

COMMON COURSE OUTLINE

THTR 152

The Making of Modern Theatre

3 Semester Hours

The Community College of Baltimore County

Description

Prerequisites: Reading Skill 2; English Skill 2 THTR 101.

The Making of Modern Theatre explores the development of modern theatre from the age of enlightenment to the age of anxiety, with emphasis on dramatic forms, trends in staging, and the impact of the new technologies upon production values.

Overall Course Objectives

Upon completion of this course, students will be able to:

1. Recognize the movements from Restoration Comedy of Manners, Post-Restoration Sentimentality, and the “hanging-on” of Neo-Classic rules to the revolts of Romanticism , and Realism and Naturalism.
2. Explore the meaning of the Enlightenment period, the intense historical events and scientific discoveries, and their reflection in the artistic and theatrical forms of the expression of their times.
3. Understand and recognize the specific inherent aesthetics of each theatrical movement.
4. Assess and analyze representative plays within each movement’s expression.
5. Recognize and differentiate the interest in socio-economic classes of characters in the expression of each movement
6. Recognize and differentiate the interest in theatre architecture and design of each movement, to reflect the aesthetic expression of that genre.
7. Amortize technological advances in production values over the course of the Industrial and Information Ages.
8. Develop a group exercise to demonstrate the progression and change in theatrical expressions and styles.
9. Discern the historical tensions and techniques that led from theatre to motion picture art, the initial conflict of the two media, and their eventual mutual respect.
10. Understand different staging techniques.
11. Understand different playwriting techniques.
12. Understand different acting styles and their development in dramas, musicals, motion pictures, radio, and television.

Major Topics in The Making of Modern Theatre

- I. An examination of the Restoration Comedy of Manners and Post-Restoration comedy and drama.
- II. History's children: The Revolutionary Wars of America and France, the Napoleonic Wars and the beginning of the Enlightenment: Revolutionary movements in the sciences, in the arts, and in the theatre.
- III. Development and Rise of Romanticism, with an emphasis on Hugo.
- IV. Intensity of forms: Birth and development of Realism: Emphasis on Antoine, Duke of Saxe-Meiningen, Belasco, Stanislavsky and Neimrovitch-Danchenko. Influence of Zola and Chekhov.
- V. On the horns of some isms: Romanticism, Realism, Naturalism, Constructivism, Impressionism, Expressionism.
- VI. Seminal Modern Playwrights: Ibsen, Strindberg, Chekhov, Pirandello, Shaw, O'Neill. Their influences upon the modern and contemporary theatre. An examination of representative plays, themes, process.
- VII. Evolution of the technical theatre: From candles to gas to electric to the digital age. Special effects in 19th, 20th, and 21st century theatrical and film art.
- VIII. Progression in stage design: Proscenium, Arena, Thrust, Alley, (In-The-) Round, Eclectic.
- IX. Stanislavsky, Chekhov, and the Moscow Art Theatre: Influences on the world staging, acting techniques, directing techniques, thematic approaches.
- X. A review of the history of the American theatre: Melodrama and operetta; The American musical; O'Neill, Odets, Miller, Williams, Simon, Mamet, Shepherd.
- XI. Other American influences: Strindberg and Acting.
- XII. World influences: Brook, Beckett, Brecht.
- XIII. Early History and development of the motion picture art.

Course Requirements

1. Attendance and active participation in class.
2. Written examinations.
3. Reading and writing assignments.
4. Annotated scholarly project. Presentation of papers.
5. Group project involving reading selections of Restoration, Post-Restoration, and Seminal Modern and Contemporary plays.
6. Viewing and written response to early silent motion picture.
7. Viewing and written response to a classic motion picture, such as *Shane* or *High Noon*.
8. Live production attendance, if possible, or available of a production of a seminal playwright.

Other Course Information

Theatre 152 satisfies partial completion of Suggested Pattern Electives required for Departmental certification in Theatre.