

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2018
Discipline:	Theatre
Course Number and Title:	TH141 Introduction to Theatre
Division:	Lower
Faculty Name:	Dr. Megan Lewis
Semester Credit Hours:	3

Prerequisites: None.

COURSE DESCRIPTION

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

Students in TH141 Introduction to Theatre will:

- EXPERIENCE the art, craft, and practice of theatre across a variety of global traditions, in written, digital and live form, and across multiple genres;
- UNDERSTAND the various building blocks of theatre: playwriting, directing, acting, costume, scene/lighting design, dramaturgy, structure, and storytelling;
- EXPLORE both the poetics and politics of theatre-making;
- UNDERSTAND theatre as both a reflection of the social world from which it emerges AND a social and political entity capable of impacting the world; and
- PRACTICE MAKING theatre — by staging a final project as a group.

We explore what theatre is, who makes it, and how they turn words on a page into meaning on a stage. You will gain an understanding of the various components of theatre: playwriting, directing, acting, costume, scene/lighting design, and dramaturgy. We will explore how theater involves both POETICS (the art, craft, and creative choices involved in making theater) and POLITICS (the ways in which theater and performance reflect and make meaning in our culture, serve as sites of engagement and dissent with society, and are shaped by – and help shape – the historical, political, and aesthetic world in which we live.)

We will learn how to do a close reading of a playtext, study play structure and storytelling techniques, examine how playwrights, directors, and designers create for the theatre, and analyze how actors' bodies read (differently) on stage. And we will learn about various genres of theatre, from musical theatre to performance art.

Plays we study include: *Lysistrata* by Aristophanes; *Every Year, Every Day I Am Walking* by Magnet Theatre, the musical *Hamilton*; and *Ubu & the Truth Commission* by Jane Taylor and Handspring Puppet Company.

We will read and discuss plays in class, and see performances (live on excursion and via

video recordings in class), and have the chance to make theatre in short group projects (no prior theatre experience necessary).

LEARNING OBJECTIVES

The successful student will discover the potential for learning, enjoyment, and personal growth in the theatre experience through a knowledge and appreciation of:

- a) the importance of theatrical movements, practices, and forms as expressions of social concerns throughout the ages;
- b) the relationships of dramatic themes, characters, conflicts and their resolutions to the student's own life journey;
- c) the unique working relationships of theatre practitioners as collaborative artists and artisans; and
- d) the significance of the ongoing tradition of theatre as a synthesis of the arts.

Therefore, s/he will be able to approach a theatrical event both comfortably and knowledgeably and experience live performance as a responsive and responsible audience member.

REQUIRED TEXTBOOKS

AUTHOR: Lin-Manual Miranda
TITLE: Hamilton: The Revolution (print or e-book)
PUBLISHER: Grand Central Publishing
ISBN #: **ASIN: B015X056G4**
DATE/EDITION: 2016

AUTHOR: Megan Lewis & Anton Krueger
TITLE: Magnet Theatre: Three Decades of Making Space
PUBLISHER: Intellect/Unisa
ISBN #: ISBN-10: 1783205377 ISBN-13: 978-1783205370
DATE/EDITION: 2016

All other materials will be posted on our course Moodle site and/or hosted in our Homeport course folder.

TOPICAL OUTLINE OF COURSE

Depart Ensenada, Mexico — January 5

UNIT ONE: Theatre Fundamentals

B1—January 8: Welcome/What is theatre?

B2—January 10: Where theatre happens: spaces and places

Honolulu, Hawaii — January 12

B3—January 13: Musical theatre: *Hamilton*
Reading: *Hamilton* libretto and soundtrack

B4—January 15: *Hamilton*'s storytelling: playwrights and dramatic structure

January 16—International Date Line crossing (Lost Day)

B5—January 18: *Hamilton* & Actors
Practice content-less scenes

No Class — January 19

B6—January 21: *Hamilton*, Direction, and Dramaturgy

B7—January 23: Video & Discussion: *Hamilton's America* (PBS)

Review quiz #1 due: Theatre Fundamentals

Kobe, Japan — January 24-28

B8—January 30: *Hamilton* & design

Shanghai, China — January 31 - February 1

In-Transit — February 2-3

Hong Kong, SAR — February 4-5

UNIT TWO: Puppetry

B9—February 7: Puppetry: Animating the Inanimate
Video clips: *The Lion King*, *Avenue Q*, *War Horse*

Ho Chi Minh City, Vietnam — February 8-13

FIELD CLASS: WATER PUPPETRY IN VIETNAM – February 8 @ 12:30pm
--

B10—February 15: Audience/Reading culturally different texts

No Class —February 16

B11—February 18: *Ubu and the Truth Commission* (playtext)

Yangon, Myanmar – February 19-23

B12—February 25: *Ubu and the Truth Commission* (watch video performance)

Review quiz #2 due: Puppetry

Field Class Reflection due

UNIT THREE: Physical Theatre

B13— February 27: Physical Theatre: Animating the Body

Boal's image theatre

Reading: Lewis & Krueger – Chp 9 and Colour Photographic Essays 1-3

Cochin, India – February 28 – March 5

No Class – March 7

B14—March 8: *Every Year, Every Day, I Am Walking* by Magnet Theatre (playtext)

Readings: *Every Year, Every Day* playtext; Lewis & Krueger - Chp 4

B15—March 10: *Every Year, Every Day, I Am Walking* by Magnet Theatre (watch video performance)

Reading: Lewis & Krueger - Introduction

March 10: Review quiz #3 due: Physical Theatre

Port Louis, Mauritius – March 11

UNIT FOUR: The Politics of Performance

B16—March 13: Sports and Performance

Reading: Daniel Larlham, "On Empathy, Optimism, and Beautiful Play at the First African World Cup"

B17—March 15: *Art & Protest: Michael Patrick Kelly's Operation Lysistrata*

Reading: Aristophanes' *Lysistrata*

B18—March 17: Race & Representation: *We Are Proud to Present...* (playtext)

Cape Town, South Africa – March 18-23

B19—March 25: Race & Representation: *We Are Proud to Present...* (watch video performance)

B20—March 27: Race & Representation: Third World Bunfight's *Exhibit B*

Reading: Lewis, "Until you see the whites of their eyes: Brett Bailey's *Exhibit B*, staging the

colonial gaze, and its consequences.”

B21—March 29: Race & Representation: *Hamilton’s* potentials and pitfalls

Review quiz #4 due: Politics of Performance

Takoradi, Ghana — March 30 – April 1

Tema, Ghana — April 2-3

UNIT FIVE: Theory into Practice - Making Theatre

By April 5: Watch *Devising Gilgamesh: collage-theatremaking with Theatre Novi Most* (documentary film)

B22—April 5: Making Theatre: Creating a Story

B23—April 7: Making Theatre: Bringing a Story to Life

Study Day — April 8

B24— April 10: Making Theatre: Rehearsal

Casablanca, Morocco — April 11-14

B25—April 16: Final scenes - performances

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: PERFORMING ARTS IN VIETNAM – Thursday, February 8

Vietnamese Performing Arts in Action: Water Puppetry and Music-Making

Country: Viet Nam – Ho Chi Minh City

Students will experience two forms of Vietnamese performing arts: water puppetry and musical training and performance. First, we will visit the SOUL music academy, a renowned youth music school in Ho Chi Minh City. Following a tour of the campus and some introductions and lectures by staff, including the potential observation of music classes in session, students may also have the unique experience of viewing the Voice Kids of Vietnam – the famed chorus of which Mr. Thank Bui of the SOUL Academy has been affiliated as a coach. Next, we will travel by bus to Tao Dan Park for dinner, followed by a Water Puppet Show at the Golden Dragon Water Puppet Theatre. Back on board the ship, we will end our evening reflecting on these art forms, the experience of live puppet theatre, and culturally different performances.

Objectives:

1. Experience and compare two forms of Vietnamese performing arts live and in person: water puppetry and musical training and performance
2. Learn how both human and non-human actors tell stories through the creative expression of performing arts
3. Learn how to read/experience live theatre and encounter culturally different performances
4. Analyze puppetry and stagecraft practices as well as music training

Evaluation: Reflective essay on how the student experienced culturally different performances, applying key elements of puppetry and performing arts principles we studied in class to the performances 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. (25% of course grade)

Independent Field Assignments

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

- Kabuki performance at the Shochikuza Theatre in Osaka, near Kobe, Japan
- Gender-bending performance at the Takarazuka Revue in Takarazuka-city, near Kobe, Japan
- 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 take notes/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%
4 unit quizzes	20%
Field Class	20%
w/reflective essay	5%
Final scene	30%
Total	100%

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea work. 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.

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."

COURSE MATERIALS

There are 2 required texts 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.