

## SEMESTER AT SEA COURSE SYLLABUS

### Colorado State University, Academic Partner

<b>Voyage:</b>	Spring 2020
<b>Discipline:</b>	Theatre
<b>Course Number and Title:</b>	TH 141 Introduction to Theatre
<b>Division:</b>	Lower
<b>Faculty Name:</b>	Dr. Artemis Preeshl
<b>Semester Credit Hours:</b>	3

**Prerequisites:** None

### COURSE DESCRIPTION

Theatre as an art in humanities, its impact upon society, and relationship to other art forms.

Theatre brings ideas from page to stage and influence viewers who witness its power. In this course, we see, reflect on, discuss, and experience theatre. By examining dramatic structure, design elements, and people who make theatre, we understand how theatre relates to present and past societal contexts. We see performances and watch videos of performances to recognize how time and place impacts theatrical movements, methods, and styles. Engagement with local communities worldwide gives insight into the interconnectedness among theatre practitioners, their artistry, and their communities. By sharing ideas, writing about performances, playing roles of director, performer, and designer in class, and witnessing theatre in diverse cultures, we better understand and appreciate theatre and share interdisciplinary insights into theatre practices worldwide.

### LEARNING OBJECTIVES

Upon completion of the course, students will uncover potential learning and personal growth in theatrical experiences through knowledge and appreciation of:

- Understanding theatrical movements, practices, and expression across periods and diverse cultures
- Developing awareness of how themes, characters, and resolutions in diverse contexts relate to the student's own life journey
- Discovering the unique relationships between theatre practitioners as they collaborate with artists and artisans on traditional and contemporary productions
- Recognizing significant theatrical traditions as artistic synthesis in modern society.

As a result, you will approach a theatrical event and experience live performance as an engaged, culturally aware, and responsive audience member.

## REQUIRED TEXTBOOKS

AUTHOR: McConachie, Bruce, Nelhaus, Tobin, and Sorgenfrei, Carol Fisher – Tobin Nelhaus (Ed.)

TITLE: *Theatre Histories: An Introduction*

PUBLISHER: Routledge

ISBN: 978-0415837965

DATE/EDITION: 2016/3<sup>rd</sup> Edition

## TOPICAL OUTLINE OF COURSE

Day B from 12:40 to 14:00 in Lido Terrace

Depart Ensenada, Mexico — January 4

B1—January 7: *Theatre Histories*: “What is theatre?”; Oral & manuscript theatre 1-24; Nationalism & Liberalism in Americas 291-303, 313-17, 323-4

B2—January 9: *Theatre Histories*: Oral to Literate 25-66; 500 BCE-1450 CE 67-8; Sentiment/Satire 272-5, 278-9, 288-90

B3—January 11: *Kumu Hula: Keepers of a Culture*

Honolulu, Hawaii, USA — January 12

Reflection & Study Day — January 13 (No Class)

B4—January 15: *Theatre Histories*: Japanese theatre 90-5; Case Studies: Nō 96-100 & Kabuki 178-84

International Date Line Crossing — January 16 (Lost Day)

B6—January 21: **DESIGN PROJECT DUE**  
*Theatre Histories*: Women in Theatre 169-177, 183-4; Bourgeois 251-60; Case Study: Censorship 266-271, 288-90; *Mikado/Butterfly* 336-41

Study Day — January 19 (No Class)

B7—January 23: **QUIZ 1 on all readings and videos from January 6<sup>th</sup> to January 22<sup>nd</sup>**  
*Theatre Histories*: 1250-1650, Chinese Drama 151-4; Imperialism 1790-1914 pp. 325; Orientalism 329-33

Kobe, Japan — January 24-28

B8—January 30: *Theatre Histories*: *Jingju (Beijing Opera)* 331-5; Imperialism 326-8

**Shanghai, China — January 31 – February 5**

**B9—February 7:**      *Theatre Histories*: Case Study: China 530-41; Vietnam's water puppets

**B10—February 9:**      **CRITICAL PERFORMANCE REVIEW #1 DUE**  
*Theatre Histories*: Local/global theatre 1970-present 511, 516-29; 542-8

**Ho Chi Minh City — February 10-15**

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

**B11—February 18:**      Malaysia's Bangsawan; *Theatre Histories*: Islamic commemorative mourning dramas: Ta'ziyah of Iran and beyond 126-9; 135-6

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

**FIELD CLASS on DAY 1, FEBRUARY 19, 2020, IN MALAYSIA**

**B12—February 26:**      *Theatre Histories*: Early India 81-9; Case Study: *Ramilla* 130-6  
Ancient Rome performance: 68-71; Case study: What's so funny? 72-80

**B13—February 28:**      **QUIZ 2 on all readings and videos from January 23<sup>rd</sup> to February 27<sup>th</sup>**  
*Theatre Histories*: Case Studies: *A Streetcar Named Desire* 461-6 &  
Social drama in Kerala 467-71; Post WWII: 1940-1970 pp. 445-60

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

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

**B14—March 8:**      *Theatre Histories*: Theatre & print: 1550-1650 pp. 185-192;  
Elizabethan, Jacobean, and Neoclassicism 201-212

**B15—March 10:**      **FIELD ESSAY DUE**  
*Theatre Histories*: Absolutism: 1600-1770 pp. 213-19; Carnival  
& Commemorative drama 101-21; Case Study: Moliere 229-37

**Port Louis, Mauritius — March 11**

**B16—March 13:**      *Theatre Histories*: Revolutionary times 1910-1950 pp. 409-44

**B17—March 15:**      **CRITICAL PERFORMANCE REVIEW #2 DUE**  
*Theatre Histories*: Yoruba ritual as "play," & "contingency" in ritual 33-6

**B18—March 17:**      *Theatre Histories*: Theatre & identity, 1968-2000 pp. 477-82, 490-91  
Case Study: Athol Fugard: Witnessing in South Africa 483-91

**Cape Town, South Africa — March 18-23**

**B19—March 25:**      *Theatre Histories*: Case study: Imagining a white nation: Minstrelsy & U.S. nationalism, 1840-1870 pp. 318-22

**Study Day — March 26 (No Class)**

**B20—March 28:**      **QUIZ 3 on all readings and videos from February 28<sup>th</sup> to March 27<sup>th</sup>**  
*Theatre Histories*: Case Studies: Lenin's Taylorism and Meyerhold's biomechanics 419-23 & Brecht and the science of empathy 428-34

**Tema, Ghana — March 30-31**

**Takoradi, Ghana — April 1-3**

**B21—April 4**              *Theatre Histories*: Case study: Christians & Moors: 122-5;  
Spanish Golden Age 1590-1650 pp. 198-203;  
1600-1770 pp. 211-12, 246

**B22—April 6:**              **ORAL PRESENTATIONS**

**B23—April 8:**              **ORAL PRESENTATIONS**

**B24—April 10:**              **CRITICAL PERFORMANCE REVIEW #3 DUE**  
*Theatre Histories*: Realism/Naturalism; *A Doll House* 343-61  
"Theatre in Morocco and the Postcolonial Turn" by Khalid Amine.  
*Textures*; <http://www.textures-platform.com/wp-content/uploads/2009/09/Theatre-in-Morocco.PDF> (Additional material)

**Casablanca, Morocco — April 11-14**

**Study Day — April 15 (No Class)**

**A25—April 16:**              **Final Exam: Reading and videos from March 28<sup>th</sup> to April 9<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**

The field class for this course is **Tuesday, 19 February 2020 in Port Klang/Kuala Lumpur, Malaysia.**

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. If a student misses the field class participation, the student loses 20% of the total points for the presentation.

**Description:** Dr. Mohamad Hatta Azad Khan will screen a Malaysian film and discuss filmmaking to understand contemporary theory and artistic film praxis in a social context.

**Field Class Assignment:** See below, under METHODS OF EVALUATION

## **METHODS OF EVALUATION**

### **Field Class Essay (10%)**

1. In the Field Class with Director Dr. Hatta Azad Khan, view his work and discuss how the film including theatre arts was received in Malaysia.
2. Write a 500-word essay on the films and the discussion with the filmmaker.

Essay quality will be evaluated on detailed descriptions of stylistic action in the play, accuracy of content, grammar, spelling, punctuation, format, style, and citations. **Due B15—March 10.**

### **Design Project (10%)**

Each student will write about design of a traditional or modern production based on one of the following Japanese or Chinese plays:

1. Noh play, *Dōjōji* (*The Wakayama Temple*)
2. Kabuki plays
  - a. *Yotsuya Kaidan* (a ghost story)
  - b. *Sugawara Denju Tenarai Kagami* (a.k.a. "Terakoya" or "Temple School")
  - c. *Aoto Zoshi Hana no Nishiki-e* (*Story of Aoto & Gorgeous Woodblock Print*)
    - i. a.k.a. *Benten Kozo* (*The name of the protagonist who is the chief thief*)
    - ii. a.k.a. *Shiranami Gonin Otoko* (*5 Men of White Waves* or "Thieves")
  - d. *Kanadehon Chushingura* (*Kana Practice Book Treasury of the Loyal Retainers*)
  - e. *Yoshitsune Senbon Zakura*, or *Yoshitsune and the Thousand Cherry Trees*
3. *The Mikado* a.k.a. *The Town of Titipu*, a comic opera
4. *Madama Butterfly*, an opera about a geisha

Create a 10-slide PowerPoint or Prezi with slides on the intended audience, a central image of the plays, themes in the production, moral of the story, and vivid description of design elements including set, costume, lighting, sound, and media elements for this potential production. The written slides will be evaluated on quality, design elements, format, grammar, spelling, and punctuation. **Due on B6—January 21<sup>st</sup>.**

### **Critical Performance Reviews (30%; 10% per Critical Performance Review)**

Students will write **three** critical reviews on three performances viewed in port between Hawaii and South Africa. Select three cultures with diverse themes and practices. For each of the three critical reviews, write a 400-500-word paper. Describe theatrical styles from that culture. Review readings and discussion notes on classes about each particular performance style. Compare the style with the production that you see. For critical reviews of each play, include:

- Director and/or choreographer, dance or theatre company, and producer
- Date, location, and producer
- Cultural context of the production
- Action of actors in the text or stage directions
- Style of movement and speech
- Color, shape, texture, and movement of set, costume, lighting, sound, and props

Critical Reviews will be evaluated according to detail and accuracy of content, an evidence-based thesis, action and design examples, production highlights, comparison of each production with appropriate cultural style, correct format syntax, and grammar. Cite sources in Modern Language Association (MLA). **Due on February 9<sup>th</sup>, March 15<sup>th</sup>, and April 10<sup>th</sup>.**

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

1. Observe and take notes on how actors act in performance onstage and how people act in life in 3 out of 8 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
  - 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
2. Review readings and discussion notes about performances in that culture
3. Reflect on your observations and the performances in port. For each production, list:
  - a. Theatre or dance company or producer
  - b. Director and/or choreographer
  - c. Venue, city, date, time, and cultural context of the production
  - d. Action on stage such as role, blocking on stage, movement, and speech
  - e. Color, shape, and texture of the set, costume, lighting, sound, and props
4. Present a 5-minute Oral Presentation that compares and contrasts similarities and differences between how actors act onstage and people behave in three cultures.

The quality of the presentation will be evaluated based on description of actions onstage and interpersonal interactions in life, cultural performance style, grammar, spelling, punctuation, and format. Cite visual and written sources in Modern Languages Association (MLA) style.

**Independent Field Assignment Oral Presentations due on April 5<sup>th</sup> and 7<sup>th</sup>.**

### **Final Exam (20%)**

The four quizzes include multiple choice questions that covers the selected theatre and dance theatre styles and readings in *Theatre Histories: An Introduction*, additional readings listed below, lectures, and class discussions. On the final exam, the 250-word (1-page) handwritten essay, in addition to the multiple-choice questions, will be evaluated on the detailed descriptions of the literature, synthesis of themes and concepts, and correct grammar, spelling, style, and punctuation. **Final Exam on 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 3 late arrivals 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 3 late arrivals or early departures, each set of two late arrivals 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: Khalid Amine  
ARTICLE TITLE: "Theatre in Morocco and the Postcolonial Turn"  
JOURNAL TITLE: *Textures*  
PUBLISHER: [www.textures-platform.com/wp-content/uploads/2009/09/Theatre-in-Morocco.PDF](http://www.textures-platform.com/wp-content/uploads/2009/09/Theatre-in-Morocco.PDF)



DATE: 2009

**ADDITIONAL RESOURCES**

None