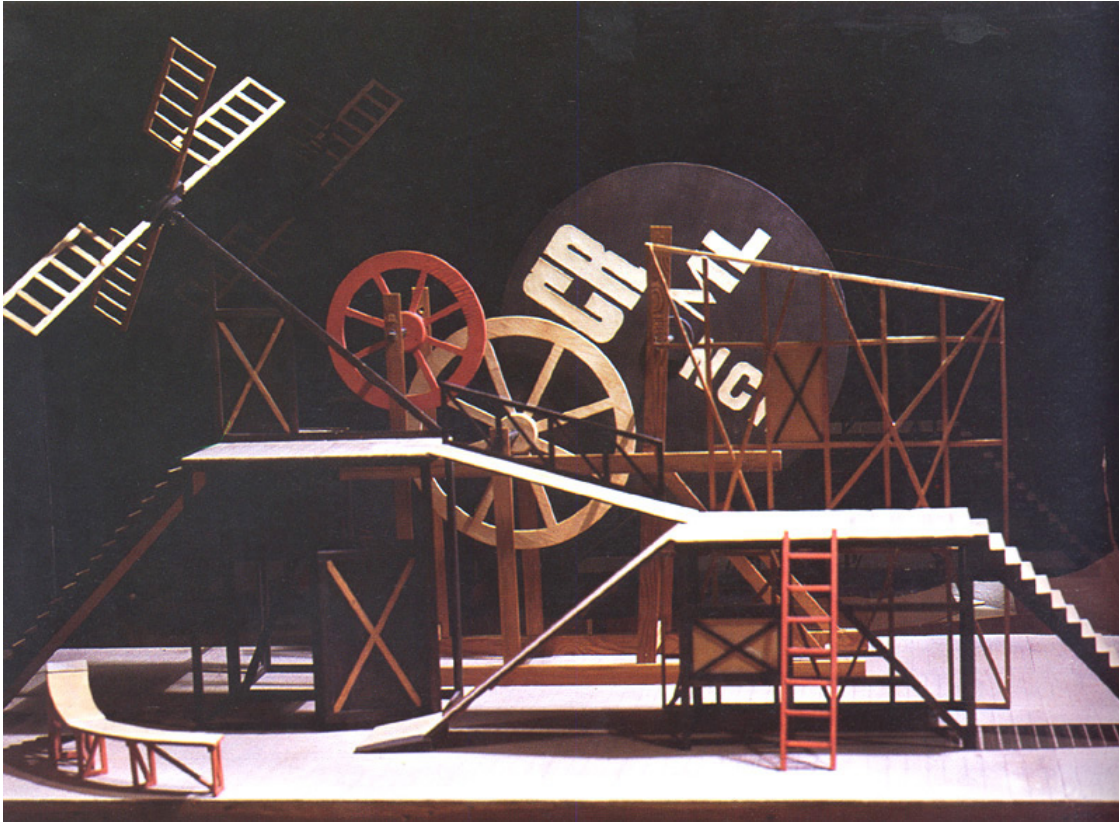


Revolutions in Theater

COLT 354, Class #22039, Fall 2007, Mon & Wed, 10-11:50, WPH B30



Each bold innovation in twentieth-century theater sought to redefine in its own way the very idea of theatricality, and so to reshape the relationship between text and performance, experience and interpretation, social reality and cultural tradition. The conviction that a director can, as Peter Brook put it, “take any empty space and call it a bare stage” led the great reformers whose theoretical writings and theatrical practices are examined in this course to conflicting visions of theater’s role in the esthetic, cultural and social revolutions of their times. We focus on the experimental esthetics of Konstantin Stanislavsky, Vsevolod Meyerhold, Bertolt Brecht, Antonin Artaud, Jerzy Grotowski, Tadeusz Kantor, Heiner Müller, and Robert Wilson – and each director’s radical reinventions of theater: as naturalistic, realistic, symbolist, constructivist, expressionist, epic, cruel, poor, deathlike, and holy.

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