

THEA-2220: HISTORY OF THEATRE & DRAMA II

Cuyahoga Community College

Viewing: THEA-2220 : History of Theatre & Drama II

Board of Trustees:

2015-05-28

Academic Term:

Fall 2021

Subject Code

THEA - Theatre Arts

Course Number:

2220

Title:

History of Theatre & Drama II

Catalog Description:

Emphasizes the historical and critical study of theatre and drama from the Renaissance to present-day theatrical conventions. 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-2210 History of Theatre and Drama I, or departmental approval.

Outcomes

Course Outcome(s):

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

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. Describe the relationship between government and Restoration Theatre.
2. Differentiate among Romanticism, Melodrama, and the Well-Made play.
3. Compare and contrast Realism and Naturalism.
4. Trace the development of the African-American Theatre.
5. Articulate the influence of politics and world events on the theatre between and during the World Wars.

Course Outcome(s):

Evaluate the development of theatrical conventions, architecture, and production techniques from the Renaissance to the present.

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. Describe theatre architecture, scenery, costumes and lighting of the Restoration.
 2. Identify major actor-managers and playwright managers.
 3. Describe costume, scenic and lighting practices in the eighteenth century.
 4. Summarize the development of theatre in America.
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Course Outcome(s):

Examine the evolution of dramatic construction from the five-act form of the Renaissance to contemporary drama.

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. Identify representative playwrights from the Renaissance to the present.
 2. Evaluate the construction of a script (play) in terms of exposition, plot development, character development, resolution, and total effect.
 3. Compare in detail the personal backgrounds, philosophies, and writing styles of six nineteenth and twentieth century playwrights.
 4. Analyze six modern scripts (plays) in terms of plot structure, character development, dialogue, and scheme of production.
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Methods of Evaluation:

1. Final comprehensive objective/essay 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. Restoration: comedy of manners
 - b. 18th century: Age of Enlightenment
 - c. 19th century: The Industrial Revolution
 - d. 20th century
2. Theatric conventions
 - a. Architecture
 - b. Production
3. Selected reading
 - a. Restoration comedy
 - b. Romanticism
 - c. Realism
 - d. Naturalism
 - e. Expressionism
 - f. Dada
 - g. Surrealism
 - h. Theatre of cruelty
 - i. Theatre of alienation
 - j. Existentialism
 - k. Theatre of the absurd
 - l. Guerrilla and fringe theatre
 - m. Mixed media
4. Structure
 - a. Exposition
 - b. Plot development
 - c. Character development
 - d. Resolution and total effect
5. Historical background

- a. Social
- b. Political
- c. Architectural
- 6. Social philosophy and environment
 - a. Playwright
 - b. Characters

Resources

Artaud, Antonin. *The Theatre and its Double*. New York: Grove Press, 1958.

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

Brocket, Oscar G. Hildy, Franklin J. *History of Theatre*. 10th. MA: Allyn Bacon, 2008.

Brustein, Robert. *The Theatre of Revolt*. Boston: Atlantic-Little Brown Books, 1964.

Carlson, Marvin A. *The German Stage in the Nineteenth Century*. Metuchen, NJ: Scarecrow Press, 1972.

Carlson, Marvin A. *Le Theatre de la Revolution Francaise*. Paris: Gallimard, 1970.

Carlson, Marvin A. *Theatre Semiotics: Signs of life*. Bloomington, Indiana: University Press, 1990.

Glassner, John. *Masters of the Drama*. 3rd. New York: Dover, 1954.

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

Green Frederick Charles. *Minuet: A Critical Survey of French and English Literary Ideas in the Eighteenth Century*. London: J. M. Dent Sons, 1935.

Grotowski, Jerzy. *Towards a Poor Theatre*. New York: Simon Schuster, 1968.

Marowitz, Charles. *Around At Rodez*. London: Marion Boyars, 1977.

Pavis, Patrice. *Languages of the Stage*. New York: Performing Arts Journal, 1982.

Poscal, Roy. *The German Sturm and Drang*. New York: Philosophical Library, 1953.

Gainor, Garner Puchner. *The Norton Anthology of Drama, Vol 2*. 1st. New York: Norton, 2009.

Carlson, Marvin. *Theories of the Theatre*. 1st. London: Cornell University Press, 1984.

Instructional Services

OAN Number:

Ohio Transfer 36 TMAH

Top of page

Key: 4206