

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2018
Discipline:	Theatre
Course Number and Title:	E245 World Drama
Division:	Lower
Faculty Name:	Dr. Megan Lewis
Semester Credit Hours:	3

Prerequisites: None.

COURSE DESCRIPTION

In this globally-focused course, we will:

- READ a variety of dramatic texts from several different cultural locations;
- ANALYZE these texts within their sociopolitical, cultural, and historical contexts;
- APPRECIATE diverse cultural identities through several distinct dramatic and theatrical traditions; and
- ARTICULATE ideas, reactions, and interpretations to drama both orally and in writing.

We read dramatic literature from across the world, and across history, in order to gain insights into the cultures we will encounter on our Spring 2018 voyage, including ancient Greece, medieval Japan and China, India, South Africa, Ghana and the USA.

You will gain an understanding of the dramaturgy of plays, dramatic storytelling, and how plays are structured and work internally, as well as how they work as “texts” in their larger cultural “contexts.”

We will read, view, and discuss plays in class, write short responses to works we encounter, see performances (live on excursion and via video recordings in class), and even have the chance to stage short scenes in small groups (no prior theatre experience necessary).

Students will write 3 response papers of 3-5 pages after each of the major geographic areas we visit: Japan, India, Africa. In these papers, students will examine major discoveries, pose questions, and discuss theatrical and dramatic issues that they learned about in this region of the world.

In a final synthesis essay, students will reflect on the global dramatic storytelling they have studied, tying themes or trends they identify together, comparing and contrasting regional differences, and articulating how, why, and in what way different cultures across our Spring 2018 voyage use theatre and drama to express their unique cultural identities.

LEARNING OBJECTIVES

In E245 World Drama, students will:

- READ and DECONSTRUCT a variety of dramatic texts (and see performances) from several different cultural locations;
- APPRECIATE diverse cultural identities through several distinct dramatic and theatrical traditions;
- ANALYZE texts within their sociopolitical, cultural, and historical contexts;
- INTERPRET texts using historical and theoretical frameworks and test them in performance using video sources as well our own bodies and voices;
- ARTICULATE ideas, reactions, and interpretations to drama both orally and in writing.

REQUIRED TEXTBOOKS

AUTHOR: David Henry Hwang
 TITLE: *M. Butterfly*
 PUBLISHER: Dramatists Play Service (could also be Plume edition)
 ISBN #: ISBN-10: 0822207125 or ISBN-13: 978-0822207122
 DATE/EDITION: 1998 (any edition)

AUTHOR: Tom Stoppard
 TITLE: *Indian Ink*
 PUBLISHER: Farrar, Straus and Giroux
 ISBN #: ISBN-10: 0571175562 ISBN-13: 978-0571175567
 DATE/EDITION: 1995 (any edition)

AUTHOR: Yael Farber
 TITLE: *Molara*
 PUBLISHER: Oberon Books
 ISBN #: ISBN-10: 1840028556 ISBN-13: 978-1840028553
 DATE/EDITION: 2009 (any edition)

AUTHOR: Jane Taylor
 TITLE: *Ubu and the Truth Commission*
 PUBLISHER: University of Cape Town Press
 ISBN #: ISBN-10: 1919713166 ISBN-13: 978-1919713168
 DATE/EDITION: 1998 (any edition)

AUTHOR: Jackie Sibblies Drury
 TITLE: *We Are Proud To Present a Presentation About the Herero of Namibia, Formerly Known as Southwest Africa, From the German Sudwestafrika, Between the Years 1884 - 1915*
 PUBLISHER: Bloomsbury Methuen Drama
 ISBN #: ISBN-10: 1472585097 ISBN-13: 978-1472585097

DATE/EDITION: 2014

The following course materials will be provided via the course Moodle site.

- *Lady Han* by Zeami Motokiyo (noh play)
- *Sugawara and the Secrets of Calligraphy* by Takeda Izumo I, Takeda Izumo II, Namiki Sōsuke and Miyoshi Shōraku (kabuki play)
- *Love Suicides at Sonezaki* by Chikamatsu Monzaemon (bunraku play)
- *Ubu Roi* by Alfred Jarry (puppet play)
- *Shakuntala* by Kālidāsa (Sanskrit drama)
- *Dilemma of a Ghost* by Ama Ata Aidoo (Ghana)
- Additional topical materials and articles, as appropriate (see below).

TOPICAL OUTLINE OF COURSE

Depart Ensenada, Mexico – January 5

B1–January 8: Welcome/Course Overview/Setting Expectations

B2–January 10: Dramaturgy, Structure & Storytelling

Honolulu, Hawaii – January 12

B3–January 13: Texts in Context: Postcolonial, Feminist and Other Theories
Mitsuya Mori, “The Structure of Theater: A Japanese View of Theatricality,” *SubStance* 31:2&3 (2002) 73-93.

B4–January 15: VIDEO *The Tradition of the Performing Arts in Japan* – Noh
Zeami’s *Fushikaden* and the noh tradition; *Lady Han* by Zeami Motokiyo

January 16–International Date Line crossing (Lost Day)

B5–January 18: VIDEO *The Tradition of the Performing Arts in Japan* – Kabuki
Sugawara and the Secrets of Calligraphy and kabuki performance

No Class – January 19

B6–January 21: VIDEO *The Tradition of the Performing Arts in Japan* – Bunraku
The Love Suicides at Sonezaki and bunraku puppetry

B7–January 23: Making Physical Theatre: Japanese Inspirations

Kobe, Japan – January 24-28

FIELD CLASS: KABUKI IN OSAKA – January 24 @ 12:30pm
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B8—January 30: VIDEO Dream Girls: Takarazuka Revue
Gender-Bending Japanese Performance

Shanghai, China — January 31 - February 1

February 1: Field class reflection due

In-Transit — February 2-3

Hong Kong, SAR — February 4-5

B9—February 7: *M Butterfly* by David Henry Hwang (playtext)

Ho Chi Minh City, Vietnam — February 8-13

B10—February 15: VIDEO *M Butterfly* by David Henry Hwang (film)

No Class —February 16

Written reflection #1 due: Japan and/or China

B11—February 18: *Ubu Roi* by Alfred Jarry (puppet theatre)
Jonathan Bell, "Puppets, Masks, and Performing Objects at the End of the Century"

Yangon, Myanmar — February 19-23

B12—February 25: Natyasastra & Rasa

B13— February 27: *Shakuntala* by Kālidāsa

Cochin, India — February 28 - March 5

No Class — March 7

B14—March 8: *Indian Ink* by Tom Stoppard
Nandi Bhatia, "Reinventing India through "A quite witty pastiche": Reading Tom Stoppard's *Indian Ink*," *Modern Drama* 52:2 (Summer 2009) 220-237.

B15—March 10: *Indian Ink* by Tom Stoppard

Port Louis, Mauritius — March 11

March 11: Written reflection #2 due: India

B16—March 13: *Ubu and the Truth Commission* by Jane Taylor (playtext)

B17—March 15: VIDEO *Ubu and the Truth Commission* by Jane Taylor (performance)

B18—March 17: VIDEO *Long Night's Journey in Day* by Frances Reid and Deborah Hoffman

Cape Town, South Africa — March 18-23

B19—March 25: *The Oresteia* by Aeschylus

B20—March 27: *Molora* by Yael Farber (playtext)

Glenn Odom, "South African Truth and Tragedy: Yael Farber's *Molora* and Reconciliation Aesthetics," *Comparative Literature* 63:1 (2011) 47-63.

B21—March 29: VIDEO *Molora* by Yael Farber (performance)

Takoradi, Ghana — March 30 - April 1

Tema, Ghana — April 2-3

B22—April 5: *Dilemma of a Ghost* by Ama Ata Aidoo

B23—April 7: *We Are Proud To Present...* by Jackie Sibblies Drury (playtext)

Study Day — April 8

April 9: Written reflection #3 due: Africa

B24— April 10: VIDEO *We Are Proud To Present...* by Jackie Sibblies Drury (performance)

Casablanca, Morocco — April 11-14

B25—April 16: Final Reflective Synthesis Essay (in-class)

Arrive Bremerhaven, Germany — 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.

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 & Assignment (25% of course grade)

FIELD CLASS: KABUKI IN OSAKA

The Field Class for this course will take place on Wednesday, 24 January in Japan.

From Page to Stage: Japanese Kabuki in Performance

Country: Japan - Osaka, 40 mins from Kobe

Accompanied by an expert on kabuki, we will travel to Osaka-city, where we will visit the famous Osaka Shochikuza Theatre. We will attend a performance of Kabuki, including an English subtitling system. As is customary, a bento box dinner will be provided between the acts of the play. Students will learn about the conventions of this traditional Japanese performing art and then see them live in action on the stage, from stage design to period costuming, canonical scripts to spectacular theatrical conventions, musical support and actor fan culture. Post-shows reflections will explore the difference between a play on the page and it live on stage, how we read/experience live theatre and encounter culturally different performances, the impact of costume and makeup, and the effect of spectacular stagecraft practices to the unique cultural form of storytelling.

Objectives:

1. Experience Japanese kabuki theatre live and in-person
2. Apply what we learn about kabuki tradition and conventions in class to live performance - from stage design to period costuming, canonical scripts to spectacular theatrical conventions, musical support and actor fan culture
3. Learn how to read/experience live theatre and encounter culturally different performances
4. Analyze how bodies read on stage, the impact of costume and makeup, and the effect of spectacular stagecraft practices.

Evaluation: Reflective essay on how the student experienced a culturally different text in performance, applying key elements of kabuki we studied in class to the performance we see. Essay will be evaluated on the depth and insight with which the student reflects, the details s/he uses to support claims and observations, and the cultural awareness with which s/he synthesizes, processes, and compares the performance.

Independent Field Assignments

Students are encouraged to experience live theatre in the ports we visit. Specifically, I recommend:

- Gender-bending performance at the Takarazuka Revue in Takarazuka-city, near Kobe, Japan
- *Múa rối nước* show (Vietnamese Water Puppetry) at the Golden Dragon Water Puppet Theatre in Ho Chi Minh City, Vietnam
- Kathakali performance at the Kerala Kathakali Centre in India, near Kochi
- Theatre in Cape Town at Magnet Theatre, The Baxter Theatre, The Fugard Theatre, or Evita se Perron in Darling
- Dramatic and/or dance performances at The National Theatre in Accra, Ghana

Students should journal about performances experienced during the semester and bring these experiences into class to share with peers.

METHODS OF EVALUATION / GRADING SCALE

Your grade in this class is comprised of the following:

Attendance and participation	25%
3 response papers	30%
Field Class	20%
w/ reflective essay	5%
Final Reflective Synthesis Essay	20%
Total	100%

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%:
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.

BE ACTIVELY PRESENT. Attendance in all Semester at Sea classes, including the Field Class, is mandatory. In order to get the most value out of this course, it is essential for you to be present in class both physically and mentally. Attendance will be taken and 20% of your course grade is participation and attendance. You may take 1 free missed class over the semester (not including the Field Class); for every additional unexcused absence, your final grade will be lowered by a level (i.e. B to B-). It is your responsibility to inform me prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. I recommend each of you find a class buddy with whom to exchange notes in the case you miss a class.

WHAT PARTICIPATION MEANS. Participation means not only showing up – it means *actively engaging the material* we cover. It means *reading the assignments* in preparation for each class and being *prepared to discuss* them during class. It means *taking notes* during class

and reflecting on the material after class. It means *asking thoughtful questions* and *thinking carefully* about the course material. It also means *reviewing material carefully* for, and *articulating your thoughts deftly* on the written assignments and in class discussion. Participating in discussion does not necessarily mean being the first one to raise your hand. Good discussion participation involves people trying to build on, and synthesize, comments from others, and on showing appreciation for others' contributions. It also involves inviting others to say more about what they are thinking. Some of the most helpful things you can do are call for a quiet interlude, bring a new resource to the classroom, or post an observation on line. So there are multiple ways quieter learners can participate. That said, everyone is expected to contribute to class discussions on a regular basis.

READ & VIEW ACTIVELY. Read the assigned texts (written or visual) *actively*: take notes, write down questions, look up words/ideas you don't understand, underline or note not only sections that seem important, but those that are hard to understand as well. This kind of *engaged* reading/viewing is the key to success in this class.

WHAT I EXPECT OF YOU IN THIS CLASS:

- To commit time and energy to this class, and to come prepared and *on time* (simply "showing up" is not enough and I cannot abide tardiness)
- To check the Moodle site daily for updates
- To make note of all deadlines in your calendar and to read (and refer to) the syllabus frequently, as it is our roadmap to the course
- To complete all the assignments fully and carefully, and on time
- To do all the reading, bring annotated copies or your notes to class, and to take notes in class (plan your reading carefully because there is something due for almost every class across the semester)
- To remain open to exploration, change, and challenge
- To risk and stay curious
- To think, doubt, ask questions, and make connections
- To take responsibility for your own as well as the group's learning experience
- To use laptops respectfully and for note-taking only

WHAT YOU CAN EXPECT OF ME:

- To be prepared and on time
- To engage theatre, theory, history, and the materials we study in engaging, exciting ways through lecture, discussion, class activities, and using multimedia resources
- To provide you with the tools to help you research, think critically, and analyze the works we study
- To provide you with tools and skills that will serve both your thinking and writing practice
- To guide our inquiry, not lead it
- To push your thinking
- To hold you accountable

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.

COURSE MATERIALS

There are 5 required plays to purchase for this course (see above).

All additional course materials, including PDFs of articles and readings, handouts, worksheets, and video clips will be hosted on our course Moodle site and/or in Homeport course folders.