



- B. This course generally transfers as an equivalent Theatre History course, or as a General Education, Arts or free elective dependent upon transfer institution.

#### IV. Place of Course in College Curriculum

- A. Free Elective
- B. This course serves as a General Education elective in Humanities/Appreciation of the Arts
- C. This course meets a program requirement for the Theatre Arts, Associate of Arts in Liberal Arts).
- D. To see course transferability: a) for New Jersey schools, go to the NJ Transfer website, [www.njtransfer.org](http://www.njtransfer.org); b) for all other colleges and universities, go to the individual websites.

#### V. Outline of Course Content

- A. 1800-1874
  - 1. Theater Riots
  - 2. Romanticism, Melodrama, and the Well-Made Play (*Woyzeck* by Buchner)
- B. 1875-1914
  - 1. The Well-Made Play, Realism, Naturalism (The Doll House, Ibsen & Miss Julie, Strindberg)
  - 2. Chekhov, Stanislavski, The Moscow Art Theater (The Sea Gull and The Cherry Orchard by Chekhov & Constantine Stanislavski and realistic acting)
- C. 1915- 1950
  - 1. African American Theatre (On Strivers' Row, Abram Hill)
  - 2. Expressionism (August Strindberg)
  - 3. Futurist Theatre, Dadaist Theatre (Tristan Tzara), Theater of Cruelty
  - 4. Epic Theater, Brecht (Galileo or Mother Courage by Brecht)
  - 5. Latin American Theatre (Maria Elena Walsh)/ Tent Theatre/ Spanish Theater in Tampa
- D. Post-1950
  - 1. The American Scene: *Anna Christie* (O'Neill), *A Streetcar Named Desire* (Williams), and *Death of a Salesman* (Miller), *Fefu and Her Friends* (Maria Irene Fornes), Shepard, Wilson, Albee, Norman, Vogel or Mamet.
  - 2. Group Theatre and The Actors Studio
  - 3. The Theatre of the Absurd (*Waiting for Godot*, Beckett or *The Dumbwaiter*, Pinter)
  - 4. Middle Eastern Theater (The Mug or Waiting for Gilgamesh by Amir Al-Azraki)& African Theatre & Southwest Asian Theatre
  - 5. Broadway: Modern Commercial Theater/Musical Theatre
  - 6. Experimental Theater/ Avant-Garde Theater: Post-Modernism

7. Theatre of the Oppressed (Augusto Baol)

**VI. A. Course Learning Outcomes:**

**At the completion of the course, students will be able to:**

1. Compare and contrast both orally and in writing the significant cultural movements in theatre since the 1800s. (GE-6)
2. Evaluate the production styles of the major periods of theater since the 1800s based on the available theatre technology, architecture, and performance practices of the region and culture. (GE-1, 6, 7)
3. Evaluate the influence of historical practices on contemporary theater. (GE-GC)

**B. Assessment Instruments**

1. Selected readings/written assignments (research and/or evaluations)
2. Discussions/critiques (required)
3. Research project/student oral presentation (required)

**VII. Grade Determinants**

- A. Written Assignments (required)
- B. Examinations
- C. Discussion postings (required)
- D. Research project/oral presentation (required)

The primary formats, modes, and methods for teaching and learning are:

- A. Lecture/discussion
- B. Small-group work
- C. Student oral presentations
- D. Reading and written assignments

**VIII. Texts and Materials**

**Text:** (such as) *Living Theatre: A History* by Wilson and Goldfarb OR *Theater History*, Brocket and Hildy

**Anthology of plays:** (such as) *The Longman Anthology of Drama*

(Please Note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC Bookstore is the sole resource for the most up-to-date information about textbooks.)

**IX. Resources**

- A. Classroom equipped with media/projection systems
- B. Library of video and DVD performances
- C. Library of plays/scripts

**X. Check One:**  Honors Course  N/A