



The Hebrew University of Jerusalem

Syllabus

THEORIES OF THEATRE AND PERFORMANCE - 2 - 20148

Last update 07-09-2020

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. Olga Levitan

Coordinator Email: levitanolga6@gmail.com

Coordinator Office Hours: Monday 16.00-18.00

Teaching Staff:

Dr. Olga Levitan

Course/Module description:

The course brings together major theories in the fields of drama, theater and performance, from Aristotle's poetics to the theatrical theory of Richard Schechner. A special emphasis will be placed on the connection between artistic language and theoretical thought.

Course/Module aims:

Introduce the uniqueness of theoretical thought and its importance to artistic practice.

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

Knowledge of the basic concepts in the fields of drama and theater

Attendance requirements(%):

80%

Teaching arrangement and method of instruction: Frontal lessons and joint discussions

Course/Module Content:

1. Aristotle: mimesis and the theory of tragic.
2. Genre theory in drama and theater.
3. Wagner: the total theater.
4. Theatricality and performance theory.
5. Performing arts and cultural theories in the twentieth century.
6. Reception: a theoretical perspective.

Required Reading:

Mimesis and the theory of tragic:

אריסטו. פואטיקה. תרגום מיוונית והוסיף מבוא, הערות ומאמר מסכם: יואב רינון. ירושלים: מאגנס, 2003.

Genre theory in drama and theater:

ניטשה, פ. הולדת הטרגדיה. המדע העליון. ירושלים: שוקן. 1969.

Deinstag, J.F. "Tragedy
Pessimism, Nietzsche." In *Rethinking Tragedy*, 104-127. Ed. Felsky, R. Baltimore:
The John Hopkins University Press.

FRYE, N., and David D. "Rhetorical Criticism: Theory of Genres." In *Anatomy of
Criticism: Four Essays*, 243-338. PRINCETON; OXFORD: Princeton University
Press, 2020. (JSTOR

Wagner: the total theater:
Wagner, R. *The Art-Work of the Future*.
<http://users.skynet.be/johndeere/wlpdf/wlpr0062.pdf>

Berry, M. "Richard Wagner & the Politics of Music Drama", *Historical Journal*, Vol. 47.
No 3. 2004, 663-683.
https://www.researchgate.net/publication/231890745_Richard_Wagner_and_the_politics_of_music-drama

Theatricality and performance theory:
Theatricality. Eds. Davis, T. C. & Postlewait, T. Cambridge: University press, 2003,
1-40.

Schechner, R. *Performance Theory*. NY & London: Routledge, 153-187.

Performing arts and cultural theories in the twentieth century:
Alter, Jean. *A Sociosemiotic Theory of Theatre*, 91-149. Philadelphia: University of
Pensilvania Press' 1990.

Bakhtin, M. *Rable and his World*. Cambridge, Mass : M.I.T. Press ; 1968.

Erikson, J. "Defining political performance with Foucault and Habermas: strategic and
communicative action", 156-186. In
Davis, T. C. & Postlewait, T. Cambridge: University press, 2003.

Rokem, F. "Suddenly a Stranger Appears": Walter Benjamin's Readings of Bertolt
Brecht's Epic Theatre." *Nordic Theatre Studies*, 2019.

Zazzali, P. "The Role of Theatre in Society: A Comparative "Analysis of the Socio-
Cultural Theories of Brecht, Benjamin, and Adorno, The European Legacy", 18:6,
685-697, DOI: 10.1080/10848770.2013.774989

Reception: A theoretical perspective:
Meisel, M. *How Plays Work. Reading and Performance*. Oxford: University Press,

2007.

Additional Reading Material:

קרזק, ד. יסודות הטרגדיה, 16-37. תל-אביב: הקיבוץ המאוחד. 1972.

Rokem, F. "Bodies of Knowledge." *In Encounters in Performance Philosophy*. Vol. 1, 105-129.

Rokem, F. "Lieber Walter"—"Lieber Gerhard": The Dramaturgical Strategies for Including the Correspondence of Benjamin and Scholem in the Performance of Passport", *Journal of Dramatic Theory and Criticism*, Volume 31, Number 2, Spring 2017, 55-72.

States, B. O. Comedy, Irony an the Crotesque' 55-85. *In Irony and Drama*. Ithaca and London: Cornell University Press.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 10 %

Project work 90 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: