



# SYMBIOSIS COLLEGE OF ARTS & COMMERCE

An Autonomous College | Under Savitribai Phule Pune University

Reaccredited 'A+' with 3.51 CGPA For Third Cycle By NAAC | College with Potential for Excellence

| COURSE TITLE  |  | The Evolution of Theatre |
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| <b>Course Learning Outcomes:</b><br>Upon successful completion of the course the student will be able to:<br>1. <b>Describe</b> the evolution of dramatic literature and theatrical productions.<br>2. <b>Distinguish</b> between various social and artistic movements that have helped the evolution of theatre and drama.<br>3. <b>Develope</b> an understanding of all aspects of dramatic learning & theatre techniques.<br>4. <b>Illustrate</b> a comprehension of the variety of artistry and skills that contribute to a finished theatrical production<br>5. <b>Evaluate</b> the multi-faceted nature of the production process. |  |                          |
| Detailed syllabus   |  |                          |
| Unit  | CONTENTS OF THE COURSE   | No. of Lect ures         |
| 1.  | <b>The Ritual</b><br>The art of imitation and storytelling comes naturally to human beings. The existence of realities greater than the human’s understandings gave birth to appeasement of forces greater than their own selves. Theatre was born out of this natural ability of humans to use their bodies as means of expressions. This unit traces the birth of this spectacular form of art as it takes birth in through the soil of ancient Greece and finds its growth in the continents of Asia, Africa, and America.<br><u>Performances Under Study:</u><br>Korean Shamans<br>Indian Ramman<br>Sri Lankan Rituals<br>American Hasidic Celebrations<br>Yaqui deer dance<br><br><u>Supporting Text:</u><br><i>By Means of Performance</i><br>Richard Schechner<br><i>History of Theatre</i><br>Oscar G. Brockett & Franklin Hildy | 14                       |
| 2.  | <b>The Practice</b><br>Beginning as a ritual and gradually evolving into a performance art, Theatre practices across the globe witnessed a standardization of the method. Though different for different geographical locales, one common aspect was the development of the practice and the finesse of the discipline. This unit observes exemplary forms of theatre practices, decoding the different elements of theatre forms, from different parts of the world, thus, exploring the journey that honors theatre by defining the art of its practice.   | 14                       |

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|    | <p><u>Play Under Study:</u><br/> <i>The Bacchae</i><br/> Euripedes</p> <p><i>Abhijnānaśākuntalam</i><br/> Kālidāsa</p> <p><i>The Birthday Party</i> ` <br/> Harold Pinter</p> <p><u>Supporting Text:</u><br/> <i>The Essential Theatre</i><br/> Oscar G. Brockett</p> <p><i>A Dictionary of Theatre Anthropology</i><br/> Eugenio Barba &amp; Nicole Savarese</p> <p><i>Natyasastra</i><br/> Bharat Muni</p> <p><i>The Birth of Tragedy</i><br/> Fredrich Nietzsche</p>  |    |
| 3. | <p><b>The Performance</b><br/> The perfection of the practice is a process that culminates into the phenomenon of the final exchange; the finished performance that is witnessed by the spectators. This exchange is an initiation of the transformation of an artistic process into audience's perception. This unit explores this phenomenon through a study of different performances from East and West and the multifarious effects the performances have on the audiences from both sides of the world.</p> <p><u>Plays under Study:</u><br/> <i>The Bald Soprano</i><br/> Eugene Ionesco</p> <p><i>Mother Courage and Her Children</i><br/> Bertolt Brecht</p> <p>Death and the Kings Horseman<br/> <i>Wole Soyinka</i></p> <p><i>Matsukaze</i><br/> Zeami Kana'mi</p> <p><u>Supporting Text:</u><br/> <i>Semiotics of Theatre and Drama</i><br/> Keir Elam</p> <p><i>Towards a Poor Theatres</i></p> | 14 |

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|    | <p>Jerzy Grotowski<br/> <i>Theatre of the Absurd</i><br/> Martin Esslin</p> <p><i>Brecht on Theatre</i><br/> Bertolt Brecht</p>  |    |
| 4. | <p><b>The Study</b><br/> Theatre is an art form, but the existences of theatre can be observed even outside of the stage and in everyday human activities. The study of performances in theatre has led to the discovery of the power of theatre in other aspects of human life. This unit studies theatre as a discipline, occupation, and a human science.</p> <p><u>Supporting Text:</u><br/> <i>Ritual theatre: The power of dramatic ritual in personal development groups and clinical practice</i><br/> Claire Schrader &amp; James Roose-Evans, et al</p> <p><i>Cultural Performance: Ethnographic Approaches to Performance Studies</i><br/> Kevin Landis &amp; Suzanne Macaulay</p> <p><i>Dramatic Concepts Greek and Indian: Study in Poetics and the Natyasastra</i><br/> Bharat Gupt</p>  | 14 |
|    | <p><b><u>Recommended Readings:</u></b></p> <ul style="list-style-type: none"> <li>• Alternberd, Lynn, Lewis, Leslie L. A Handbook for the Study of Drama. New York: Macmillan, 1966.</li> <li>• Argyle, Michael. Bodily Communication. London: Metheun, 1974.</li> <li>• Artaud, Antonin. The Theater and Its Double. Mary C. Richards (Translator). New York:</li> <li>• Aston, Elaine. An Introduction to Feminism and Theatre. London and New York:</li> <li>• Banham, Martin, James Gibbs, Femi Osofisan. African Theatre: Soyinka. Blackout,</li> <li>• Bentley, Eric (ed.). The Theory of Modern Stage. Harmondsworth: Penguin, 1968.</li> <li>• Calson, Marvin. Theories of the Theatre. Ithaca: Cornell University Press, 1984.</li> <li>• Cave, Richard Allen. New British Drama in Performance on the London Stage: 1970-</li> </ul> |    |

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|------------------------------|--|-----------|
|                              | <ul style="list-style-type: none"> <li>• Kennedy, Dennis. The Oxford Companion to Theatre and Performance. Oxford: OUP,</li> <li>• Law, Jonathan. The Methuen Drama Dictionary of Theatre. Great Britain: Methuen</li> <li>• Nair, Sreenath. The Natyasastra and the Body in Performance: Essay on Indian Theories</li> <li>• Ortolani, Benito. The Japanese Theatre: From Shamanistic Ritual to Contemporary</li> <li>• Stanislavski, Constantin. Building a Character. India: Bloomsbury Revelations, 2013.</li> <li>• Rudolf, Michael. <i>Ritual Performances as Authenticating Practices: Cultural Representations of Taiwan's Aborigines in Times of Political Change</i>. Berlin: LIT Verlag, vol. 14, 2008.</li> <li>• Schechner, Richard. <i>The Future of Ritual: Writing on Culture and Performance</i>. London and New York: Routledge, 1993.</li> <li>• Sekine, Masaru. <i>Zeami and His Theories of Noh Drama</i>. Collin Smith Ltd, 1985.</li> </ul> |           |
|                              | <b>Assignments/ Presentation</b>   | <b>4</b>  |
|                              | <b>Total Number of Lectures</b>  | <b>60</b> |
| <b>Teaching Methodology:</b> | <ol style="list-style-type: none"> <li>1. Lecture Method</li> <li>2. Group discussions and student presentations</li> <li>3. Seminar classes</li> </ol>  |           |