

Mt. San Jacinto College
Integrated Course Outline of Record

Form B

Submitted by:	Shezwae Powell	Date:	12/17/2020
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Department	Subject	Course Number	Title
Theater Arts	Theater Arts THA	102	Theater History
History	History HIST	154	Theater History

Units/Hours

Each lecture unit requires 1 hour per week of class time, and 2 hours per week of study outside of class.
Each laboratory unit requires 3 hours per week of class time.
Each activity unit requires 2 hours per week of class time and 1 hour per week of study outside of class.

Lecture Units	Total Units
3.00	3.00
Lecture Contact Hours	Total Contact Hours
48.00 - 54.00	48.00 - 54.00
Lecture Homework Hours	
96.00 - 108.00	

Stand Alone:

Program Applicable

AA/AS Degree General Ed Breadth Area(s):

C HUMANITIES

General Education Justification:

This course is consistent with Area C as it deals with the cultural and artistic expression of human beings through the medium of live performance through the ages. This course ensures opportunities for students to develop an awareness of the ways in which people throughout the ages and in different cultures have responded to themselves and the world around them through artistic and cultural creation in theater.(GELO 1) This course will cause students to appraise and evaluate a performance based on its creative expression while applying their knowledge and skills to the situation of a theatrical performance with written expression. (GELO’s 4 & 5) As they respond to a live theatrical performance, students will develop aesthetic understanding of those theatrical creations and will examine issues and discover connections and correlations among the ideas discussed in this course as it relates to the live performance. (GELO 2)
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Maximum Enrollment:	40
Maximum Enrollment	

Justification:

Justification:

Grading Method:

Letter Grade or P/NP

TOP code:

1007.00

**Can be
Taken**

1

time(s) for credit (max 4)

- Visual or Performing Arts course that is required to meet major requirements for UC/CSU

- Intercollegiate athletics course

- Academic/vocational competition course

Catalog Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(75 words or less in gray box below).

This course approaches world theater history from origin stories and Ancient Greece through to theaters of the seventeenth century. Comparative historical studies of early Asian, European, African, and Latin American are included. The complexity of theater as an art form from its function in a given era and culture to its many component parts are examined. If time permits, some investigation of theater history beyond the seventeenth century will be included.

Schedule Description:

(Please do not refer to transferability or degree, certificate, or employment concentration applicability. Please only describe the course).
(25 words or less in gray box below).

This course approaches world theater history from origin stories through to the 17th century. Time permitting, theater history beyond the 17th century will be included.

Need for the course:

This course meets a requirement for the Theater Arts AA-T major, is unlike any course already in the program and meets a general education Area C requirement.

Prerequisite(s):

Prerequisites go through a separate approval process. See Forms E1-E6 for details.
(For further clarification, contact the Prerequisite Subcommittee)

-none-

Corequisite(s):

Corequisites go through a separate approval process. See Forms E1-E6 for details.

-none-

Recommend Preparation:

Recommended Preparation goes through a separate approval process. See Forms E1-E6 for details.

-none-

Other Enrollment Criteria:

-none-

Learning Objectives:

(please number each objective and express in behavioral terms)

Upon the completion of the course the student will be able to do the following:

1. Identify performative elements—including dramatic and theatrical—as utilized by various cultures and eras.
 2. Identify general theatrical production elements, such as costumes, masks, stages, staging, sound, and lighting, as utilized by various cultures throughout history.
 3. Compare and contrast the development of play scripts among various cultures throughout history.
 4. Compare and contrast the use and importance of music in theatrical productions across cultures and eras.
 5. Synthesize the importance of social, political, and religious characteristics as they influence artistic and theatrical developments across eras and cultures.
 6. Analyze contemporary theatrical conventions in relation to their development across cultures and eras.

Course Content:

(please number the outline of main topics and subtopics)

Note to Instructors: The C-ID for Theatre History requires that we cover origin stories through the 17th Century. Additional information is supplemental, only.

1. The origins of theatre

1. Theory of ritual origin

2. Ceremonies and Rituals

3. Storytelling

4. Performative elements and functions

5. Methexis

1. North Africa

2. Latin America

6. Prohibition of Theater

7. Playing Space and Visual Elements

8. How historians reconstruct the elements of theater

1. Traditional Chronological narratives

2. Recent alternative approaches
2. Theatre and drama in Ancient Greece

1. Origin of tragedy

2. Fifth century tragedy

3. Satyr play

4. Fifth century comedy

5. Dramatic festivals

6. Play selection and financing

7. Actors and acting styles

8. The chorus

9. Music and Dance

10. Production elements

1. Costumes

2. Masks

3. Stages

4. Staging

11. Auditorium

12. Audience

13. Athenian theatre after the fifth century BCE
3. Hellenistic and Roman Theatre

1. Hellenistic Theatre

2. Alexander the Great

3. Dramatic theory

4. New comedy
5. Greek mimes
6. The Roman theatre
7. Etruscan Antecedents
8. Roman festivals
9. Drama under the Roman Republic
10. Drama under the Roman Empire
11. Production elements
 1. Theatre architecture
 2. Scenery
 3. Actors and acting
 4. Costumes and masks
 5. Music
12. Decline of the theatre in Rome
13. The rise of Christianity and theater
4. Early Asian Theater
 1. India
 1. Sanskrit drama (300C.E to 600C.E)
 2. Sanskrit performance
 3. Kalidasa
 2. China
 1. Early Chinese theatre (618CE TO 906CE)
 2. Theater in the Yuan Dynasty (1279CE to 1368CE)
 3. Theater in the Ming Dynasty (1368CE to 1644CE)
 4. Later Chinese Theater
 3. Japan (794CE TO 1195CE)
 1. Noh/No Drama and Kyogen
 2. Bunraku
 3. Kabuki
 4. Southeast Asia
 1. Wayang
5. Medieval Theater in Western Europe (500 to 1400 C.E.)
 1. Byzantium Popular Arts and Theatrical Preservation
 2. Monastery theatre
 1. Hrosvitha
 3. Liturgical drama
 1. Staging liturgical drama
 4. European Theatre in the Late Middle Ages
 5. Vernacular religious drama
 6. Production elements
 7. Secular dramatic forms
 8. Farce
 9. The Morality Play
 10. Mystery and Cycle Plays
 11. Producing Cycle Plays and Passion Plays
 12. Emergence of episodic form
 13. The Neutral platform
 14. *N. Everyman*
 15. *O. Decline of religious drama*
 16. The advent of professional acting
 17. The end of Medieval Drama
6. The Italian Renaissance Theater (1400 to 1650 C.E.)
 1. Renaissance Drama
 2. Mannerism and the beginning of the Baroque

- 3. The Neoclassical Ideal
 - 1. Descriptive vs Prescriptive Criticism
- 4. Intermezzi and Opera
- 5. New scenic practices
- 6. Theatre architecture
 - 1. The Proscenium Arch stage
- 7. Production elements
 - 1. Perspective in scene design
- 8. Commedia Dell'Arte
- 9. Decline of theatre in the Italian states
- 7. English Renaissance theatre (1485 to 1642 C.E.)
 - 1. The University Wits
 - 2. Elizabethan Drama
 - 3. Shakespeare and his contemporaries
 - 4. Jacobean and Caroline Dramatists
 - 5. Government regulation of the theatre
 - 6. Acting troupes
 - 7. Public theatres
 - 8. Private theatres
 - 9. Production elements
 - 10. Court plays and masques
 - 11. The Italian ideal in England
 - 12. The representation of female characters
- 8. The Spanish Golden Age (1500 to 1700 C.E.)
 - 1. Religious drama
 - 1. Autos Sactamentales
 - 2. Secular drama
 - 1. Comedias
 - 3. Early professional theatre
 - 4. Lope de Vega and his contemporaries
 - 5. Calderón and his contemporaries
 - 6. Acting companies
 - 7. The Corrales
 - 8. Production elements
 - 9. The status of Actresses
 - 10. Court entertainments
- 9. French Neoclassical Theatre (1500 to 1700 C.E.)
 - 1. Theatre at court and in schools
 - 2. Public Theatre in Paris
 - 3. Corneille and Racine
 - 4. Moliere
 - 5. Acting companies
 - 6. Scenic practices
 - 7. Italian scenic conventions at French court
 - 1. Italian opera
 - 2. Machine plays
 - 3. Ballet
 - 8. French drama, 1660-1700
 - 9. Establishment of The Comedie Francaise
 - 10. End of the 17th century
- 10. The English Restoration Theatre (1642 to 1710 C.E.)
 - 1. Theatrical activity
 - 2. Reestablishment of the theatre
 - 3. Comedy of Manners

4. Acting companies
5. Female actors
 1. Nell Gwynn
 2. Anne Bracegirdle
6. Restoration Audiences
7. Governmental regulation of the theatre
8. The playwright
9. Emerging female playwrights – The Female Wits
 1. Aphra Behn
 2. Delariviere Manley
 3. Susana Centlivre
10. Architecture
11. Production elements
12. Shifting morality in play's viewpoint

This is as far as the instructor needs to go to satisfy the C-ID for this course. However, if time allows, and it rarely allows for much more exploration, the instructor can venture into the subject matter in the rest of this outline.

11. European Theatre in the 18th Century
 1. Middle-class tragedy
 2. Ballad and comic Opera
 3. Sentimental Comedy
 4. Storm and Stress
 5. French Comedy of the 18th Century
 6. Realism and departures from realism in Commedia Dell'Arte
 7. Melodrama
 8. Regulation of Theater in France, Germany and England
 9. Theatres in America
 10. Theater Production
 11. The Bibiena Family
 12. Scenic and Technical Experiments
 13. Acting and Acting styles
 14. Acting Companies and the State Theatres
 15. Goethe, Schiller, and Weimer classicism
 16. The emergence of the Director
12. Theatre From 1800 to 1875 C.E.
 1. English drama
 2. English theatre conditions
 3. Macready and Vestris
 1. Theater Riots
 4. Romanticism
 5. The well-made play
 6. Acting Theory
 1. Delsarte
 7. The Acting 'Profession'
 1. The rise of the global star
 8. Sarah Bernhardt and Eleonora Duse
 9. Actor-Managers / Playwright-Managers
 10. Georg 11 Duke of Saxe Meiningen
 11. Theatre Architecture
 12. Edwin Booth
 13. The Box Set
 14. New Technologies
 15. Historical Accuracy
 16. 19thCentury Global trends

1. Russia

2. Beijing Opera
13. Beginnings of Modern Realism 1875 to 1915

1. Realistic Drama

1. Ibsen

2. Strindberg

3. Chekhov

4. Shaw

2. Naturalistic Drama

1. Gorky

3. Moscow Art Theatre and Realism in Russia

4. Realistic Acting

1. Stanislavski

5. Antoine and Theatre Libre

6. German

7. Emerging Theatre in the United States

8. Symbolism

9. Beginning of modern stage design

1. Appia and Craig

10. The Independent Theatre and Realism in England

11. Myerhold

12. Avant Garde

13. Eclectics

14. Commercial Theaters

15. Multicultural Theater

16. Global Theater

Methods of Instruction:

Methods of instruction may include, but are not limited to the following:

- **Method:** Lecture

Integration: Lectures will cover various areas of study. One example may be differentiating between contrasting theories of the origin of theatre.
- **Method:** Film/video Viewing and Discussion

Integration: Film/video Viewing and Discussion will appraise theatrical elements of subject viewed such as Kabuki Theatre.
- **Method:** Group Projects

Integration: Group Projects will allow students to explore various areas of study in more depth and benefit from peer input and research. A possible subject might be documenting the theatrical elements of the auto sacramentales (religious dramas) of Spain between 1550-1565.
- **Method:** Individual Projects

Integration: Individual Projects will offer students the opportunity to become more adept at their own personal research and ability to synthesis material. An example of projects may be comparing and contrasting the theatrical elements and performance styles of two classical theater forms such as Japanese Bugaku and Indian Kathakali.
- **Method:** Discussion

Integration: Discussions will cover several topics such as identify the stock characters and character types utilized in Italian Commedia Dell' Arte.

Methods of Evaluation:

A student's grade shall be determined by the instructor using multiple measures of performance related to the course objectives. Methods of evaluation may include but are not limited to the following:

- **Method:** Exams/Tests

Integration: Exams/Tests will evaluate the student's ability to demonstrate proficiency in material covered in lecture and textbook reading.

- **Method:** Papers

Integration: Papers will demonstrate the student's ability to write a paper based on research as well as the student's understanding of a specific form of world theater, including documentation of ideas expressed through a well-conceived and clear thesis and evidential substantiation of ideas through citations from primary sources.

- **Method:** Oral Presentation

Integration: Oral Presentation will demonstrate the student's ability to present their research project as an oral report, poster or power point presentation on a topic related to the course of study and will be evaluated on depth of knowledge, accuracy of information, application of critical thinking and clarity of speech and language.

- **Method:** Class Work

Integration: Class Work will be used to evaluate students based on the content and critical thinking displayed in their work regarding a subject investigated, discussed and then presented to the class by a cooperative learning group.

- **Method:** Self-Evaluation

Integration: Self-Evaluation will be used to give students the opportunity to evaluate both their individual and group performance or presentation on specific topics in theatre history, including knowledge of topic, organization of material presented and substantiation of research required for presentation.

- **Method:** Homework

Integration: Either by chapter or Unit students will be asked to post/submit a minimum amount of observations, analytical comments related to the material within the chapter or unit. Students will be evaluated on meeting the amount of responses required, demonstrating an understanding of the material covered, displaying critical thinking skills by being able to process process the material beyond the obvious, demonstrating the ability to relate the material to other information an knowledge.

Examples of Assignments:

Students will be expected to understand and critique college level texts or the equivalent. Reading and writing, as well as out of class assignments are required. These assignments may include but are not limited to the following:

1. In an essay, compare and contrast the French theatre under Napoleon in the early nineteenth century with the German-language drama after Napoleon.
2. Choose one of the cultures and historical periods from the list below (list omitted). Present a detailed description (15 minutes in length) of the specific theatrical innovations found during that period, including script development, production elements, audience and architecture.
3. Create some kind of art presentation (theatre or performance art) which reflects a synthesis of your knowledge of one of the following theatre styles: Greek drama and the use of the chorus, the Satyr play, Commedia dell'Arte, Futurism, Bunraku, or Moscow Art Theatre. This will be presented, along with a 2-page process paper, to the class on xx/xx/xx.
4. After viewing Peter Brook's 2001 multi-culturally casted version of Hamlet, write a 2 page response paper to include: How did this way of casting effect the way that you saw the production? Did the use of non-traditional casting enhance the production for you or detract from it? Do some research and look for three other examples of Shakespeare being cast 'nontraditionally.'
5. Students must attend the MSJC Theater Production and write a 4 to 5 page critique of the production. In the critique students must discuss each of the six elements of theater as they were employed in the production and discuss Goethe's three functions of art as they relate to the production. Students must arrive at a satisfactory appraisal of the artistic merit based on the successful application of the elements of theatre using varied vocabulary that has been covered in your text. Theatrical terminology must be used correctly.

Textbooks:

- Wilson, E. and Goldfarb, A. (2018). *Living Theatre: A History of Theatre* McGraw-Hill Humanities/Social Sciences/Languages; 7 edition. ISBN: 0393640205

Other Resources:

Minimum Qualification

- Drama/Theater Arts (Masters Required) **or**
- History (Masters Required)