

The Hebrew University of Jerusalem

Syllabus

HIST. OF WESTERN THEATRE: MID. AGES TO MODERN - 20119

Last update 12-08-2016

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: theatre studies

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Omry Smith

Coordinator Email: omry.smith@mail.huji.ac.il

Coordinator Office Hours: 16:30-17:30

Teaching Staff:

Dr. Omry Smith

Course/Module description:

This course will examine the various theatrical forms that evolved in the western world, from the late middle ages to the beginning of the 18th century. The evolution of each form will be linked to key historical events, and to the specific characteristics of the culture in which the form came into being. The course will also examine the relation between the unique dramatic genres that were formed in each state and era, and the theatrical space in which they were performed. Prominent theatre artists will be introduced in a twofold manner: as conformist craftsmen who followed the conventions and fashions of their age, and as innovative artists who have changed the face of Theatre – and whose influence is still apparent today.

Course/Module aims:

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1) *To introduce students to the various transmutations of the western theatre between the 10th and 18th centuries AD.*
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2) *To highlight the linkage between key historical-cultural processes and the theatrical conventions that were dominant in each state and era.*
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3) *To acquaint students with major late-medieval and early-modern theatre artists, and demonstrate their adherence to the conventions of their time on the one hand, and their creative deviation from them on the other.*
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Learning outcomes - On successful completion of this module, students should be able to:

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1) *Survey the prominent dramatic and theatrical forms that evolved in western Europe between the 10th and 18th centuries AD.*
- .
2) *Point at the historical-cultural processes that generated these forms.*
- .
3) *Illustrate the relation between the dramatic genres introduced in the course, and the unique theatrical spaces in which they were staged.*
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4) *Survey the major theatre artists introduced in this course, and illustrate the creative ways by which they have changed the face of western theatre.*
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Attendance requirements(%):

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Teaching arrangement and method of instruction: Lecture

Course/Module Content:

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1) Introduction to Medieval Theatre. The rebirth of Theatre from the womb of the church: myth versus reality.
- .
2) Medieval Theatre (II): the Mystery and Miracle plays.
Reading: Quem Quaeritis?, Le Jeu d'Adam (Anonymous).
- .
3) Medieval Theatre (III): Morality Plays and the Psychomachia (the battle of virtues and vices in the soul).
Reading: Mankind (Anonymous), Everyman (Anonymous)
- .
4) Introduction to Italian Renaissance Theatre: Humanism and the "Erudite Comedy".
Reading: The Coffe (Ludovico Ariosto)
- .
5) Italian Renaissance (II): the innovations of Erudite Comedy; the Italian playhouses built in the late 16th century.
Reading: La Calandria (Bernardo Dovizi)
- .
6) Italian Renaissance (III). The Commedia Dell'Arte: stock characters and staging.
- .
7) Introduction to English Renaissance Theatre. Historical background; the public playhouse and its place in the evolving city.
Reading: Doctor Faustus (Marlowe)
- .
8) English Renaissance Theatre (II). The free forms of English renaissance drama and its relation to the unique structure of the public theatre; the Elizabethan private theatres.
Reading: Othello (Shakespeare)
- .
9) English Renaissance Theatre (III). The History Play and the formation of national consciousness in late medieval and early modern England.
Reading: Henry V (Shakespeare)
- .
10) English Renaissance Theatre (IV). Shakespeare's diverse prosodic patterns and their theatrical effects; the complexity and illusiveness of Shakespeare's drama.
Reading: Much Ado About Nothing (Shakespeare)

11) Spanish Renaissance Theatre. The rise of the public theatre in Spain's Golden Age, and its decay during the decline of the Spanish Empire.

Reading: *Life Is a Dream* (Calderon)

12) Introduction to French Neoclassical Theatre. The theatre as microcosm of political, social and cultural changes in 17th century France.

Reading: *Le Cid* (Corneille)

13) French Neoclassical Theatre (II). 17th century French theatre and the neoclassical aspiration to mould and restrain Nature.

Reading: *Phèdre* (Racine)

14) French Neoclassical Theatre (III). Molière and his struggle against the "the denial of Nature" of French high society.

Reading: *The Imaginary Invalid* (Molière), *The School for Wives* (Molière)

Required Reading:

אנונימי, כלאדם, תרגום, מבוא והערות מאת עמרי סמית, בני-ברק: הוצאת הקיבוץ המאוחד, 2003.
[PR 1261 E81 2003]

אריוסטו, לודוביקו, קומדיית התיבה (*Cassaria La*), תרגום עמרי סמית. [פרטים נוספים בשיעור]

דוביצי, ברנארדו, הקומדיה של קאלאנדרו (*Calandria La*), תרגום עמרי סמית. [פרטים נוספים בשיעור]

מארלו, כריסטופר, דוקטור פאוסטוס, תרגום מאיר ויזלטיר, תל-אביב: הוצאת אוניברסיטת תל-אביב, 2011. [PR 2663 H4 D6]

מולייר, בית ספר לנשים, תרגום אהוד מנור, רמת-גן: הוצאת בית צבי, תשמ"ז. [1987 E31 1832]
ניתן גם לקרוא את תרגומה של לאה גולדברג (ירושלים: מוסד ביאליק, תשכ"ז). [E31 1832 PQ]
1967]

____, החולה המדומה, תרגום יהושע סובול, תל אביב: הוצאת אור עם, 1990.
[PQ 1835 A2 V31 1990]

ראסין, ז'אן, פדורה, תרגום נתן אלתרמן, תל אביב: הוצאת הקיבוץ המאוחד, 1977. [A21 1898 PQ]
1980]

שיקספיר, ויליאם, אותלו, תרגום דורי פרנס:
<http://www.shakespeare.co.il/play.php?play&eq;othello>

____, המון רעש על לא כלום [גם: מהומה רבה על לא דבר], תרגום דורי פרנס:

<http://www.shakespeare.co.il/play.php?play&eq;much-ado-about-nothing>

_____, הנרי החמישי, תרגום רמי עמית, תל-אביב: הוצאת אור עם, 2009.
[PR 2796 H42 H466 2009]

Anonymous, *Le Jeu d'Adam*, translated by Lynette R. Muir, Leeds: Philosophical and Literary Society, 1970. [שקולניקוב חנה שליקטה קובץ בתוך נמצא המחזה] [PN 6120 M44 S36]

Calderon De La Barca, Pedro, *Life Is a Dream*, translation and introduction by William E. Colford, New York: Barron's Educational Series, 1958. [PQ 6292 V5 C6]
או בתרגום הבא:

_____, _____, translated by Edwin Honig, New York: Hill & Wang, 1970.
[PQ 6292 V5 H6]

Corneille, Pierre, *Le Cid*, translated by Rosalie Feltenstein, New York: Barron's Educational Series, 1953. [PQ 1749 A52]
או במהדורה הבאה:

_____, *The Cid*, translated by Roscoe Mongan, Book Jungle, 2007.
[PQ 1745 E5 C43 2007]

או בגרסת האינטרנט של המהדורה האחרונה:
http://en.wikisource.org/wiki/The_Cid

Ethelwold (Bishop of Winchester), *Quem Quaeritis?*, Nagler, A. M. (ed.), *A Source Book in Theatrical History*, New York: Dover, 1959, pp. 39-41.

קריאת חובה, מקורות עיוניים

תאטרון ודרמה בימי הביניים

סמית, עמרי, "מבוא לכלאדם", תרגום עמרי סמית, בני ברק: הוצאת הקיבוץ המאוחד, 2003, עמ' 5-49.

שקולניקוב, חנה, "ערכים תיאטרוניים וערכים דרמטיים במחזה אדם וחווה", במה 97, 1984, עמ' 21-25.

Wiles, David, "Theatre in Roman and Christian Europe", *The Oxford Illustrated History of Theatre*, ed. John Russell Brown, Oxford and New York: Oxford University Press, 1995, pp. 65-92.

רנסנס איטלקי

סמית, עמרי, "מבוא לקומדיה הלמדנית: לידתו מחדש של התאטרון המערבי". [פרטים נוספים בשיעור]

Clubb, Louise George, "Italian Renaissance Theatre", *The Oxford Illustrated History of Theatre*, ed. John Russell Brown, Oxford and New York: Oxford University Press, 1995, pp. 107-141.

רנסנס אנגלי

עוז אברהם, היצירה השיקספירית, ספריית "האוניברסיטה המשודרת" (משרד הבטחון - ההוצאה לאור), 2006, עמ' 55-61, 113-123.

Thomson, Peter, "English Renaissance and Restoration Theatre", *The Oxford Illustrated History of Theatre*, ed. John Russell Brown, Oxford and New York: Oxford University Press, 1995, pp. 173-219.

רנסנס ספרדי

Dixon, Victor, "Spanish Renaissance Theatre", *The Oxford Illustrated History of Theatre*, ed. John Russell Brown, Oxford and New York: Oxford University Press, 1995, pp. 142-172.

ניאוקלאסיקה צרפתית

Howarth, William D., "French Renaissance and Neo-Classical Theatre", *The Oxford Illustrated History of Theatre*, ed. John Russell Brown, Oxford and New York: Oxford University Press, 1995, pp. 220-251.

Additional Reading Material:
Theatre in the Middle Ages

Beckwith, Sarah, *Signifying God: Social Relations and Symbolic Action in York's Play of Corpus Christi*, Chicago: Chicago University press, 2001.

Harris, John Wesley, *Medieval Theater in Context*, London: Routledge, 1992.

Italian Renaissance

בוקאצ'ו, דקמרון, תרגום גאיו שילוני, ירושלים: הוצאת כרמל, תשס"ב (2002).

הרסגור, מיכאל, מבוא לתקופת הרנסנס, האוניברסיטה המשודרת, משרד הביטחון, 1986.

ליפשיץ, יאיר, לשון הקודש, גרסת הקומדיה, רמת גן: הוצאת אוניברסיטת בר אילן, תש"ע (2010).

Andrews, Richard, Scripts and Scenarios: the Performance of Comedy in Renaissance Italy, Cambridge: Cambridge University Press, 1993.

Günsberg, Maggie, Gender and the Italian Stage: from the Renaissance to the Present Day, Cambridge, Melbourne and New York: Cambridge University Press, 1997.

English Renaissance

נבו, רות, הטראגדיות של שקספיר, תרגום ארי אבנר, ירושלים: הוצאת מאגנס, האוניברסיטה העברית, 1976.

, הקומדיה השקספירית, תרגום תמר עמית, ירושלים: הוצאת כתר, 1984.

Greer, Germaine, Shakespeare: A Very Short Introduction, Oxford and New York: Oxford University Press, 2002.

Gurr, Andrew, The Shakespearean Stage: 1572-1642, Cambridge and New York: Cambridge University Press, 1992.

Smith, Omry, "Henry V", "Julius Caesar", Reason Not: Emotional Appeal in Shakespeare's Drama, Cambridge and New York, Peter Lang, 2009, pp. 25-68.

Spanish Renaissance

Cohen, Walter, Drama of a Nation: Public Theatre in Renaissance England and Spain, Ithaca: Cornell University Press, 1988.

McKendric, Melveena, Theatre in Spain: 1490-1700, Cambridge and New York: Cambridge University Press, 1992.

French Neoclassicism

יפה, א. ב., מולייר ומחזותיו (דיוקן ויצירה 2), תל-אביב: הוצאת מ. מזרחי, 1971.

Bradby, David and Andrew Calder (eds.), The Cambridge Companion to Moliere,

Cambridge and New York: Cambridge University Press, 2006.

_____ (ed.), *French Theatre in the Neoclassical Era 1550-1791*, Cambridge and New York: Cambridge University, 2009.

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Course/Module evaluation:

End of year written/oral examination 100 %

Presentation 0 %

Participation in Tutorials 0 %

Project work 0 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information:

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