

## *The Hebrew University of Jerusalem*

### *Syllabus*

## **PLAY & PERFORMANCE ANALYSIS: MODERN PERIOD - 20190**

*Last update 24-10-2019*

*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:* Ms. Keren Cohen

*Coordinator Email:* [keren.cohen@mail.huji.ac.il](mailto:keren.cohen@mail.huji.ac.il)

*Coordinator Office Hours:* Tuesday, 16:30-17:30 (by appointment)

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Teaching Staff:

Ms. Keren Cohen

Course/Module description:

The course will focus on the analysis of selected plays from the modern period. Students will acquire familiarity with the fundamental dramatic forms shaped by dramatists from the late 19th century to the present day. In addition to a close reading of the texts, we will discuss the theatre languages, the performance conventions and the stylistic characteristics embedded in the plays. We will consider the possibilities and challenges which the plays present to directors and theatre artists. The course will include the viewing of video examples from selected productions, while analyzing the stage languages and the interpretative choices made by the artists.

Course/Module aims:

Acquiring basic familiarity with the fundamental theatrical conventions and dramatic forms of the modern period; acquiring tools for a theatrical reading of the plays as texts intended to be performed on stage; acquiring basic familiarity with the rules of academic writing; applying the acquired tools in written assignments.

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

- \* Identify and analyze the fundamental dramatic forms of the modern period discussed in class.
- \* Identify and discuss the theatre languages and performance conventions embedded in plays related to the genres studied.
- \* Understand the dramatic forms discussed within their social, cultural and historical contexts.
- \* Apply the basic rules of academic writing, including correct references according to the Chicago Manual of Style.

Attendance requirements(%):

80%.

Students are required to attend at least 80% of classes. Attendance will be registered at the beginning of each class.

Teaching arrangement and method of instruction: Frontal instruction with active participation of students in class discussions.

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### Course/Module Content:

Introduction – Theatre and Drama in the Modern Period

Henrik Ibsen, *Hedda Gabler* (1890)

Frank Wedekind, *Spring Awakening* (1891)

Berolt Brecht, *Mother Courage and Her Children* (1939)

Federico Garcia Lorca, *The House of Bernarda Alba* (1936)

Eugene Ionesco, *The Chairs* (1952)

Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (1966)

Heiner Müller, *Hamletmachine* (1977)

Sarah Kane, *Crave* (1998)

\* The program is subject to changes

### Required Reading:

איבסן, הנריק. הדה גאבלר. בתרגום טובה קשת. תל אביב: אור עם, 1983.  
ברכט, ברטולט. אמא קוראז' וילדיה. בתוך שלושה מחזות: אמא קוראז' וילדיה, הנפש הטובה מסצ'ואן, אופרה בגרוש. בתרגום שמעון זנדבנק. תל אביב: עם עובד, 1986, 7-79.  
גרסיה לורקה, פדריקו. בית ברנרדה אלבה. בתרגום רבקה משולח. רמת גן: אור עם, 1989.  
ודקינד, פרנק. האביב מתעורר. בתרגום שמעון לוי. תל אביב: אור עם, 1988.  
יונסקו, יוז'ן. הכסאות. בתרגום חיה ומיכאל אדם. רמת גן: אור עם, 1982.  
מילר, היינר. מכונת המלט. בתוך מבעד לאלים: מחזות גרמניים בני זמננו. בתרגום ובעריכת שמעון לוי. תל אביב: דיונון, 1998, 97-104.  
סטופרד, טום. רוזנקרנץ וגילדנשטרן מתים. בתרגום ט' כרמי. תל אביב: התיאטרון הקאמרי, 1968.  
Kane, Sarah. *Crave*. In *Complete Plays: Blasted, Phaedra's Love, Cleansed, Crave*, 4.48 *Psychosis, Skin*. London: Methuen Drama, 2001, 153-201.

### Additional Reading Material:

אסלין, מרטיין. תאטרון האבסורד. בתרגום אליקים ירון. תל אביב: זמורה ביתן, 1985.  
שונמי, גדעון. אוונגארד ומהפכה בדרמה של המאה העשרים. תל אביב: אור עם, 1992.  
שונמי, גדעון. הטרקלין, הטירה והגן: ייצוג ומציאות בדרמה המודרנית. רמת גן: אור עם, 1987.  
Brockett, Oscar G. and Findlay, Robert. *Century of Innovation: A History of European and American Theatre and Drama since the Late Nineteenth Century*, 2nd Edition. Boston: Allyn and Bacon, 1991.  
Innes, Christopher, *Avant Garde Theatre: 1892-1992*. London, Routledge, 1993.  
Styan, John Louis. *Modern Drama in Theory and Practice 1: Realism and Naturalism*. Cambridge: Cambridge University Press, 1982.  
Styan, John Louis. *Modern Drama in Theory and Practice 2: Symbolism, Surrealism and the Absurd*. Cambridge: Cambridge University Press, 1982.  
Styan, John Louis. *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre*. Cambridge: Cambridge University Press, 1982.

### Course/Module evaluation:

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*End of year written/oral examination 0 %*  
*Presentation 0 %*  
*Participation in Tutorials 30 %*  
*Project work 50 %*  
*Assignments 20 %*  
*Reports 0 %*  
*Research project 0 %*  
*Quizzes 0 %*  
*Other 0 %*

*Additional information:*