

UNIVERSITY COLLEGE OF THE FRASER VALLEY

COURSE INFORMATION

DISCIPLINE/DEPARTMENT: Theatre **IMPLEMENTATION DATE:** September 1998

Revised: November 1997

Theatre 201

History of Theatre: Major Trends and
Issues of the 20th Century

3

SUBJECT/NUMBER OF COURSE

DESCRIPTIVE TITLE

UCFV CREDITS

CALENDAR DESCRIPTION: This course surveys the innovations and insights which shaped theatre as an art form during the 20th century. Major trends and issues in the theatre will be explored in their own right, as well as in the context of larger cultural and historical forces.

RATIONALE: THEA 201 will be introduced as part of an overall redesign of selected theatre courses. Together with THEA 202, this course will provide students with a more detailed study of the history of theatre than is currently possible in the introductory course, THEA 101. Furthermore, while serving the intermediate need of strengthening the department's offerings in theatre history, THEA 201 and 202 will also provide a solid foundation for the longer term goal of introducing a Theatre Major.

COURSE PREREQUISITES: THEA 101

COURSE COREQUISITES: None

HOURS PER TERM FOR EACH STUDENT	Lecture	30	hrs	Student Directed	
	Laboratory		hrs	Learning	hrs
	Seminar	15	hrs	Other - specify:	
	Field Experience	8	hrs		hrs
				TOTAL	53

MAXIMUM ENROLMENT: 35

Is transfer credit requested? **:** Yes **9** No

AUTHORIZATION SIGNATURES:

Course Designer(s): R. Bruce Kirkley, Ph.D **Chairperson:** E. Davis
Curriculum Committee

Department Head: Ian Fenwick, BA, MFA **Dean:** J.D. Tunstall, PhD

PAC: Approval in Principle _____ **PAC: Final Approval:** December 17, 1997
(Date) **(Date)**

Theatre 201NAME & NUMBER OF COURSE

METHODS:

Lectures, discussions, seminars, group exercises, theatre visits

STUDENT EVALUATION PROCEDURE:

1 seminar	20%
1 essay (2500 words)	25%
1 midterm	20%
final exam/project	25%
class participation	10%

COURSE CONTENT

Issues in 20th century theatre will be explored by pursuing four major themes or trends, with each section comprising three weeks of study.

The Path of Realism: the search for realistic representation in the theatre, focusing on such topics as: the naturalistic experiments of Andre Antoine's Theatre Libre, Constantin Stanislavski's search for a method of realistic acting, the scenic illusionism of David Belasco and Robert Edmund Jones, and the eventual assimilation of theatrical realism by the cinema.

The Political Theatre: the development of theatre as a vehicle for social and political change, from the alienation effect of Bertolt Brecht's epic theatre to the feminist empowerment of such women's companies as Great Britain's Monstrous Regiment or Canada's Nightwood Theatre.

The Antirealistic Revolt: the revolt against the narrow confines of the realistic stage, from the symbolist theatre of Maeterlinck and Yeats, the expressionism of Strindberg and O'Neill, to Antonin Artaud's Theatre of Cruelty, the absurdist theatre of Ionesco and Beckett, and Jerzy Grotowski's search for the spirituality of acting in his Poor Theatre.

The Postmodern Experience: the decentered, diversified and self-reflexive theatrical expressions generated by the tensions between an emerging mass global culture and the tenacious yet threatened vitality of local, popular cultures: the Multicultural Theatre of Augusto Boal's Theatre of the Oppressed or Tomson Highway's Native Earth Performing Arts Company; the Intercultural Theatre of Eugenio Barba, Ariane Mnouchkine, and Peter Brook; the reflexivity of Robert Wilson or Robert Lepage's surreal theatrical imagery; and the contrasting successes of Mass Culture/Mass Theatre and Popular Theatre phenomena such as mega-musicals, Shakespearean festivals, and Fringe festivals.