii. Elizabethan
 - iii. French neoclassic
 - iv. Commedia dell'Arte
2. Theatrical conventions
 - a. Architecture
 - b. Production
3. Selected reading
 - a. Greek tragedy and Greek comedy
 - b. Roman comedy
 - c. Liturgical and medieval drama
 - d. 16th century Spanish drama (Auto Sacramentales)
 - e. French classicism
 - f. Shakespeare
 - g. Commedia dell'Arte scenarios
4. Structure
 - a. Exposition
 - b. Plot development
 - c. Character development
 - d. Resolution and total effect
5. Historical background

- a. Social
- b. Political
- c. Architectural

Resources

Arnott, Peter D. *Public and Performance in the Greek Theatre*. New York: Routledge, 1989.

Bently, Eric. *Playwright as Thinker*. New York: Harcourt Brace Jovanovich, 1967.

Bernal, Martin. *Black Athena: The Afroasiatic Roots of Classical Civilization. The Fabrication of Ancient Greece*. Vol. 1. New Jersey: Rutgers University Press, 1990.

Brockett, Oscar G. *History of the Theatre*. 10th. MA: Allyn and Bacon, 2008.

Glassner, John. *A Treasure of the Theatre*. 4th. New York: Simon Schuster, 1970.

Gainor, Garner Puchner. *The Norton Anthology of Drama, Vol. 1*. 1st. New York, N.Y.: Norton, 2009.

Holdsworth, Nadine. *Theatre and Nation*. 1st. London: Macmillan, 2010.

Carlson, Marvin. *Theories of the Theatre*. 1st. London: Cornell University Press, 1993.

Instructional Services

OAN Number:

Ohio Transfer 36 TMAH

Top of page

Key: 4205