

The Hebrew University of Jerusalem

Syllabus

Theatre in times of crisis - 20448

Last update 23-08-2017

HU Credits: 4

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. Olga Levitan

Coordinator Email: levitanolga6@gmail.com

Coordinator Office Hours: Monday 14.15-15.15

Teaching Staff:

Dr. Olga Levitan

Course/Module description:

The course offers a theoretical journey that surveys the activities of the theatre and their meaning in painful and stressful times, times that are exceptional on one hand, yet express an inseparable part of human existence, such as war, revolution, and illiberal regimes. The class discussion will refer to relevant theatrical phenomena and works that have been created throughout history, beginning from ancient Greece (the tragedy *The Persians*, by Aeschylus) up to contemporary times (The theatre of Ariane Mnouchkine and the activities of George Tabori). A significant portion of the course will be dedicated to Israeli theatre, with a research emphasis on Fringe Theatre, which has flourished in recent years in Israel. Class discussion will deal with issues related to artistic conceptions and methods as well as historical and social aspects. Among the issues that will be examined are the following: the creation of an artistic language meant to cope with past and present horrors and loss, various mechanisms operating within the art and government relationship, and the issue of taboos and the limits of the permissible.

Course/Module aims:

Analysis of the history events through their representation in performing arts and exploration the specific relationships between theater and society.

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

Students will be able to understand the character of the psychological, social and art mechanisms in theater - society relationships, and to analyse these phenomena.

Attendance requirements(%):

80%

Teaching arrangement and method of instruction: Frontal lectures, joint discussions, analysis of recorded and live performances, meetings with artists

Course/Module Content:

1. Periods of crisis and their representation in theatre: Historical, social, and personal aspects.
2. Theatre and war: Artistic strategies and practices.

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3. *The 1917 Revolution and the avant-garde in Russia: Between the flourishing of art and its ruination*
 4. *The Holocaust: Theatre in the ghettos and the representation of the Holocaust in theatre.*
 5. *Theatre artists coping with social mechanisms: Jean-Baptiste Molière and Hanoch Levin.*

Required Reading:

1. *Periods of crisis and their representation in theatre: Historical, social, and personal aspects*

J. Colleran. *Theatre and War: Theatrical Responses since 1991*. New York: Palgrave Macmillan, 2012.

J. Thompson & R. Schechner. "Why 'Social Theatre'?" *TDR* (1988-), Vol. 48, No. 3 (Autumn, 2004), pp. 11-16.

2. *Theatre and war: Artistic strategies and practices (Sources: The Persians, by Aeschylus; Lysistrata; Henry V, Shakespeare; Ubu Roi, Alfred Jarry ; Mother Courage and Her Children, Brecht; Most Cruel the King, Aloni; You, Me, and the Next War, Levin; Jerusalem Syndrome, Sobol).*

A. Favorini. "History, Collective Memory, and Aeschylus' 'The Persians'". *Theatre Journal*, Vol. 55, No. 1, Ancient Theatre (Mar., 2003), pp. 99-111.

J. M. Spencer. "Princes, Pirates, and Pigs: Criminalizing Wars of Conquest in Henry V." *Shakespeare Quarterly* 47, no. 2 (summer 1996): 160-77.

חיים נגיד. צחוק וצמרמורת: על מחזות חנוך לוין, הוצאת אור-עם, 1998

גד קינר. "האסטרטגיה הרטורית של אכזר מכל המלך" בתוך יערי. (עורכת). על מלכים, שחקנים וצוענים. תל אביב: הקיבוץ המאוחד, 2005.

Theater productions:

חנוך לוין. את ואני והמלחמה הבאה. 1968 2004.

ניסים אלוני. אכזר מכל - המלך. 2014. בית ספר למשחק ע"ש ניסן נתיב. בימוי: אבי גבסון בר אל.

3. *The 1917 Revolution and the avant-garde in Russia: Between the flourishing of art and its ruination*

E. Braun. *Meyerhold : A Revolution in Theatre*. Iowa City, Iowa: University of Iowa Press, 1995.

D. G. Ioffe and F. H. White. (ed.). *The Russian Avant-garde and Radical Modernism :*

An Introductory Reader. Brighton: Academic Studies Press, 2012.

4. *The Holocaust: Theatre in the ghettos and the representation of the Holocaust in theatre (Sources: Tabori, The Cannibals; Sobol, Ghetto; Levin, The Child Dreams; Kanner, Cases of Murder, based on Franke; Yoeli, The Table, based on Fink).*

F. Rokem. *Performing History. Theatrical Representations of the Past in the Contemporary Theatre. Iowa, University Iowa Press, 2000.*

Theater productions:

חנוך לוין. הילד חולם, 1993.

נעמי יואלי. אקס חמותי החורגת, 2015.

5. *Theatre artists coping with social mechanisms: Jean-Baptiste Molière and Hanoch Levin*

V. Scott. *Moliere: A theatrical Life. Cambridge, 2000.*

נורית יערי, שמעון לוי (עורכים). האיש עם המיתוס באמצע: על יצירתו של חנוך לוין. הקיבוץ המאוחד, 2004.

Films:

חיים שכדוגמתם לא ראיונו – חנוך לוין, 2017. סדרה תיעודית ב-4 פרקים. בימוי: שרון קרני, רן לנדאו ורוני קובן.

Moliere, 1978. Dir. A. Mnouchkine.

Additional Reading Material:

W. Benjamin. *On the Concept of History.*

<https://www.marxists.org/reference/archive/benjamin/1940/history.htm>

H. Blau "Brecht's "Mother Courage": The Rite of War and the Rhythm of Epic". *Educational Theatre Journal*, Vol. 9, No. 1, 1957), pp. 1-10.

D. Dean. "Theatre: A

Neglected Site of Public History?". *The Public Historian*, Vol. 34, No. 3, 2012, pp. 21-39

S. Levy & N. Yaari, "Theatrical responses to Political events: The Trojan War on the Israeli Stage during the Lebanon War 1982-1984", 1998.

G.A. Planka. *Holocaust Drama, Cambridge, 2009.*

H. D. Westlake "The "Lysistrata" and the War". *Phoenix*, Vol. 34, No. 1 (Spring, 1980), pp. 38-54

נורית נתנאל. מראות נשברות: ייצוג הישראליות ועיצובה במחזותיהם של יהושע סובול והלל מיטלפונקט. תל-אביב: הקיבוץ המאוחד, 2012

דליה גבריאלי נורי. המלחמה היפה: ייצוג מלחמה בתרבות הישראלית. תרבות דמוקרטית 11, 2007: 76-51.

גדעון שונמי. התיאטרון התיעודי. תל-אביב: אור-עם, 1998.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 10 %

Project work 80 %

Assignments 0 %

Reports 10 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information: