SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Fall 2014
Discipline: Drama
SEMS 2500-104: Theatre Around the Atlantic
Division: Lower
Faculty Name: Reade Dornan
Credit Hours: 3; Contact Hours: 38

Pre-requisites:
None

COURSE DESCRIPTION
Featuring historic landmarks of 19th and 20th century drama, the plays in this course will highlight key theatrical movements around the rim of the Atlantic. We will begin with the Moscow Art Theatre and Chekhov's Cherry Orchard. We will read an assortment of plays from Belgium, France, Ireland, Spain and Africa that draw on the ideologies of the symboliste movement on the European continent, Anti-Colonialism in Africa, South America, and Ireland, and the Theatre of the Absurd. Discussions will center on how these movements grew out of their time and place. After our trip to South Africa, we will play a Reacting to the Past game based on the collapse of Apartheid in 1993. In South America, we will screen Rice/Webber's musical Evita, and experiment with theatre games from Augusto Boal's workshops, which he once conducted in Brazil and around the world. Assessments will be based heavily on class participation, weekly quizzes, and a final exam.

COURSE OBJECTIVES
1. To employ theatre games for unpacking the thematic currents of each play
2. To enjoy plays that are landmarks in world theatre
3. To ground each reading in the contexts of its time, in the movements that shaped the style and ideas of the plays, and in their continued influences on later theatre
4. To engage with plays interactively, to envision staging possibilities and multiple interpretations
5. To make connections between the history, politics, social conditions of the countries we visit and their lasting arts
6. To appreciate the ways that the language of drama shapes a sense of community

REQUIRED TEXTBOOKS
AUTHOR: Boal, Augusto
TITLE: Rainbow of Desire: The Boal Method of Theatre and Therapy
STUDENTS SHOULD BUY THE THREE TEXTS LISTED ABOVE AND BRING ALONG ANY EDITION OF THE PLAYS LISTED BELOW. MANY MAY BE BOUGHT AT SECOND-HAND BOOKSTORES OR PHOTOCOPIED FROM LIBRARY EDITIONS. FOR DIFFICULT-TO- FIND PLAYS, STUDENTS SHOULD CONSIDER THE INEXPENSIVE SCRIPTS AT www.samuelfrench.com. REGARDLESS OF EDITION, EVERYONE MUST HAVE A PERSONAL, HARD COPY OF THE FOLLOWING DRAMATIC WORKS TO PARTICIPATE IN CLASS:

1. "Cherry Orchard" by Chekhov (print it out FREE at gutenberg.org)
2. "The Good Woman of Szechwan" by Bertolt Brecht
3. "Pélléas and Mélisande" by Maeterlinck (print it out FREE at gutenberg.org)
4. "Translations" by Brian Friel
5. "Waiting for Godot" by Samuel Beckett
6. "Master Harold and the Boys" by Athol Fugard
7. "Anna in the Tropics" by Nilo Cruz

TOPICAL OUTLINE OF COURSE

Depart Southampton- August 23:

A1- August 25: Theatre Matters: the stuff of live performance and the Significance of Language from "Imagined Communities" by Benedict Anderson

A2-August 27: Read "Cherry Orchard" by Chekhov
Topic: Pre-Revolutionary Russian Theatre--Stanislavsky and the Moscow Art Theatre

St. Petersburg: August 28- 30
A3- September 1: Read "The Good Woman of Szechwan" by Bertolt Brecht
   Topic: The Brechtian legacy and "Epic Theatre"

Hamburg: September 2-5

A4- September 7: Read "Pélléas and Mélisande" by Maurice Maeterlinck (you may find a copy at gutenberg.org)
   Topic: Symboliste Drama, the Dada Movement, and opera

Antwerp: September 8-10
Le Havre: September 11-13

A5-September 15: Read "Translations" by Brian Friel and Chapter One of "Imagined Communities"
   Topic: The Power of Language to form communities

Galway: September 16
In transit: September 17
Dublin: September 18-19

A6- September 21: Read "The Trickster of Seville" by Tirso de Molina (Fray Gabriel Téllez)
   Topic: Don Juan and his legacy in European film and theatre

Lisbon: September 23-25
Cadiz: September 26-28

A7-September 29: Read "Waiting for Godot" by Samuel Beckett
   Topic: Theatre of the Absurd and Mid-century drama

Casablanca: October 1-4

A8- October 5: Read pp. 415-493 in Modern African Drama-- QUIZ in class
   Topic: Introduction to African theatre and the profound influences of colonialism

A9- October 7: Read "Death and the King's Horseman" by Wole Soyinka AND critical articles on his Nobel Prize winning work (pp. 548-569 in anthology)

Study Day: October 8

A10- October 10: Read "The Dilemma of a Ghost" by Ama Ata Aidoo (in anthology) AND the articles on her Ghanain plays (582-601 in anthology)
Tema: October 11-14

A11- October 16: "Sizwe Bansi is Dead" by Athol Fugard (in anthology)

Study Day: October 18 View DVD "MASTER HAROLD and the Boys" on your own time

A12- October 19: "MASTER HAROLD and the Boys" by Athol Fugard
   Topic: The Afrikaans in South Africa and plays by Fugard

Cape Town: October 21-25 FIELD TRIP to the Fugard Center in Capetown

A13- October 26: Study Day: October 28: Read the short article, "Shakespeare in the Bush"

A14- October 29: Midterm Exam over major movements in European and African theatre

A15- October 31 - The Theatre of the Truth and Reconciliation Trials
   Topic: The Reacting to the Past Game on Apartheid

Study Day: November 2: View Evita on your own time

A16- November 3: Evita and the Rice-Webber production
   Topic: The Peron years

Buenos Aires: November 5-7
Montevideo: November 8-10

A17- November 11: Theatre in Argentina's post-dictatorial years
   Lecture: Dramatization of trials, confessions, and rituals of mourning

A18- November 13 Boal's Theatre of the Oppressed
   Topic: Theatre of the Oppressed practices and Agitprop

Rio de Janeiro: November 14-16

A20- November 18 & 20: A Rainbow of Desire by Boal
   Topic: A two -day Boalean Workshop

Study Day- November 21

A21- November 23: (Enter Amazon) "Anna in the Tropics" by Nilo Cruz
   Topic: Censorship and its influence on the Latin American Arts
Manaus- November 25-27
Study Day- November 28

A22- November 29: (Exit Amazon) "Anna in the Tropics" by Cruz
   Topic: Workshopping the play

A23- December 1: Preparation for the Final Exam
Roseau- December 4-6
December 7: study day

A24-December 8 (A Day Finals): Final Exam over South American theatre, Cruz, and Boal's work.

METHODS OF EVALUATION / GRADING RUBRIC

Requirements:
1. Read eleven plays, chapters in Rainbow of Desire, a chapter by Benedict Anderson, three articles in the electronic file, and articles on African drama
2. Participate in class' theatre games and the occasional quiz
3. Take part in the workshops and discussions
4. View a DVD of "MASTER HAROLD and the Boys" and "Evita"
5. Complete a midterm and a final exam.

Grading  (Roughly 500 maximum points)

Daily participation in the theatre games and discussions of plays = 200 points
   You will earn 10 points each day we work with plays in class or write in class. Quizzes are graded on a pass/fail basis. Points are awarded on the basis of effort and on a demonstration of comprehension
Field lab and report = 100 points
Midterm and Final exams = 100 points each

ATTENDANCE: Because daily attendance is crucial to the functioning of this class, you are permitted only TWO absences without question. Please save those days for emergencies-- heavy study schedule, external activities, long shore time--allow excused absences ONLY for serious illness accompanied by a doctor's excuse or equally serious event. Excess absences reduce your final grade in the course by a half grade (-.5) for each time missed beyond the allotted one. If you are having problems attending the class or accessing the plays so you cannot participate in class activities, please make new arrangements with me.

The Honor System assumes that you do your own thinking, reading, and writing in this course. Plagiarism is the use of material that is in part or whole not entirely your own work without crediting those same portions to the original source. You must credit
ALL ideas, sequences of ideas, wording, facts, opinions and any other intellectual property to the person or group of people who generated them. This applies to taking material verbatim from the Internet and to short phrases that you might borrow from another source as well as to full length sentences or whole paragraphs. Failure to treat your information sources honestly is a serious breach of academic protocol and could lead to failure in the whole course. If you have any doubt about how to treat your sources honestly, please ask me to read your paper before you hand it in for credit.

Field Work
Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.)

Proposed Field Lab #1:
- Theatre in Cape Town
- Port Cape Town, South Africa

III. Academic Objectives:
1. To read two of Fugard's plays and to see one of them on video
2. To explore the venue of South Africa's greatest living playwright and to see a play contemporaneous with his works.
3. To write a 3-5 page paper that summarizes what they now know about African drama. It should include observations on the trip to the theatre.

Field Lab Description:
Beginning with articles about African drama and a reading of Africa's Nobel Prize winning author, Wole Soyinka, students will be introduced to a sophisticated and unique literature. We continue the study with a play written in Ghana by Ama Ata Aidoo and finish with Fugard's South African perspective. By the time students reach the theatre, they should have a good understanding of what they are about to see. The paper assignment will ask students to synthesize their readings, discussions, and experience at the Fugard to write "A Very Short Introduction to West African Drama: a Definition." We will tour the theatre in the afternoon, have dinner, and attend a play in the evening.

Associated Assignments: Immediately following our trip to the Fugard in Capetown, we will role-playing the Reacting to the Past game about the Collapse of Apartheid in 1993. Themes found in African drama will inform our later reading of South American drama as well. Political power struggles, violence, and colonialism will crop up again after we cross the Atlantic to Buenos Aires and begin to examine Argentine and Brazilian theatre practices.
Proposed Field Lab #2:
- Literary Dublin
- Port Dublin, Ireland

Academic Objectives:
1. To introduce James Joyce's *Ulysses* through a video showing an overview of the book's geography in and around Dublin
2. To write about the language that is heard in Dublin, the value of Gaelic as a means of spreading nationalism.
3. To connect with the other great Irish writers--George Bernard Shaw, W.B. Yeats, Samuel Beckett, Oscar Wilde, and Jonathan Swift, among others.
4. To attend a play at and perhaps tour the historic Abbey Theatre

Field Lab Description:
We will prepare for the Field Lab with the DVD, "James Joyce's Dublin: The Ulysses Tour." Students will also read excerpts from *Ulysses* and Benedict Anderson's *Imagined Communities* before disembarking the ship in Dublin. Students will visit several key locations associated with Ireland's literature, in particular, tour the Writer's Museum and attend a play at the Abbey.

Associated Assignments: Students will write a 3-5 page entry that explains Anderson's theory of language and nation and gives examples from the language they hear spoken at the theatre and in the streets of Dublin. These experiences--the observations that students make in Dublin, the trip to the Abbey, the readings of Joyce's travels through Dublin--will be revisited on the Midterm exam.

RESERVE LIBRARY LIST  (Listed in priority from most important to least)

AUTHOR: King, Kimball, ed.
TITLE: Western Drama Through the Ages
PUBLISHER: Greenwood Press
ISBN #:978-0-313-32936-4
DATE/EDITION, a two-volume set: 2007

AUTHOR: :Winograd, Annabelle
TITLE: *Dada and Surrealist Performance*
PUBLISHER: PAJ
DATE/EDITION: :1994

AUTHOR :Brockett, Oscar G.
TITLE *History of the Theatre*
PUBLISHER: Pearson
DATE/EDITION: :Whichever edition VIRGO has in the catalog
I have a DVDs of "Evita" and a video of "MASTER HAROLD and the Boys," which I've shown many times to classes. If UVA does not have copies of either film, we can use my prints.

HONOR CODE
Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed.
“[signed].”