

# Doctoral Comps Menu

## Western Area

This is *one* system—not the only system—of grouping knowledge about theatre and performance in the West. Its aim is to facilitate a comprehensive examination preparation focused on individual areas of Western theatre history.

For Western specialists: Pick a total of *six* areas on which to focus: one from A, one from B, one from C, two from D, and one from E. Your six Western questions will be based on these six areas.

For Asian specialists: Pick a total of *two* areas from sections A-D. Your choices must be from two separate groups.

Students have to consult with their advisors about the respective lists of appropriate readings for each selected topic. They are also responsible for gathering those texts in preparation for their comps.

For each topic chosen from **Sections A-C**, students should explore the following aspects to the degree that they apply: historical, political, religious and/or cultural background; playwrights; plays; productions; conditions of production; performance and staging practices; theatre spaces and architecture; theatre design; spectatorship; theatre theory and dramatic criticism

### SECTION A

- Ancient Greece
- Ancient Rome
- Medieval Europe

### SECTION B

- Renaissance Italy
- Neoclassical France
- Elizabethan & Jacobean England
- Spanish Golden Age

### SECTION C

- 18th and 19th century British theatre

- 18th and 19th century American (including African American) theatre
- 18th and 19th century German theatre
- 18th and 19th century French theatre
- 18th and 19th century Italian theatre
- 18th and 19th century Russian and Eastern European theatre
- Realism and Naturalism
- Symbolism through Surrealism (includes Dadaism, Expressionism, Futurism)

## **SECTION D**

- Feminist Theatre and Performance (political background, historical development, major schools/theories of feminism, feminist performance theory, practice, playwrights, plays, productions and performances, performers, ensembles)
- Epic Theatre (historical, political and cultural situation between WWI and WWII; Meyerhold, Piscator and Brecht: staging practices, performance styles, and major productions; Brecht's drama and theatre theory; post-Brechtian developments in drama and performance: from the Bread and Puppet Theatre to Richard Foreman to Heiner Müller to Caryl Churchill)
- Theatre of Cruelty & Experimental Theatre of the 1960s (Antonin Artaud's theatre theory; historical and political background of the 1960s; other major influences on 1960s' culture; major Artaud-influenced European and American experimental theatre groups, directors and performers; staging practices, performance styles, and major productions)
- Postmodern theatre and performance (theories of postmodernism; postmodern performance aesthetics; postmodern drama versus postmodern theatre; theatre—performance theatre—performance art; theatre of images; directors; dramatists; plays; productions; performances)
- Postdramatic theatre and performance (postdramatic theory and practice; major representatives, their staging practices, performance styles, and major productions/performances)
- Multicultural and intercultural theatre and performance (theories of multiculturalism and interculturalism; multicultural and intercultural

aesthetics; major directors, companies, performers, playwrights, productions, performances, and plays)

- Postcolonial Drama (theories of postcolonialism; postcolonial aesthetics; major playwrights from different “postcolonial” countries—from Ireland to India to Australia—and their plays; major productions)
- 20th century American Drama and Theatre pre-1960s (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- American Drama and Theatre from the 1960s to today (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- European Drama and Theatre WWII to 1960s (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- European Drama and Theatre from the 1960s to today (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- Canadian Drama and Theatre (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- Theatre and Drama in Oceania and Australasia (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- Latin American and Caribbean Drama and Theatre (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- African Theatre (historical and political background; conditions of production; prevalent styles and movements; key playwrights, plays, directors, actors, theatre groups, and productions)
- Community Theatre (historical development, major representatives, their staging practices, performance styles, pedagogies, and major productions/performances)

- Theatre, Ecology and Sustainability (historical development; major theories; key artists and productions/performances)
- Design since 1860 (historical development: major styles, aesthetic theories, designers, technological changes, and exemplary productions)
- Direction since 1860 (historical development: major directing theories and styles, directors, and exemplary productions)
- Acting since 1860 (historical development: major acting theories and schools, actors, and exemplary productions)
- Youth Theatre since 1860 (historical development: major playwrights, plays, productions, theatre companies, and pedagogies)

## **SECTION E**

Explore the key theorists and writings of one of the following discourses and examine how this discourse can be applied to theatre and performance:

- Psychoanalysis
- Semiotics
- Marxism
- Anthropology
- Formalism
- Structuralism
- Post-structuralism
- Deconstruction
- Postcolonialism
- Postmodernism
- Feminism
- New Historicism
- Ecocriticism
- Globalization Studies
- Media Theory
- Performance Studies
- Queer Theory
- Disability Studies

Rev. 11/20/2007