

## SYLLABUS

**1. Course title:**

World Theater and Drama II,

Course: Modernism and postmodernism in theater and drama

**2. Code:**

WTAD II

**3. Cycle of study:**

1

**4. ECTS credits:**

4

**5. Type of course:** Mandatory  Elective**6. Prerequisites:**

Completed Preliminary Obligations of the Case WTADII

**7. Class restrictions:**

Only students of study program - Department of Acting and Production

**8. Duration / semester:**

1

3

**9. Weekly contact hours:**

9.1. Lectures:

4

9.2. Seminars:

0

9.3. Laboratory/Practice classes:

**10. Faculty:**

Academy of Dramatic Arts

**11. Department/study program:**

Acting

**12. Lecturer:****13. Lecturer's e-mail:**

**14. Web site:**

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**15. Course aims:**

- Modernism and postmodernism in theater and drama.
- The first directions of modernism in drama and theater. From naturalism to expressionism. The phases of the development of symbolism in European theater and drama.
- European theater and drama trends of the 20th century. American modern drama and poetics of the most significant contemporary theater creators.

**16. Learning outcomes:**

Students need to acquire the necessary knowledge about dramaturgy and theatrical poetry of the initial modernism in Europe, as well as the new methods of working in the theater. They need to be trained to adopt and apply the most diverse poetics of contemporary theater and drama, and to recognize their actuality as an essential element in the quality of their future work.

**17. Course content:**

Module I: The first directions of modernism in drama and theater. From naturalism to expressionism. The phases of the development of symbolism in European theater and drama

1. The stylistic features of naturalism. Meeting Zola and Antoine. Realism in drama and theater. Three stages in the work of H. Ibsen: The Piles of Society, Non-Friend of the People
2. Three stages in the work of H. Ibsen: A Doll's House, Wild Duck, Rosmersholm. The Spiritual Meeting of Late Ibsen with Early Strindberg: Jon Gabriel Borkman, When We Wear The Dead
3. Further development of Nordic drama. Rani Strindberg: Miss Julia, Father. Expressionism in Strindberg's Drama Opus: The Way to Damascus, Dream Game, Sablas Sonata.
4. Krleža and Nordic drama. Types of Symbolic Theater and drama in Europe.
5. Ibsen's Drama: Blue Bird Chekhov - The Dramatic Characteristics
6. Chekhov's Drama: Vanja's Lily, Three Sisters of Višnjik, Galeb. Meeting of Chekhov and Stanislavski in the theater. Stanislavski: System
7. Recapitulation and preparation of semester review of work.

**Semester:**

The students are obliged to carry out an independent seminar work on the topic related to the Module I program in the first half semester.

Module II: The Curves of European Modern Theater and Drama in the 20th Century. American modern drama and poetics of the most significant contemporary theater creators.

8. Avant-garde drama and theater. Alfred Jarry: King Ibi. Dadaism and surrealism in theater and drama
9. Social Engagement Expressionism. Hauptmann. Epic Theater. Brecht's theory of drama.
10. Brecht's Drama: Mother Bravery, Prosperous Opera, Man is Man, Caucasian Circle With Chalk
11. Theatricalism. Pirandello: Six Faces Seek Writer The Philosophical Drama in Modern European Theatre. Sartre: Behind the closed doors, Camus: Caligula
12. American socially engaged drama. Williams: The Tram is a yearning. Trying to create a modern tragedy. Eugene O'Neill: Crnina likes Elektri
13. Edward Albee: A Zoological Story. Absolute theater. Beckett: Waiting for Godoy, End Game; Ionesco: Bald singer
14. Theatrical movements in the European theater of the 20th century. Artaud, Mejerhold, Grotowsky. Theatrical trends in the European theater of the 20th century. Barbin's Evolutionary Theater, Wilson's Architecture in Theater, Brook and Empty Space Theory.
15. Recapitulation and preparation for the final exam

**Semester Final Exam:**

The requirement for leaving the final oral semester exam is two seminar papers related to the program contents of each of the modules.

**18. Learning methods:**

Teaching methods:

- Lectures and consultations
- Independent work of students.

Mentoring principle of performance:

- Inertial teaching on the relationship between student and teacher. Planned and organized independent work of students in the preparation of seminar papers with regular consultations

**19. Assessment methods:**

Knowledge assessment methods:

- A semi-annual semester review.
- Semester Final Exam - Examination.
- Semestral correction exams I and II.

## 20. Assessment components:

Volume measure:

- Two seminar papers in written form around ten pages during continuous work on the contents of the foreseen modules.

Load Measure:

- In addition to a regular analytical critical reading of dramatic works from the field of theater history and critical literature, continuous work on independent seminar papers.

Pedagogical, teaching scientific process:

- Interactive work with the professor and work in smaller groups related to particular thematic units of Module I and Module II

## 21. Required reading list:

Basic literature: All the activities listed in Module I and Module II programs.

Mandatory Critical Literature:

1. D'Amico, S.- Povjest dramskog teatra, Zagreb, 1972.
2. Aristotel- «O pjesničkom umjeću», Zagreb, 1983.
3. Auerbach, E.- «Mimesis», Zagreb, 2004.
4. Bergson, H.- «O smijehu», Zagreb, 1987.
5. Dukat, Z.- «Sofoklo», Zagreb 1980.
6. Dželilović, M.- «Kalhasovo proročanstvo»
7. Fergusson, F.- «Pojam pozorišta», Beograd, 1979.
8. Klajic, D.- «Pozorište i drama srednjeg vijeka», Novi Sad, 1988.
9. Kott, J.- «Jedenje bogova», Beograd, 1973.
10. Kulenović, T.- «Pozoriste Azije», Zagreb, 1986.
11. Lesky, A.- «Povjest Grčke književnosti», Zagreb, 2001.
12. Lesky, A.- «Grčka tragedija», Novi Sad, 2005.
13. Molinari, C.- «Istorija pozorišta», Beograd, 1979.
14. Nietzsche, F.- «Rođenje tragedije», Zagreb, 1997.
15. Platon- «Ijon, Gozba, Država (X knjiga)», Beograd, 1982.
16. Turner, V.- «Od rituala do teatra. Ozbiljnost ljudske igre», Zagreb, 1989.
17. Vernant, P./ Naquet, V.- «Mit i tragedija u antickoj Grčkoj», Novi Sad, 2005.

Mandatory Critical Literature:

18. Apollonio M.- «Povjest commedie dell arte», Zagreb, 1985.
19. Diderot D.- «Paradoks o glumcu», Zagreb, 1958.
20. Goethe J.W.- «Spisi o umetnosti i književnosti», Zagreb, 1987.
21. Hergesic I.- «Sekspir, Molijer, Gete», Zagreb, 1978.
22. Kott J.- «Sekspir nas savremenik»
23. Lessing G.E.- «Hamburska dramaturgija»
24. Lesic Z.- «Teorija drame kroz stoljeca I i II», Sarajevo, 1981.
25. Pantic M.- «Poetika humanizma i renesanse», Beograd, 1983.
25. Pavis P.- «Pojmovnik teatra», Zagreb, 2004.
- 27.»Teorija drame XVIII i XIX veka» ( priredio Stamenkovic V.), Beograd, 1982.



**22. Web sources:**

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**23. Applicable starting from the academic year:**

2016/17

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**24. Adopted in the Faculty/Academy session:**

11.05.2016

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