

## SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

**Voyage:** Spring 2020  
**Discipline:** English  
**Course Number and Title:** E 245 World Drama  
**Division:** Lower  
**Faculty Name:** Dr. Artemis Preeshl  
**Semester Credit Hours:** 3

**Prerequisites:** None

### COURSE DESCRIPTION

In this World Drama course in cultural contexts, we explore the structure of drama: how storytellers share their stories and what the stories reveal about these cultures.

To examine the structure of drama in this international course, we read dramatic texts from Asia, Africa, and Europe and evaluate how this dramatic literature speaks to the historical, culture, and sociopolitical contexts. These texts reveal how theatre artists in Japan, China, Vietnam, Malaysia, India, Mauritius, South Africa, Ghana, Morocco, Europe, and the United States express their cultures through their national dramas. By analyzing artistic themes in the context of the time and place, we develop appreciation for personal and societal identity among theatrical traditions by reflecting on, sharing, interpreting, and writing about drama worldwide.

### LEARNING OBJECTIVES

- Analyze plays from around the world through close-reading
- Develop critical thinking about plays in different cultural contexts
- Write effective, original essays taking diverse perspectives into account
- Apply interdisciplinary knowledge to action in plays from world drama

### REQUIRED TEXTBOOKS

**AUTHOR:** Gainor, J. Ellen, Garner, Stanton B., Jr., and Puchner, Martin (Eds.)  
**TITLE:** *The Norton Anthology of Drama*.  
**PUBLISHER:** W. W. Norton  
**ISBN:** 978-0-393-28350-1.  
**DATE/EDITION:** 2017/Shorter Third Edition.

## TOPICAL OUTLINE OF COURSE

Day A from 15:40 to 17:00 in Adlon

Depart Ensenada, Mexico — January 4

A1—January 6: Hula, mele (song/Hawaiian poetry), oli (chant) and hula ki'i (puppetry)  
*Kumu Hula: Keepers of a Culture*

A2—January 8: Chapter 22: “Hawaiian Medium Theatre and the Language Revitalization Movement: A Means to Reestablishing Maui Hawai’i” by C.M. Kaliko Baker in *Routledge Handbook of Revitalization*, Leanne Hinton, Leena Huss, & Gerald Roche, Eds. 2018. (Additional material)

A3—January 10: *Twelf Nite O Wateva!* by James Grant Benton (Additional material)

Honolulu, Hawaii, USA — January 12

Reflection & Study Day — January 13 (No Class)

A4—January 14: *Atsumori* (ca. 1400) by Zeami Motokiyo (Translated by Karen Brazell);  
Perspective: *A Mirror Held to the Flower* by Zeami Motokiyo,(1363-1443), translated by J. Thomas Rimer & Yamazaki Masakazu (1984)

International Date Line Crossing — January 16 (Lost Day)

A5—January 17: *M. Butterfly* (1988) by David Henry Hwang

Study Day — January 19 (No Class)

A6—January 20: *The Good Woman of Setzuan* (1938–40) by Bertolt Brecht  
(Translated by Eric Bentley)

A7—January 22: **QUIZ 1 on all readings and videos from January 6<sup>th</sup> to January 29<sup>th</sup>**  
*Orientalism* (1970) by Edward Said (Ch. 1 pp. 31-72; Ch. 3 201-283)  
(Additional material)

Kobe, Japan — January 24-28

A8—January 29: Guan Hanqing’s *Snow in Midsummer* (13<sup>th</sup> c.) (Xianyi & Yang, trans.)

Shanghai, China — January 31 - February 5

A9—February 6: Vietnam Puppetry Theatre/Nhà Hát Múa Rối Quốc Gia Việt Nam. Kathy Foley, “Metonymy of Art: Vietnamese Water Puppetry as Representation of Modern Vietnam.” *Drama Review*. Vol. XLV, No. 4, 2001, pp. 129-41.

**A10—February 8: PLAY REVIEW DUE**  
*Vietgone* (2018) by Qui Nguyen  
“Bangsawan: Creative Patterns in Production” by Mohd. Effindi Samsuddin, Rahmah Bujang *Asian Theatre Journal*. University of Hawai'i, 30.1, Spring 2013 pp. 122-144 .10.1353/atj.2013.0020  
(Additional material)

**Ho Chi Minh City — February 10-15**

**FIELD CLASS on DAY 2: TUESDAY, FEBRUARY 11, 2020, IN HO CHI MINH CITY**

**A11—February 16:**

**Community Programming — February 17 (No Class)**

**Port Klang/Kuala Lumpur, Malaysia — February 19-24**

**A12—February 25:** *Shudraku: The Little Clay Cart* (ca. 100–300)  
(Translated by Sudipto Chatterjee)

**A13—February 27: QUIZ 2 on all readings and videos from January 30<sup>th</sup> to February 25<sup>th</sup>**  
“The Origin of the Hindu Drama” by E.P. Horowitz in *The Indian Theatre: A Brief History of Sanskrit Drama*, London: Blackie, 1912, pp. 19-31. <http://www.theatrehistory.com/asian/horowitz02.html>  
(Additional material)

**Cochin, India — February 29 - March 5**

**A14—March 6:** *Mauritius* by Theresa Rebeck (2007) (Additional material)

**Community Programming — March 8 (No Class)**

**A15—March 9: FIELD CLASS ESSAY DUE**  
*Toufann: An Adaptation of The Tempest* (1999) by Dev Virahswamy  
(Translation from Mauritian Creole) (Additional material)

**Port Louis, Mauritius — March 11**

**A16—March 12:** *MASTER HAROLD . . . and the boys* (1982) by Athol Fugard

**A17—March 14: QUIZ 3 on all readings and videos from February 26<sup>th</sup> to March 14<sup>th</sup>**  
Ch. 5, “Precarious Time and the Aesthetics of Community”, by Sarah Lincoln. “In South African Writing in Transition,” Rita Barnard & Andrew van der Viles, Eds. London: Bloomsbury, 2019, pp. 99-122

**A18—March 16: COMPARATIVE PAPER DUE**  
*Nothing But The Truth* (2002) by John Kani (Additional material)

Cape Town, South Africa – March 18-23

A19–March 24: *Death and the King's Horseman* (1975) by Wole Soyinka

Study Day – March 26 (No Class)

A20–March 27: *Ruined* (2007) by Lynn Nottage

A21–March 29: University of California Scholars Update Website on American Slave Trade  
*I Want To Sue God!* (2016) by Kobina Ansah (Additional material)

Tema, Ghana – March 30-31

Takoradi, Ghana – April 1-3

A22–April 5: *Dulcitius* (975) by Hrotsvit of Gandersheim (Trans. Katharina Wilson)

A23–April 7: FIELD ASSIGNMENT PROJECT ORAL PRESENTATIONS

A24–April 9: FIELD ASSIGNMENT PROJECT ORAL PRESENTATIONS

Casablanca, Morocco – April 11-14

Study Day – April 15 (No Class)

A25–April 16: FINAL EXAM: Reading and videos from March 10<sup>th</sup> to April 15<sup>th</sup>

Arrive Amsterdam, The Netherlands – April 20

## 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 & Assignment

**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 Tuesday, A11–February 16, in Ho Chi Minh City, Vietnam.

To understand and write about the impact of the Vietnamese War and culture, students will listen to a history lecture, a writing exercise, and visit the Vietnam Association of Victims of Agent Orange rehabilitation center for survivors with Professor Ben Quick on **February 11<sup>th</sup>**.

If a student misses field class participation, a student loses 20% of total points for the course. Field Class attendance is mandatory for all students enrolled in this course. Do not book any 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.

Your Field Class Title:                      Lecture, Writing, and Experiential Learning

Your Field Class Description:              History lecture and trip to the Vietnam Association of Victims of Agent Orange rehabilitation center for survivors

Your Field Class Objectives                To understand the cultural impact of the Vietnam War

Field Class Assignment/Due Date: **FIELD CLASS ESSAY is due A15—March 9.**

## **METHODS OF EVALUATION**

### **Field Class Essay (20%)**

Write a 500-word essay on Vietnamese history, writing, and rehabilitation visit. Essay quality will be evaluated on detailed descriptions of stylistic action in the film, spelling, grammar, accuracy of content, punctuation, format, style, and citations. **DUE A15—March 9.**

### **Play Review (10%)**

Select one of the following plays:

- *Twelf Nite O Wateva!* by James Grant Benton
- *Atsumori* by Zeami Motokiyo (translation by Karen Brazell)
- *Mirror Held to Flower* by Zeami Motokiyo (trans. Thomas Rimer/Yamazaki Masakazu)
- *M. Butterfly* (1988) by David Henry Hwang
- *The Good Woman of Setzuan* by Bertolt Brecht (trans. by Eric Bentley)
- *Snow in Midsummer* by Guan Hanqing; (trans. by Yang Xianyi and Gladys Yang)

Write a 2-3-page play review based on the following instructions:

1. Read the play and summarize the plot in the context of the themes
2. Evaluate the playwright's life in relation to characters, setting, and writing style
3. Analyze the play structure and research background of productions of the play
4. Describe set, costume, lighting, sound, and media design of the play as written
5. Summarize the findings in the conclusion

The Play Review will be evaluated on the quality of research on the background of the play, productions of the play, and the playwright, character analysis, and description of design elements, grammar, syntax, spelling, and punctuation. **Play Review is due A10—February 8:**

### **Comparative Performance Review Paper (20%)**

Students will write an 8-page paper on three plays read in this course between Mexico and South Africa (not including the play that you selected for your Play Review).

- Select three cultures with diverse themes and practices.
- Interpret and distinguish plays and theatrical styles from these different cultures.
- Review readings and discussion notes from classes on these plays.
- For each play in your paper, include:
  - Playwright, director, theatre company or producer
  - Date, location, and venue
  - Cultural context of the production
  - Style of action and speech of actors in the dialogue or stage directions
  - Color, shape, texture, and movement of set, costume, lighting, sound, and props

The 8-page paper on three plays will be evaluated according to the detail and accuracy of content, an evidence-based thesis distinct examples of action and design, unique highlights of each production, comparison of performance styles of the plays, format and style of paper, quality and format of research citations for these plays. **Paper is due on A18—March 16.**

### **Independent Field Assignment Oral Presentation (20%)**

Observe and write about how themes and actions in ritual behavior off-stage in connection with productions in five out of nine countries such as:

- Hula and ki'i (puppets), Hawai'i
  - Noh, Kabuki, or Butoh in Kobe, Japan
  - Cantonese opera or acrobatics in Shanghai, China
  - Vietnamese water puppets in Ho Chi Minh City, Vietnam
  - Bangsawan, Mak Yong, or shadow puppetry in Port Klang, Malaysia
  - Kathakali, Thiruyattam, Koodiyattam, Kalaripayattu, & Chavittu Nadakam, India
  - Theatre and dance at Caudan Arts Center in St. Louis, Mauritius
  - Gumboot, Zulu, and Street dance in Capetown, South Africa
  - Ashanti and Adowa dance in Tema and/or Takoradi, Ghana and/or
  - Busking in the street
1. Review readings and discussion notes about performances in that culture
  2. Reflect on observations and performances in port. For each production, include:
    - a. Theatre company or producer and director and/or choreographer
    - b. Venue, city, date, time, and cultural context of the production
    - c. Action on stage such as role, blocking on stage, movement, and speech
    - d. Color, shape, and texture of the set, costume, lighting, sound, and props
  3. Present a 5-minute Oral Presentation that compares and contrasts human interactions outside of performance venues and performance onstage

The presentation quality will be evaluated on detailed action descriptions, spelling, accuracy of content, synthesis of stylistic action, grammar, punctuation, format, and style with visual and written citations. **Oral Presentation are due on A22–April 5 and A23–April 7.**

### Exams (20%)

The four quizzes include multiple choice questions that covers selected plays and readings in *The Norton Anthology of Drama*, additional readings, lectures, and class discussions. On the final exam, a 250-word (1-page) handwritten essay, in addition to the multiple-choice questions, will be evaluated on the detailed descriptions of literature, synthesis of themes and concepts, and correct grammar, spelling, style, and punctuation. **FINAL EXAM: APRIL 16<sup>th</sup>.**

### Attendance and Participation (10%)

Students are expected to complete all of the readings scheduled for that day before class to participate fully in the discussion and/or activity for the day.

- If a student has not completed the readings or does not participate in discussions with partners, or small and large groups, the participation grade will be decreased.
- A student has three latenesses or early departures of 10 minutes or less that will not affect the grade. After 10 minutes, the student will be marked absent. If a student has more than three latenesses or early departures, each set of two latenesses or early departures will decrease the grade by 1/3 of a letter grade.
- All assignments are due at the beginning of class. If a student arrives late to class, the late assignment will not be accepted.

### 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 students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to [academic@isevoyages.org](mailto:academic@isevoyages.org) as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, as posted to the [Courses and Field Classes page](#) no later than one month prior to registration.

## 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

None

## FILMS

TITLE OF FILM: *Kumu Hula: Keepers of a Culture*  
DISTRIBUTOR: Winstar Entertainment

## ELECTRONIC COURSE MATERIALS

AUTHOR: C.M. Kaliko Baker  
CHAPTER TITLE: Chapter 22: "Hawaiian Medium Theatre and the Language Revitalization Movement: A Means to Reestablishing Maui Hawai'i"



BOOK TITLE: *The Routledge Handbook of Language Revitalization*, Leanne Hinton, Leena Huss, and Gerald Roche, Eds. (n.p.)  
PUBLISHER: Routledge  
DATE: 2018

AUTHOR: James Grant Benton  
BOOK TITLE: *Twelf Nite O Wateva!* (B0752FGWT7)  
<https://www.amazon.com/Twelf-Wateva-James-Grant-Benton/dp/B0752FGWT7>  
PUBLISHER: University Press  
DATE: 1983

AUTHOR: Edward Said  
CHAPTER TITLE: Chapter 1 and Chapter 3  
JOURNAL/BOOK TITLE: *Orientalism*  
PUBLISHER: Vintage  
DATE: 1979  
PAGES: pp. 31-72 and 201-283

AUTHOR: Foley, Kathy  
ARTICLE/CHAPTER TITLE: "The Metonymy of Art: Vietnamese Water Puppetry as a Representation of Modern Vietnam"  
JOURNAL/BOOK TITLE: *The Drama Review*  
VOLUME: Vol. XLV, No. 4  
DATE: Winter 2001  
PAGES: pp. 129-141

AUTHOR: Mohd. Effindi Samsuddin, Rahmah Bujang  
ARTICLE/CHAPTER TITLE: "Bangsawan: Creative Patterns in Production"  
JOURNAL/BOOK TITLE: *Asian Theatre Journal*  
PUBLISHER: University of Hawai'i  
VOLUME: Vol. 30, No. 1  
DATE: Spring 2013  
PAGES: pp. 122-144

ARTICLE/CHAPTER TITLE: Chapter 5; "Precarious Time & Aesthetics of Community" by Sarah Lincoln  
JOURNAL/BOOK TITLE: *South African Writing in Transition* edited by Rita Barnard and Andrew van der Viles  
PUBLISHER: London: Bloomsbury Academic  
DATE: 2019  
PAGES: pp. 99-122

AUTHOR: E.P. Horowitz  
CHAPTER TITLE: "The Origin of the Hindu Drama"  
BOOK TITLE: *The Indian Theatre: A Brief History of Sanskrit Drama*  
London: Blackie

DATE: 2013  
PAGES: pp. 18-30.  
ULR: <http://www.theatrehistory.com/asian/horrwitz02.html>

AUTHOR: Theresa Rebeck  
PLAY TITLE: *Mauritius*  
PUBLISHER: Samuel French  
DATE: 2009

AUTHOR: Dev Virahswamy  
PLAY TITLE: *Toufann: An Adaptation of The Tempest*  
(Translation from Mauritian Creole)  
PUBLISHER: Border Crossings (ISBN: 9781904718000)  
DATE: 2003

AUTHOR: John Kani  
PLAY TITLE: *Nothing But The Truth*  
PUBLISHER: Wits University Press (ISBN: 9781868143894)  
DATE: 2002

#### ADDITIONAL RESOURCES

AUTHOR: Kobina Ansah, Ghanaian playwright  
PLAY TITLE: *I Want to Sue God!*  
PUBLISHER: Unpublished: the playwright sent PDFs to me.  
DATE: 2016

JOURNAL/BOOK TITLE: University of California Scholars Update Website  
on the American Slave Trade  
PUBLISHER: *Journal of Blacks in Higher Education*  
DATE: April 2, 2019