



The Hebrew University of Jerusalem

Syllabus

History of Western Theatre in the Modern Period: Modernism and Avant-Garde - 20120

Last update 27-02-2025

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Theatre Studies

Academic year: 0

Semester: 2nd Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Jan Kühne

Coordinator Email: jan.kuehne@mail.huji.ac.il

Coordinator Office Hours: Scheduled individually.

Teaching Staff:

Dr. Jan Kuehne

Course/Module description:

The course deals with the influence of modernism and modern avant-garde movements on the art of theater and performance in the West from the late 19th century to the 1950s.

We will learn about the major changes that took place in theater and performance and in the discipline that investigates them through the activities of major artists and movements.

Among the topics that we'll deal with are: the theatre director's appearance, the work as an ensemble, the theater laboratories, new approaches to stage design and lighting, the player's language, changes in the audience's perception and the plays. We will address the aesthetic and political aspects of the selected works, artistic movements and central figures. We will read plays, manifestos, reflections, reviews and archival materials. We'll watch documentary films. We'll work in groups to think together about the new concepts, ideas and attitudes developed during the period studied.

The course will take place in the classroom, in the theater archive room and in the theater hall.

Course/Module aims:

To become familiar with the major developments in theater in the West from the late 19th century to the 1950s.

Recognize key concepts in the study of theater and performance.

To become acquainted with the central thought in the field

To follow the development of modern Western theater in the social and political contexts in which it was created.

Identify theatrical genres studied in the course.

Learn about main artists and thinkers in the field.

To view contemporary theater and performance works while understanding their place in the context of theatre history.

Learning outcomes - On successful completion of this module, students should be able to:

-to understand the connection between modern Western theatre and the world/views which it expresses

-to be able to recognize genre conventions and their theatrical forms

-to be able to view contemporary theatre through an understanding of its roots

Attendance requirements(%):

Teaching arrangement and method of instruction: The lesson will combine frontal teaching, reading texts, working in groups and discussions.
The class will be portable and will take place in the classroom, in the archive and in theater spaces.
The lesson will provide proficiency in guided viewing in sections from documentaries.

Course/Module Content:

Basic concepts in theater analysis and performance.
Realism and naturalism
Russian realism
Symbolism
Miniature Art (Cabaret)
Expressionism
Epic Theater
The Absurd Theater

Required Reading:

בבליוגרפיה כללית (חובה ומומלצת נתונה לשינויים)

מחזות

הנריק איבסן, בית הבובות (1879)

הנריק איבסן, רוחות (1881)

אוגוסט סטרנדברג, האב (1887)

(1891) ודקינד, האביב מתעורר

גרהארדט האופטמן, האורגים (1892)

אנטון צ'כוב, בת שחף (1896)

אנטון צ'כוב, שלוש אחיות (1901)

מוריס מטרלינק, The Intruder (1890)

פדריקו גרסיה לורקה, חתונת הדמים (1933)

אלפרד ז'ארי, אובו המלך (1896)

גילאום אפולינייר, השדיים של טירסיס The Tiresias of Breasts

ז'אן קוקטו Parade

אוגוסט סטרנדברג Play Dream

ארנסט טולר, Ernst Toller (1919)

סמואל בקט, מחקים לגודו, (1952)

סמואל בקט, Endgame

יונסקו, אז'ן, רינוסרוס

ברטולד ברכט. אמא קוראז' (1939)

ברטולד ברכט. הנפש הטובה מסצ'ואן (1941)

קריאת עיון - פרקים מתוך (רשימה לא סופית)

אויחמן, רוברט. איחוד התיאטרון והחיים: הקונסטרוקטיביזם והתיאטרון הרוסיים בתחילת המאה ה-20. סטודיו, 8: 40-41, 1990.

אסלין, מרטין. תיאטרון האבסורד. תרגום: אליקים ירון. תל אביב: זמורה-ביתן, 1961/1985.

גץ, צליה. תיאטרון המהפכה: התיאטרון הרוסי אחרי מהפכת אוקטובר ובשנות העשרים (מאיירהולד, וואכטנגוב, טאירוב). עתון 77, 94-95: 26-27, 1987.

טרטקובסקי, ילנה. מורשת סטניסלבסקי וווכטנגוב ב"הבימה": פרק מתוך ספר. תיאטרון, 34: 125-135, 2012.

מגד, מתי. הדרמה המודרנית: מבואות ומקורות. תל אביב: עם הספר, תשכ"ח.

סטניסלבסקי, קונסטנטין סרגביץ'. עבודת השחקן על עצמו. תרגום: אבי חנן הלל. תל אביב: תרבות וחינוך, 1966.

שונמי, גדעון. הטרקלין, הטירה והגן: ייצוג ומציאות בדרמה המודרנית. אור עם, 1987.

Walter Benjamin. "What is Epic Theater?" In: *Illuminations*. Schocken 1969. pp. 147 - 154. [course reader / electronic resource]

Benjamin, Walter. "Understanding Brecht", pp. 15-23

Braun, Edward. *The Director and the Stage: From Naturalism to Grotowski*. New York, 1982.

Bertolt Brecht. *Brecht on Theatre*. Edited by Marc Silberman, Steve Giles, and Tom Kuhn. Translated by Jack Davis, Romy Fursland, Steve Giles, Victoria Hill, Kristopher Imbrigotta, Marc Silberman, and John Willett. London: Bloomsbury, 2014, pp. 36 - 39, 61 - 80

Calendoli, Giovanni, and Denise Applin. "The Theatre of the Grotesque." *The Drama Review: TDR*, vol. 22, no. 1, 1978, pp. 13-16. JSTOR, www.jstor.org/stable/1145164.

Fischer-Lichte, Erika. *The Routledge Introduction to Theatre and Performance Studies*. New York: Routledge. 2014.

Kuhns, David, F.. *German Expressionist Theatre: The Actor and the Stage*. Cambridge University Press 2008. pp. 43 - 66, 80 - 93, 101 - 105, 139 - 143, 158 - 163.

Eric Bentley. 2000. "Introduction." In *Spring Awakening: Tragedy of Childhood*. Applause Books.

Lareau, Alan. "The German Cabaret Movement during the Weimar Republic." *Theatre Journal*, vol. 43, no. 4, 1991, pp. 471-490. JSTOR, www.jstor.org/stable/3207977.

Pirandello, Luigi, and Teresa Novel. "On Humor." *The Tulane Drama Review*, vol. 10, no. 3, 1966, pp. 46-59. JSTOR, www.jstor.org/stable/1125162.

Postlewait, Thomas. "The Criteria for Periodization in Theatre History." *Theatre Journal*, vol. 40, no. 3, 1988, pp. 299-318. JSTOR, www.jstor.org/stable/3208321

Segel, Harold B. "Fin De Siecle Cabaret." *Performing Arts Journal*, vol. 2, no. 1, 1977, pp. 41-57. JSTOR, www.jstor.org/stable/3244964

Styan, J. L. *Modern Drama in Theory and Practice 1: Realism and Naturalism*. Cambridge UP, 1981.

Styan, J. L. *Modern Drama in Theory and Practice 2: Symbolism, Surrealism and the Absurd*. Cambridge UP, 1981.

Styan, J. L. *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*. Cambridge UP, 1981.

Woods, Allan. "Emphazising the Avant-Garde - An exploration in Theatre Historiography" in *Interpreting the Theatrical Past: Essays in the Historiography of Performance*. Edited by Thomas Postlewait and Bruce A. McConachie. Iowa City: University of Iowa Press, 1989, pp. 166-176

Additional Reading Material:

ארטו, אנטוֹן. התיאטרון וכפילו. מצרפתית: אוולין עמר. תל-אביב: בבל, 1996.
אמיל זולא, "לקראת תיאטרון נטורליסטי", מתי מגד (עורך), הדרמה המודרנית
מבואות ומקורות, רמתגן, 1976, עמ' 308

Antoine, Andre. "The New Acting of the Theatre Libre, in *Actors On Acting: the Theories, Techniques, And Practices of the Great Actors of All Times As Told In Their Own Words*, Cole, Toby, and Helen Krich Chinoy (eds.) New York: Crown Publishers, 1970, pp. 217-222

אנדרה אנטואן, "אמנות המשחק החדשה לבי תיאטרון החופשי", מ. מגד (עורך),
הדרמה המודרנית - מקורות ומבואות, 309-310

Brahm, Otto . "In Defense of Naturalism" in *Actors On Acting: the Theories, Techniques, And Practices of the Great Actors of All Times As Told In Their Own Words*, Cole, Toby, and Helen Krich Chinoy (eds.) New York: Crown Publishers, 1970. , pp. 268

Copeau, Jacques. "The Manifesto of the Vieux Colombier", in *Actors On Acting: the Theories, Techniques, And Practices of the Great Actors of All Times As Told In Their Own Words*, Cole, Toby, and Helen Krich Chinoy (eds.) New York: Crown Publishers, 1970, pp. 222-224

Craig, Gordon. "The Actor and the Über-Marionette", in *Actors On Acting: the Theories, Techniques, And Practices of the Great Actors of All Times As Told In Their Own Words*, Cole, Toby, and Helen Krich Chinoy (eds.) New York: Crown Publishers, 1970, pp. 354-362

Marinetti, Filippo Tommaso, et al. "The Synthetic Futurist Theatre: A Manifesto." *The Drama Review: TDR*, vol. 15, no. 1, 1970, pp. 142-146. JSTOR, www.jstor.org/stable/1144612.

Marinetti, Filippo Tommaso, 'The Variety Theatre' (abridged from the French and Italian versions), *The Daily Mail*, 21st November 1913.

Maeterlinck, Maurice. "The Tragical in Daily Life" (1896), in *The Treasure of the Humble*, trans. Alfred Sutro (New York: Dodd, Mead and Company, 1911), pp. ????

Meyerhold, Vsevolod. "A Rehearsal of The Inspector General", in *Actors On Acting: the Theories, Techniques, And Practices of the Great Actors of All Times As Told In Their Own Words*, Cole, Toby, and Helen Krich Chinoy (eds.) New York: Crown Publishers, 1970, pp. 442-443

Danchenko, Vladimir Nemirovich. "Simplicity in Acting", in *Actors On Acting: the Theories, Techniques, And Practices of the Great Actors of All Times As Told In Their Own Words*, Cole, Toby, and Helen Krich Chinoy (eds.) New York: Crown Publishers, 1970, pp. 436-441

Reinhardt, Max. "The Enchanted Sense of Play", in *Actors On Acting: the Theories, Techniques, And Practices of the Great Actors of All Times As Told In Their Own Words*, Cole, Toby, and Helen Krich Chinoy (eds.) New York: Crown Publishers, 1970, pp. 274-278.

Strindberg, August. "Preface to 'Miss Julie'" (1893) Translated by Edwin Björkman. Source: <https://sites.broadviewpress.com/lessons/DramaAnthology/StrindbergMissJulie/>

Toller, Ernst. "Remarks on My Drama Transformation" and "From Works" in *Ernst Toller, Plays One*, Alan Raphael Pearlman (trans. and editor), Oberon: London, 2000, pp. 119-121.

Zola, Emile "Naturalism in the Theatre." in *The Theory of the Modern Stage*. Ed. Eric

Bentley. New York: Penguin Books. 1968: 352-372

Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 45 %

*Submission assignments during the semester: Exercises / Essays / Audits / Reports
/ Forum / Simulation / others 45 %*

Attendance / Participation in Field Excursion 10 %

Additional information: