

SEMESTER AT SEA COURSE SYLLABUS
SEMS 3500-108

Voyage: Spring 2013
Discipline: DRAMA
Course Title: Theatre and Religion
Division: Upper
Faculty Name: Susan Kattwinkel
Class Time: 10:50 – 12:05 B Days

Pre-requisites: None

COURSE DESCRIPTION

Religion and theatre have been intimately connected in nearly all parts of the world since theatre's earliest beginnings. This class will examine some of the theatrical forms where this connection has been the strongest. Although we will encounter some western theatrical forms like ancient Greek theatre and medieval European theatre, we will primarily focus on eastern theatres, in keeping with our voyage itinerary. In much of Asia, theatrical forms remain expressions of religious traditions and texts. We will look at the Buddhist-influenced theatrical genres of China and Japan, the Hindi-influenced genres of India, the Islam-influence theatre of Malaysia and also consider the role of local folklore and superstition on theatres in Africa. There will be one field assignment involving a written response to a theatrical production we see onshore, and there will be multiple opportunities to see more theatre in multiple ports.

COURSE OBJECTIVES

- Develop a working knowledge of the major performance practices of countries visited in spring 2013.
- Be able to articulate some of the main themes connecting performance and religious practice.
- Identify connections to religious concepts in a theatrical performance and communicate those connections both orally and in writing.
- Demonstrate an understanding of the concepts of tourist performance through an oral analysis of your personal experience as an audience member at a performance.

REQUIRED TEXTBOOKS

AUTHOR: Gilbert, Helen (ed.)
TITLE: Postcolonial Plays: An Anthology
PUBLISHER: Routledge
ISBN #: 978-0415164498
DATE/EDITION: 2001

TOPICAL OUTLINE OF COURSE

Readings and Assignments should be completed by the date assigned in the syllabus.

- Class 1 Introductions and Business
 What do we mean by Religion and Theatre?
- Class 2 Defining our terms: ritual and performance
Reading: "Ritual Theory, Rites of Passage, and Ritual Violence" from
Anthropology of Religion
- Class 3 Religion and Theatre in Egypt and Europe
Reading: "The Ikhnofret Stela as Theatre" (Gunnels)
- Class 4 Medieval European Religious Drama
Reading: *Abraham and Isaac*
- Class 5 Japanese Theatre: Noh
Reading: Noh Theatre sections from *Theatre Histories*, 20-124, 157-163
- Class 6 Japanese Puppetry: Noh script
Reading: *Miwa*
- Class 7 Post-port performance discussion (Bunraku)
 Introduction to Chinese Opera
Reading: "Peking Opera: The Persistence of Tradition in the People's Republic of
China" (Raben)
- Class 8 Post-port performance discussion: Shanghai and Hong Kong
 Introduction to Vietnamese Water Puppetry
Reading: "Vietnamese Water Puppetry as a Representation of Modern Vietnam"
(Foley)
- Class 9 Post-port performance discussion: Ho Chi Minh City
 Malaysian Theatre - Shadow Puppetry
Reading: "Malaysia's Evolving Shadow Puppet Theatre" (Osnes)
- Class 10 Post-port performance discussion: Singapore
Reading: "Burma" from *Classical Dance and Theatre in South-East Asia*
(Miettinen)
- Class 11 Burmese Theatre
Reading: "A Delicate Balance" from *TDR* (Diamond)
- Class 12 Indian Theatre

Readings: “Kathakali Dance-Drama” from *Theatre Histories*, pp 143-156.
"The Devadasis and the Origins of Bharata Natyam" from *Bharata Natyam*, pp. 26
– 40. (Gaston)

Field Lab: Keralan Classical Dance-Drama

- Class 13 Post- field lab discussion, India
- Class 14 Other Indian forms
Reading: “The Representation and Reality of Religion in Dance” (Hanna)
- Class 15 Catch-up and discussion of Chautauquas
- Class 16 Theatre of Protest
Reading: “Indigenous African Theatre in South Africa” (Sirayi)
- Class 17 South Africa
Reading: *The Hungry Earth*
- Class 18 Post-performance discussion: South Africa
African cosmologies
Reading: *The Strong Breed*
- Class 19 Theatre in Ghana
Reading: Introduction from *Nkyin-kyin* (Gibbs)
- Class 20 Theatre in Ghana
Reading: *Anowa*
- Class 21 Post-performance discussion: Ghana
Preparation for Chautauqua
- Class 22 Chautauqua presentations
- Class 23 **Final Exam**

FIELD WORK

FIELD LAB

Cochin, India, Mar 6, 2013

Participation in the Field Lab is mandatory. Attendance for the entire lab and the resulting response paper will constitute 20% of the course grade.

Traditional Dance-Drama of Kerala

For this field lab we will visit two theatres and their accompanying museums to get exposure to a variety of traditional dance-drama forms. First we will visit Fort Cochin – an area in Cochin showcasing colonial culture and traditional arts of Kerala. There we will visit Greenix theatre and museum, where we will see a performance of traditional Kerala dance forms. Afterwards, we will visit the Kerala Folklore Museum and Theatre. At the museum we'll see examples of masks, puppets, props, etc., historically used in a variety of dance/dramas and other art forms. After watching the performers put on face makeup and prepare for performance, we will view a performance presenting several traditional forms of Indian performance.

Students will write a six-page paper following the field lab that will compare this performance they saw to another performance they viewed in terms of one of the following themes: 1) the sacred (or non-sacred) space; 2) the embodiment of deities or other supernatural beings; 3) the representation of religious texts; 4) the tourist audience in dialogue with religious performance; or, 5) the use of religious themes for political or practical purposes.

Each student will also present their paper, or an abstract thereof, on a Chautauqua panel, open to our shipboard peers.

FIELD ASSIGNMENTS

- Students are required to see at least two other performances that fit into a broad description of religious performance during the voyage. Students may select a performance from a suggested list, or may attend an individual performance. **Students may encounter religious performances at any time. These will count as witnessed performances even without prior approval if 1) you are able to observe the performance for at least 15 minutes, and 2) if you are able to bring back visual evidence (photos) of the performance.** In the absence of sufficient available performances, visits to museums featuring relevant theatrical forms will be acceptable. (A list of these will be provided for you.)
- As part of the participation grade, after each port call, students will discuss performances seen, and share photos or other ephemera. Please contribute your observations of productions viewed and listen actively to those observations if you did not see the performance.

- Students will submit 2-3 page reports for two performances seen independently.

METHODS OF EVALUATION / GRADING RUBRIC

1. **Attendance and Participation, 10%**
Students are expected to participate in all discussions, both faculty led and student led. Active contribution to in-class discussions will contribute to your grade.
2. **Quizzes on Readings 10%**
This course requires significant reading of plays and essays on performance. In order to participate fully and get value from the class students must keep up with the reading material. There will be several very short unannounced quizzes based on the day's reading.
3. **Final Comparison Paper 25%**
Students will write a six-page paper following the field lab that will compare this performance they saw to another performance they viewed in terms of one of the following themes: 1) the sacred (or non-sacred) space; 2) the embodiment of deities or other supernatural beings; 3) the representation of religious texts; 4) audience reception of a religious message or themes; or, 5) the use of religious themes for political purposes. A full assignment and rubric will be provided to you. ***Final Papers will be due the morning of April 18.***
4. **Chautauqua 15%**
Students will present their final papers (or an abstract thereof, depending on class size and time) at a panel presentation, open to the ship. Panels will be created based on the topics of papers, and each panel will have a brief discussion following the presentation of papers. A full assignment and rubric will be provided to you.
5. **Performance Reports 20%**
Students will submit 2-3 page performance reports for two performances of theatre with a religious components. A full assignment and rubric will be provided to you. ***Performance reports will be due three class days after leaving that particular port.***
6. **Final Exam 20%**
The final exam will be cumulative, concentrating on terms relating to the religions and theatres we examined, and short essay questions demonstrating your understanding of the concepts discussed in class. A full study guide will be provided to you.

RESERVE LIBRARY LIST

AUTHOR: Phillip Zarrilli, Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrei
TITLE: Theatre Histories: an Introduction
PUBLISHER: Routledge
ISBN #: 978-0-415-46224-2
DATE/EDITION: 2010/2nd

AUTHOR: Michael Greenwald, Roger Schultz, Roberto D. Pomo
TITLE: The Longman Anthology of Drama and Theatre: a Global Perspective
PUBLISHER: Longman
ISBN #: 978-0321291387
DATE/EDITION: 2009, 7th

AUTHOR: James R Brandon
TITLE: The Cambridge Guide to Asian Theatre
PUBLISHER: Cambridge University Press
ISBN #: 978-0521588225
DATE/EDITION: 1997

ELECTRONIC COURSE MATERIALS

AUTHOR: Bowie, Fiona
ARTICLE/CHAPTER TITLE: "Ritual Theory, Rites of Passage, and Ritual Violence"
JOURNAL/BOOK TITLE: *Anthropology of Religion*
VOLUME:
DATE: 2000
PAGES: 159 - 170

AUTHOR: Gunnels, Naomi L.
ARTICLE/CHAPTER TITLE: "The Ikhernofret Stela as Theatre"
JOURNAL/BOOK TITLE: *Studia Antiqua*
VOLUME: 2:2
DATE: 2002
PAGES: 2-16

AUTHOR:
ARTICLE/CHAPTER TITLE: Brome Play of Abraham and Isaac
JOURNAL/BOOK TITLE: available via free download from Norton website:
http://www.wwnorton.com/college/english/nael/noa/pdf/13BromePlay_1_12.pdf
VOLUME:
DATE:
PAGES:

AUTHOR: Phillip Zarrilli, Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrei
ARTICLE/CHAPTER TITLE: two short sections from "Early Theatre in Court, Temple, and Marketplace"
JOURNAL/BOOK TITLE: Theatre Histories: an Introduction
VOLUME:
DATE: 2010
PAGES: 120-124, 157-163

AUTHOR: Brazell, Karen (ed.)
ARTICLE/CHAPTER TITLE: Miwa

JOURNAL/BOOK TITLE: Twelve Plays of the Noh and KyogenTheatres
VOLUME:
DATE: 1988
PAGES: 23-38

AUTHOR: Raben, Estelle M.
ARTICLE/CHAPTER TITLE: "Peking Opera: The Persistence of Tradition in the People's Republic of China"
JOURNAL/BOOK TITLE: Journal of Popular Culture
VOLUME: 25:4
DATE: 1992
PAGES: 53-62

AUTHOR: Foley, Kathy
ARTICLE/CHAPTER TITLE: Vietnamese Water Puppetry as a Representation of Modern Vietnam
JOURNAL/BOOK TITLE: TDR: The Drama Review
VOLUME: 45.4
DATE: 2001
PAGES: 129-141

AUTHOR: Osnes, Mary Beth
ARTICLE/CHAPTER TITLE: Malaysia's Evolving Shadow Puppet Theatre
JOURNAL/BOOK TITLE: Asian Theatre Journal
VOLUME: Vol. 9, No. 1 (Spring, 1992),
DATE: 1992
PAGES: 112-116

AUTHOR: Miettinen, Jukka O.
ARTICLE/CHAPTER TITLE: Burma
JOURNAL/BOOK TITLE: Classical Dance and Theatre in South-East Asia
VOLUME:
DATE: 1992
PAGES: 19-39

AUTHOR: Diamond, Catherine
ARTICLE/CHAPTER TITLE: A Delicate Balance: Negotiating Isolation and Globalization in the Burmese Performing Arts
JOURNAL/BOOK TITLE: TDR
VOLUME: 53:1
DATE: 2009
PAGES: 93-128

AUTHOR: Phillip Zarrilli, Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrei
ARTICLE/CHAPTER TITLE: short section from "Early Theatre in Court, Temple, and Marketplace"

JOURNAL/BOOK TITLE: Theatre Histories: an Introduction
VOLUME:
DATE: 2010
PAGES: 143-156

AUTHOR: Gaston, Anne-Marie
ARTICLE/CHAPTER TITLE: The Devadasis and the Origins of Bharata Natyam
JOURNAL/BOOK TITLE: Bharata Natyam from Temple to Theatre
VOLUME:
DATE: 2005
PAGES: 26-40

AUTHOR: Hanna, Judith Lynne
ARTICLE/CHAPTER TITLE: The Representation and Reality of Religion in Dance
JOURNAL/BOOK TITLE: Journal of the American Academy of Religion
VOLUME: Vol. 56, No. 2 (Summer, 1988),
DATE: 1988
PAGES: pp. 281-306

AUTHOR: Sirayi, Mzo
ARTICLE/CHAPTER TITLE: Chapter 2: Indigenous African Theatre in South Africa
JOURNAL/BOOK TITLE: Pre-Colonial and Post-Colonial Drama and Theatre in Africa (ed. Lokanga Losambe and Devi Sarinjeive
VOLUME:
DATE: 2001
PAGES: pp. 14-31

AUTHOR: Gibbs, James
ARTICLE/CHAPTER TITLE: Introduction
JOURNAL/BOOK TITLE: Nkyin-Kyin : Essays on the Ghanaian Theatre
VOLUME:
DATE: 2009
PAGES: pp. xiii - xxv

ADDITIONAL RESOURCES

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]."