

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2019
Discipline:	TH 141 Introduction to Theatre (Section 2)
Division:	Lower
Faculty Name:	Daryl Harris
Semester Credit Hours:	3

Prerequisites: None

Meeting: A Days, 1230-1350 in Adlon

COURSE DESCRIPTION

The official catalog description of this course is, *Theatre as an art and one of the humanities, its impact upon society, and its relationship to other art forms.*

Arguably, theatre is the most collaborative of the arts, requiring not only the collaboration of at least two people (even for a one-person show), but also the uniting of multiple forms of artistic expression. Additionally, theatre commonly incorporates other humanities, for examples philosophy, literature, religion, art, music, history, and language. This course uses the world stage to examine these complex, interconnected, esoteric components of theatre, as well as more concrete elements like performers, audiences, designers, writers, and venues. Theorizing that all societies share the ritual origins of theatre, this course examines the theatre traditions of the countries visited in order to discover common roots across cultures. At the same time, the course celebrates each culture's uniqueness. Students examine the impact of theatre on each society, and each society's impact on its theatre. The course facilitates the understanding of theatre as a potentially universal art form, but one with multiple fundamental differences across four continents. The course employs reading and discussing dramatic literature, and attending and analyzing a variety of theatrical performances in each port.

LEARNING OBJECTIVES

Upon successful completion of this course, students will:

- Understand and experience the universals of theatre, especially its collaborative nature and its synthesis of many arts.
- Understand and experience dramatic themes, conflicts and resolutions. Students will understand how these elements are applicable across cultures, and to the students themselves.
- Understand the significance of theatre and theatrical movements, forms, and practices across cultures, both historically and contemporarily.

- Develop and demonstrate an artist’s keen sense of observation, evaluation, and expression (written, oral, visual imagery, etc.) of diverse experiences.
- Experience the gratifying excitement of learning and personal growth through exploring and assessing theatre tenets across the globe with people around the globe.

REQUIRED TEXTBOOKS

AUTHOR: Mira Felner, Claudia Orenstein
 TITLE: The World of Theatre: Tradition and Innovation
 PUBLISHER: Pearson
 ISBN #: 0205360637
 DATE/EDITION: 2006, 1st Edition

AUTHOR: Athol Fugard
 TITLE: MASTER HAROLD...and the boys
 PUBLISHER: Samuel French
 ISBN #: 10: 0573640394 OR 13: 978-0573640391
 DATE/EDITION 2010, 3rd Edition

TOPICAL OUTLINE OF COURSE

- PLEASE NOTE: Each class session will include physical activities and theatrical exercises that enhance and activate the day’s topic(s) of discussion.
- Unless otherwise noted “Read pp.—“ refers to pages in The World of Theatre: Tradition and Innovation.

Depart Ensenada, Mexico — January 5

A1—January 7: Introduction to Course Format and Content

Discuss: Experiences and observations in Ensenada, Mexico
 View *Greek Drama from Ritual to Theater*
 Homework: Read pp. xvii-xxi to understand the organization and content of the book.
 Read pp. 6-11 (“Theatrical Conventions and Culture,” and “Universals of Theatre”), and pp. 26-27 (“History in Perspective: The Origins of Theatre”)

A2—January 9: Universals of Theatre

Discuss: Readings.
 Homework: Read pp. 11-23 (“Traditional and Innovation” through “Key Ideas”)

A3—January 11: Preparation for Hawaii

Discuss: Readings.

- View: Excerpts from selected films, including:
Kumu Hula: Keepers of a Culture, and *Keeping the Old Ways Alive: A Visit with Kumu John Keola Lake*
- Homework: Read pp. 27-37 (“The Audience and the Actor...” through “Rebelling against Realism’s Passive Audience”)

Recommended independent site visit: Kumu Kahua Theatre

Honolulu, Hawaii – January 1

A4—January 14: Actors and Audiences

- Discuss: Hawaii site visits, experiences, observations and journal entries.
Readings.
- Homework: Read pp. 37-47 (“Political Theatre” through Key Ideas”)

January 16—International Date Line crossing (Lost Day)

A5—January 17: Political Theatre and Alternative Audience Experiences

- Discuss: Readings
- View: *Wheel of Time*, largest Buddhist ritual –Excerpts
Selected film excerpts, including *The Donkey Show*, Diane Paulus’s disco adaptation of *A Midsummer Night’s Dream*.
- Homework: Read pp. 122-132 (“Japanese Traditions”), and pp. 208-213 (“Freedom within Constraint...” through “Key Ideas”)
Read PDF, *The Love Suicides at Sonezaki* script excerpts

Study Day (No Class) – January 19

A6—January 20: Japanese Theatre Tradition

- Discuss: Readings
- View: *The Tradition of Performance Arts in Japan*
Sugawara Denju Tenarai Kagami (Kabuki drama) –Excerpts
The Love Suicides at Sonezaki (Bunraku performance)–Excerpts
- Homework: Prepare for QUIZ #1

A7—January 22: QUIZ #1

- Homework: Read pp. 132-135 (“Chinese Opera”), p. 273, and pp. 140-146 (“Puppet Traditions Around the Globe” through “Traditions Evolve”)
Read PDF *Snow in Midsummer*, Chinese Theatre script excerpts

Kobe, Japan – January 24-28

Recommended independent site visit: The Takarazuka Revue

A8—January 29: Chinese Opera and Puppet Traditions Around the Globe

- Discuss: Japan site visits, experiences, observations and journal entries.
Readings.

- View: Excerpts from *The World of Mei Lanfang* documentary, David Henry Wang's *M. Butterfly*, *Snow in Midsummer*, and Vietnamese Water Puppets (a sneak peek)
- Homework: Read pp. 49-69 ("Understanding Plays" through "Structural Variation...")

Shanghai, China – January 31 - February 1

In-Transit – February 2-3

Hong Kong, SAR – February 4-5

A9—February 6: Structural Variation, and other forms

- Discuss: China site visits, experiences, observations, and journal entries
Readings
- View: Water Puppetry –Various Excerpts
- Homework: pp. 167-177 ("Music and Dance Theatre" through "Key Ideas")

Ho Chi Minh City, Vietnam – February 8-13

Recommended independent site visit: Any of several Water Puppetry performances available, including the Museum of Vietnamese History, and Thang Long Water Puppet Theatre

A10—February 14: Alternative Paths

- Discuss: Vietnam site visits, experiences, observations, and journal entries
Readings.
- Homework: Read pp. 70-82 ("Dramatic Characters" through "Key Ideas")
Read PDF, "Journey Through the Night: Notes on Burmese Traditional Theatre"

A11—February 17: Storytelling and Dramatic Structure

- Discuss: Readings.
- View: *Puppet Theatre & Traditional Burmese Dancing* –Excerpts
- Homework: Pp, 113-117 ("Performance Traditions..." through "*Kutiyattam* and *Kathakali*"), pp. 181-186 ("The Actor..." through "Presentational...", and pp. 203-208 ("Acting in Performance Traditions")

Yangon, Myanmar – February 19-23

A12—February 24: Indian Performance Traditions

- Discuss: Myanmar site visits, experience, observations, and journal entries
Readings
- View: Excerpts from *Kerala: Kayaking, Culture and Cuisine*, original research
Excerpts from *Mahabharata*, Peter Brooks
- Homework: Prepare for MIDTERM EXAM

A13— February 26: MIDTERM EXAM

- Homework: Read PDF "Shudraka" (Sanskrit drama)

Cochin, India – February 28 – March 5

A14–March 6:

- Discuss: India site visits, observations, and journal entries
Reading from A13
- Homework: Read pp. 85-95 (“The European Written Tradition...” through “Modern Tragedy”)

Community Programming (No Class) – March 7

A15–March 9: European Writing Traditions

- Discuss: Readings from A14
- Homework: Read pp. 96-111 (“Comedy”-“Key Ideas”), pp. 118-122 (“Mime and the Commedia dell’Arte Tradition”) and 188-203 (“Acting Conventions...” through “Stage and Film Acting”)

Port Louis, Mauritius – March 11

Recommended independent site visit: The Plaza Theatre

A16–March 12: European Genres and Styles

- Discuss: Mauritius site visits, experiences, observations and journal entries.
Readings
- View: Marcel Marceau documentary excerpt
Commedia dell’Arte: the Story, the Style
Noises Off
- Homework: Read pp. 149-166 (“Alternative Paths...” through “Reenactments or Living Histories”)
Read PDF “Theatre in Mauritius”

A17–March 14: Alternative Paths

- Discuss: Readings
- View: “Tape Face”
- Homework: Read *MASTER HAROLD...and the boys*

A18–March 16: Athol Fugard and Revolutionary Theatre

- Discuss: Readings
- View: *MASTER HAROLD...and the boys* -Excerpts
U-Carmen –Excerpts
- Homework: Read pp. 241-258 (“Theatre Spaces...” through “Thrust Stage”)

Cape Town, South Africa – March 18-23

Recommended independent site visits: The Fugard Theatre, Handspring Puppet Company

A19–March 24: Theatre Spaces

- Discuss: South Africa site visits, experiences, observations and journal entries.
Readings
- Homework: Prepare for QUIZ #2

A20—March 26: QUIZ #2

Homework: Read pp. 258-264 (“Flexible and Found Spaces” through “Key Ideas”), pp. 291-304 (“Setting the Stage” through “Evolution), pp. 308-314 (“The Set Designer’s Materials” through “Key Ideas.”)

A21—March 28: Stages and Sets

Discuss: Readings
View: *Atumpan, The Talking Drums of Ghana*
Homework: Read pp. 339-361 (“Lighting and Sound Design”)

Takoradi, Ghana — March 30 - April 1

Tema, Ghana — April 2-3

Wednesday April 3, Field Class –GHANAIAN THEATRE: TAKING IT TO THE STREETS

A22—April 4: Lights and Sound

Discuss: Field Class, Ghana site visits, experiences, observations and journal entries.
Readings
Homework: Read pp. 363-367 (“Technology and Theatrical Innovation” through “Technology and Culture”, pp.371-385 (“Rejecting Technology” through “Key Ideas”)

A23—April 6: Technology

Both shorter response papers/Independent Field Reports due by this date.

Discuss: Readings
View: *Dances of Ecstasy* -Excerpts
Homework: Read pp. 317-337 (“Dressing the Character”)

Study Day (No Class) — April 8

A24— April 9: “Wrap It Up”

FIELD CLASS ASSIGNMENT DUE

Discuss: Readings
Course wrap-up

Casablanca, Morocco — April 11-14

A25—April 15: Final Exam

PORT JOURNALS DUE

Arrive Amsterdam, the Netherlands — April 19

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.

The Field Class for this course is **Wednesday April 3**. 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.

Field Class Description:

Title: Ghanaian Theatre: Taking It to the Streets

The National Theatre of Ghana houses three resident groups: drama, dance, and music. Our visit will focus on the drama group and the dance group. We will wake up/shake up the morning with dance-based physical warm-ups, interspersed with explanations of their cultural and practical (for the actor/performer) significances. Local lunch will divide the late morning and early afternoon workshop sessions with members of the drama company. We will place particular emphasis on exploring both the theory and practice of the company's predilection for open-air theatre. Depending upon the season's schedule, we will view an early evening performance or performance demonstration.

Learning Objectives:

1. Students will explore alternative ways to use their bodies to express themselves and their stories.
2. Students will explore differences in intent and technique between indoor and open-air/street theatre.
3. Students will identify, articulate, and demonstrate attributes of western influenced traditional Ghanaian theatre.

Students will demonstrate their understanding of the Field Class by a reflective paper, project, presentation, or performance. Typed artists statements must accompany projects, presentations, or performance reflective responses. Students will be evaluated by 1.) their active participation in each phase of the experience (50% of Field Class grade)), by the depth and details of their journal entry for that day (15%) and by the quality of their reflective paper, project, presentation, or performance, and accompanying artists statement where required (35%). For clarity, it is best that the journal entry for that day be separate from the general Port Journal. The final responses should cover or embody the following points:

- The name and location(s) of the class
- The topics covered
- The students "gut" response to the experience, and why.
- How the class enhanced the understanding of at least three topics discussed in classes leading up to the Field Class.

For those who choose to write a traditional paper, please see the section entitled “General Grading Criteria.” Papers should be about five to seven pages in length, size 12 font, double-spaced, 1” margins all around. For those who choose to do a creative project, presentation, or performance, please see the section entitled “Artist Statement.”

Independent Field Assignments

Students are required to keep a journal that chronicles experiences in each port. Entries may be legibly hand-written, sketched, drawn, painted, or collaged. Each entry must clearly identify each port, and at least one event in each port that enhances the student’s current perception of theatre or theatrical elements. Each entry should address how the experience enhanced the student’s perception. Students may suggest other forms of journaling, but these alternatives must be approved in advance. Journal entries should describe personal responses to traditional theatrical experiences like a puppet performance, or non-traditional experiences like street theatre, or even an argument on the street, or a wedding in the park. Students will submit journals for assessment on April 15. They will be returned April 17.

Students also are required to write formal responses to any two traditional performances at two different ports. These ports and responses are separate from the Field Class and Assignment. The guidelines, however, are essentially the same, but a bit less detailed. These papers or alternatives need refer to only one topic discussed in classes leading up to the field experience, not three. Papers should be about three or four pages in length, size 12 font, double-spaced, 1” margins all around. Both papers are due by end of day April 6.

The TOPICAL OUTLINE OF COURSE section lists several suggested venues in several different ports. These are suggestions, not requirements. Students are encouraged to explore and find their own unique experiences.

METHODS OF EVALUATION

Each component of this discussion-based, seminar-styled course is equally essential and interdependent.

GRADING

Attendance <u>and</u> Participation:	20%
Field Class and Report:	20%
Journal and 2 Independent field reports	15%
Quiz #1 and #2	15%
Midterm Exam	15%
Final Exam	15%

General Grading Criteria*

A paper: Perhaps the principal characteristic of the A paper is its rich content. Some people describe that content as “meaty,” others as “dense,” still others as “packed.” Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The A paper is also marked by stylistic

finesse: the title and the opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific, the sentence structure is varied, the tone enhances the purposes of the paper. Finally, the A paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity.

B paper: It is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information—that is, substantial in both quantity and interest value. Its specific points are logically ordered, well developed, and unified around a clear organization principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structure pleasingly varied. The diction of the B paper is typically much more concise and precise than that found in the C paper. Occasionally, it even shows distinctiveness—i.e., finesse and “memorability.” On the whole, then, a B paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

C paper: It is generally competent—it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities—generalities that prompt the confused reader to ask marginally: “In every case?” “Exactly how large?” “Why?” “But how many?” or “So what?” Stylistically, the C paper has other shortcomings as well; the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between paragraphs are often bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object order, and the diction is occasionally marred by purposeless repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

D paper: Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading, if any, is scanty. The whole piece, in fact, often gives the impression of having been conceived and written in haste.

F paper: Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall below what is acceptable college writing.

*Note: I borrowed these criteria from one of my former English professors, Dr. Sally Davis. They are intended as guidelines, not hard and fast rules.

Artist Statement

A brief artist statement (typed, hard copies only, please) must accompany whatever expression you choose –even a seemingly self-explanatory poem, song, dance, or acting scene. This statement should include why you chose the specific form of expression that you

did, and exactly how it embodies each of three (minimal) previous classes. An initial Google search produced the following definition: “What Is an Artist's Statement? A general introduction to your work, a body of work, or a specific project. It should open with the work's basic ideas in an overview of two or three sentences or a short paragraph. The second paragraph should go into detail about how these issues or ideas are presented in the work.”

Here is a sample short artist statement lifted from <https://www.gyst-ink.com/artist-statement-guidelines/> to give you an idea what they typically are:

SHORT ARTIST STATEMENT: SAM DURANT

My artwork takes a critical view of social, political and cultural issues. Often referencing American history, my work explores the varying relationships between popular culture and fine art. Having engaged subjects as diverse as the civil rights movement, southern rock music and modernist architecture, my work reproduces familiar visual and aural signs, arranging them into new conceptually layered installations. While I use a variety of materials and processes in each project my methodology is consistent. Although there may not always be material similarities between the different projects, they are linked by recurring formal concerns and through the subject matter. The subject matter of each body of work determines the materials and the forms of the work. Each project often consists of multiple works, often in a range of different media, grouped around specific themes and meanings. During research and production, new areas of interest arise and lead to the next body of work.

The following site gives examples of statements for a couple of different types of art, including poetry: <https://www.examples.com/business/artist-statement.html>

Please feel free to do your own “Googling” (but not plagiarizing, of course).

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 the instructor prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. The instructor will must make reasonable efforts to enable students to make up work, which students must accomplish under the instructor's supervision. In the event of a conflict concerning 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

None

FILM REQUESTS

Greek Drama from Ritual to Theater
Princeton, N.J: Films for the Humanities & Sciences
991020866899703361

Semester at Sea Collection – Colorado State University

Kumu Hula Keepers of a Culture
New York: WinStar Home Entertainment
991021356689703361

Semester at Sea Collection – Colorado State University

The Tradition of Performing Arts in Japan
Lincoln, NE: Distributed by GPN Educational Media
991031516338703361
Semester at Sea Collection – Colorado State University

Mahabharata, Peter Brooks
Mumbai, India: Shemaroo
991021356819703361
Semester at Sea Collection – Colorado State University

Wheel of Time
991020973959703361
Semester at Sea Collection – Colorado State University

Commedia dell'Arte: The Story, The Style
Princeton, N.J.: Films for the Humanities & Sciences
991020899269703361
Semester at Sea Collection – Colorado State University

U-Carmen
Port Washington, NY: Koch Lorber Films: Distributed by KOCH
Entertainment
991020935789703361
Semester at Sea Collection – Colorado State University

Sugawara Denju Tenarai Kagami
SEMESTER AT SEA PN2924.5.K3 S84 2013
Semester at Sea Collection – Colorado State University

Atumpan, The Talking Drums of Ghana
Los Angeles: Institute of Ethnomusicology, University of California, Los Angeles
991020908269703361
Semester at Sea Collection – Colorado State University

Dances of Ecstasy
London: BBC; Heathfield, East Sussex: Opus Arte
991020853569703361
Semester at Sea Collection – Colorado State University

Noises Off
Touchstone Home Entertainment; Burbank, Calif. : Distributed by
Buena Vista Home Entertainment
991020899269703361
Semester at Sea Collection – Colorado State University

ELECTRONIC COURSE MATERIALS

None

ADDITIONAL RESOURCES

None