

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Fall 2019
Discipline:	English
Course Number and Title:	E 245 World Drama
Division:	Lower
Faculty Name:	Dr. José Luis Suárez-García
Semester Credit Hours:	3

Prerequisites: None

COURSE DESCRIPTION

This course provides an introduction to some versions of theatre and performances (dances, celebrations) from Europe, Africa and Latin America from various time periods. It offers a sampling which will acquaint students with the study of dramatic literatures and performances in cultural contexts. We will evaluate historical, cultural, and performance specificities. We will explore how theatre and performances reflect and create cultural identities. Students will also explore various forms and modes of cultural interactions (e.g. intercultural borrowings and appropriations, transcultural and intercultural drama). Through our studies we will explore how theatre, and performances reflect and affect the social, political, philosophical, and economic structures of its society. In addition, the course will expose students to distinct cultures, and at the same time challenge them to think critically about the meaning of “culture” and “cultural identities” in our increasingly globalized contexts. The course will also sharpen students’ ability to articulate, verbally and in writing, their critical thinking about cultural and dramatic issues.

LEARNING OBJECTIVES

By the end of the semester, students will be able to:

- **Analyze** a variety of dramatic literature from diverse critical perspectives.
- **Demonstrate** an understanding of dramatic conventions and theatrical productions.
- **Cultivate** an understanding of the relationship between text and performance.
- **Appraise** through discussion and writing the critical relationship between theater and society.
- **Describe** the role of world theater as a means to address issues of social justice & human rights.
- **Improve** reading dramatic language with confidence and facility.
- **Analyze** critically a variety of dramatic texts from several different cultural locations.
- **Understand** cultural identity through several distinct dramatic and theatrical

traditions. **Demonstrate** awareness of everyday practices, perceptions, and cultural products.

REQUIRED TEXTBOOKS

AUHTOR: Greenwald, Schultz, Pomo

TITLE: *The Longman Anthology of Drama and Theater. A Global Perspective (DT).*

PUBLISHER: Longman (New York)

ISBN #: 0-321-08898-0

DATE/EDITION: 2002/Compact Edition (Electronic version may be used)

Copies and additional electronic materials (PDF files) to be provided by the professor or available in the Semester at Sea Fall 2019 Course Folder.

Recommended: A good English electronic dictionary.

TOPICAL OUTLINE OF COURSE

Place/Classes	Chapter Themes/Topics	Assignments/Activities <i>Main Theme for discussion</i>
	EUROPE	
Depart Hamburg, Germany — September 9		
B1—September 12	Introduction & Presentation <i>Stories, Rituals, and Theater From Theater to Drama and Performance.</i>	
B2—September 14	European Theatre. The origins (The Western Drama) <ul style="list-style-type: none"> Greece, and Rome; The Early Modern Theater; The Middle Ages. Rites and Fold Drama, Religious Drama. (DT, pp. 53-60, 96-98) Poland Dramatic traditions and festivities <ul style="list-style-type: none"> On Theatre and Opera. The birth of Polish National Theatre 	<i>Readings in PDF (to be provided)</i>
Gdansk, Poland — September 15-20		
B3—September 22	The European Renaissance.	Quiz 1

	<p>Italy</p> <ul style="list-style-type: none"> Renaissance mind, role of tragedy, playhouses and scenery, acting. COMMEDIA DELL'ARTE; THE MASKQUE (DT, pp,136-138) The Commedia dell'Arte in Europe 	<p>Readings in PDF (to be provided)</p> <p>Communicative/group activities. Presentations</p>
B4—September 24	<p>Connecting European traditions in the 16th and 17th centuries. Germany. Dramatic traditions: From Tradition to Modernity</p> <p>German Theatre and Theatre in Germany</p>	<p>German Theatre Landscape</p> <p>Readings in PDF (to be provided)</p> <p>Communicative/group activities. Presentations</p>
B5—October 2	<p>The European Baroque.</p> <ul style="list-style-type: none"> On theatre, dances, festivities and performances. Morality and licitness in European Golden Age Theatre <p>Emphasis on Peninsular (Spain and Portugal) performances</p>	<p>Communicative/group activities. Presentations</p>
Lisbon, Portugal — September 26-28		
Cadiz, Spain — September 29 - October 1		
B6—October 4	<p>Spain. Spanish Theatre (Golden Age) I.</p> <p>The corrales</p> <p>Calderón (LIFE IS A DREAM DT).</p> <p>Lope de Vega</p> <p>Cervantes</p>	<p>Communicative/group activities. Presentations</p> <p>Readings in PDF (to be provided)</p>
B7—October 11	<p>Spanish Theatre (Siglo de Oro) II</p> <p>Cervantes.</p> <p>Reflections on Contemporary Spanish Theatre.</p> <p>Croatia</p> <p>Croatian Theatre.</p>	<p>Exam 1 (take home)</p> <p>Readings in PDF (to be provided)</p>

	<ul style="list-style-type: none"> Theatre, folk music, and ballet: From past to present. Cultural influences 	
Dubrovnik, Croatia — October 6-10		
B8—October 13	England (<i>HAMLET</i>) Shakespeare. (DT, pp,144-216) <i>Hamlet</i> (adaptation) or <i>The Merchant of Venice</i> (adaptation) The late Seventeenth and Eighteen centuries (DT, pp,264-269)	
B9—October 21	France (<i>TARTUFFE</i>) Moliere. (DT, pp. 224-262) Festivities, and traditions (Canvas)	Communicative/group activities. Presentations
	AFRICA	
Casablanca, Morocco — October 15-20		
B10—October 23	The Theater of Africa (DT, p. 608-10) Festivities, Dances and Theater in Morocco (Canvas) The roots of African Theater, Post colonial Drama in Africa, The conventions of African Theater (DT, pp.610- 15)	Quiz 2 Communicative/group activities. Presentations
B11—October 26	Dances and performances in Africa	Communicative/group activities. Presentations Readings in PDF (to be provided)
B12—November 2	The conventions of African Theater (DT, p. 5), “MASTER HAROLD” AND THE BOYS (Athor Fugard) or DEATH AND THE KING’S HORSEMAN (Wole Soyinka) South Africa’s Market Theatre and the Independent Theater Phenomenon (DT, p. 638)	Communicative/group activities. Presentations

Tema, Ghana — October 28	Field trip Exploring local festivities/dances and dramatic traditions.	
Takoradi, Ghana — October 31 – November 1		
B13—November 5	Connecting cultures. African American Theater (<i>DT</i> , <i>pp. 670-674</i>). FENCES (August Wilson) (<i>DT</i> , <i>pp. 674</i>)	Communicative/group activities. Presentations
B14—November 7	Theatre and performances in Europe and Africa. Review and reflections	
	THE AMERICAS	
B15—November 9:	Brazil <ul style="list-style-type: none"> The Theatre of Latin America (<i>DT</i>, <i>pp. 744-78</i>); Festivities and traditions. Theatre and censorship in Brazil; Experimental Theatre (Teatro Arena, São Paulo) and Teatro da rua (Street Theatre). Current Brazilian Theatre. 	Quiz 3 Communicative/group activities. Presentations <i>Readings in PDF (to be provided)</i>
Salvador, Brazil — November 10-15		
B16—November 17	The Caribbean Mexico and the Caribbean <ul style="list-style-type: none"> Festivities, dances and celebrations in México. Baroque/Colonial Theatre. Reflections on Contemporary Mexican Theatre. 	Communicative/group activities. Presentations <i>Readings in PDF (to be provided)</i>
B17—November 19	Mexican Play. Sor Juana Inés de la Cruz (Mexico) THE DIVINE NARCISSUS.	Communicative/group activities. Presentations <i>Readings in PDF (to be provided)</i>
B18—November 22	Festivities, dances and celebrations in the Caribbean. From past to present. Cuba, Puerto Rico, Haiti and Jamaica, Trinidad and Tobago (<i>DT</i> , <i>pp. 711-12</i>)	

B19—November 25	The Caribbean Plays. TI-JEAN AND HIS BROTHERS (Derek Walcott) <i>(DT, pp. 714-37);</i> THE TRINIDAD CARNIVAL <i>(DT, pp. 738-39);</i>	<i>Communicative/group activities.</i> <i>Presentations</i>
Port of Spain, Trinidad and Tobago — November 24		
B20—November 27	Ecuador Ecuadorial Theatre & Performances I <ul style="list-style-type: none"> • Performances, dances and celebrations: from <i>Inti Raymi</i> to <i>Corridos de toros</i> (bullfights celebrations) or the mixing of cultures 	<i>Communicative/group activities.</i> <i>Presentations</i> <i>Readings in PDF (to be provided)</i>
B21—November 30	Ecuadorial Theatre & Performances II <ul style="list-style-type: none"> • Leaving the Spanish Traditions: From <i>Los Tzanticos</i> To International Companies in Ecuador • International Theatre Festivals: Guayaquil 	<i>Readings in PDF (to be provided)</i>
B22—December 8	Connecting traditions. European Theatre and Folklore traditions in the Americas. A Multimedia experience	Quiz 4 <i>Readings in PDF (to be provided)</i>
Guayaquil, Ecuador — December 2		
B23—December 10	Costa Rica <ul style="list-style-type: none"> • Theatre in Costa Rica. From morality to politics. Local authors and international performances. • <i>WAITING FOR GODOT</i> (Samuel Beckett) <i>(DT, pp. 464-71).</i> in Costa Rica. A performance for students. <i>A Final Reflection</i>	

	<i>Conecting cultures. Europe/Africa, Latin America and North American Theatre.</i>	
Puntarenas, Costa Rica — December 11-15		
B24—December 17	Group presentations	
B25—December 20 <i>Final Exam</i>	Group presentations	Exam 2 (take home)
Arrive San Diego, California — December 23		

FIELD WORK

Semester at Sea field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

The Field Class for this course is on Monday, October 28, 2019 in Tema, Ghana.

Field Class & Assignment

Exploring local festivities/dances and dramatic traditions. Attend a dance show/performance with local artists exploring their culture and identity.

Field Class Learning Objectives:

- 1. Identify the relationship between the product (**what** type of dances/celebrations and festivities are popular in Ghana), the perspectives (**why**/these celebrations are important in those communities) and the practices (**how** to incorporate the meaning of those activities in our view and understanding of culture)*
- 2. compare it to the ones you have seen in other ports and in your own community.*

Independent Field Assignments

This is a lower division introduction on world theatre, drama and performance. Consequently, throughout the semester, students will be able to use their new vocabulary on theatre, dances, performances, celebrations to evaluate differences between social classes, economic structures, identities and societies. Students will be asked to choose different ports to describe and narrate their experiences with a number of topics connected to theatre and performance in journal format. For one of the ports, they will have to create an

interactive multimedia presentation (with questions for the other students) in front of the class. The journal will be used as a resource for the field class assignments (a collaborative essay and presentation).

METHODS OF EVALUATION

1. Field Class	20%
2. Travel journal (independent field assignment) (including written work + mini presentation)	10%
3. Exams (2 x 15)	30%
4. Quizzes (total)	10%
5. Participation, homework (overall)	10%
6. In-class mini-presentations	10%
7. Interactive presentation based on collaborative essay on field trip, in pairs	10%
Total	<hr/> 100%

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from the student's home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

TBD

FILM REQUEST

Shakespeare in Love (1998). Director: John Madden; Screenplay: Tom Stoppard, Marc Norman

The Merchant of Venice (2004, released 2005) Adapted from The Merchant of Venice. Director: Michael Radford.

Hamlet (adaption to be selected)

Other films/video files (digital supplements) will be in the digital platform used in Fall 2019 during the voyage.

ADDITIONAL RESOURCES

None