

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Fall 2018
Discipline:	Theatre
Course Number and Title:	TH 141 Introduction to Theatre (Section 2)
Division:	Lower
Faculty Name:	Adrienne Moore
Semester Credit Hours:	3

Meeting: B Days, 1100-1220, Adlon

Prerequisites: None

CSU CATALOG COURSE DESCRIPTION

The study of Theatre as an art and one of the humanities, its impact upon society, and its relationship to other art forms. A collaborative and multi-disciplined art form, theatre is a synthesis of many artistic mediums and a forum for communicating new ideas.

INSTRUCTOR'S ADDITIONAL DESCRIPTION

The course is designed to introduce students to the basic elements of theatre, its impact upon society, and its relationship to other art forms. We will examine theatrical styles and conventions, the relationship between performer and audience, design, playwriting, directing, performance traditions, theatre spaces, theatre movements and the relationship between theatre and social change. The origins of theatre and some of the fundamental differences between Eastern and Western theatre will also be a topic of discussion. The course will facilitate not only a greater understanding of theatre as an art form but help students develop an appreciative and critical eye and a desire to engage as audience members and perhaps practitioners. A significant component of the course will be attending and analyzing theatrical performances in the countries visited.

LEARNING OBJECTIVES

- Students will develop a general understanding of theatrical history, conventions, styles and the roles of various theatre artists.
- Students will attain knowledge of theatre as a form of artistic expression through reading and discussing scripts, watching video of performances and attending live performance in ports visited.
- Students will demonstrate their understanding of the material through discussion, response papers and quizzes.
- Students will synthesize their knowledge of theatrical form with their own craft as story makers through presentation of their own devised performance pieces.

We will read four plays, Stephen Karam's *The Humans*, Lope de Vega's *Fuente Ovejuna*, *Hallelujah* by Xoli Norman and Abe Kobo's *The Man Who turned into a Stick* (Longman).

REQUIRED TEXTBOOKS

AUTHOR: William Missouri Downs, Lou Anne Wright, Erik Ramsey
TITLE: The Art of Theatre, Then and Now
PUBLISHER: Wadsworth
ISBN #: 978-1111348304
DATE/EDITION: 3rd edition

You should be able to get the third addition used.

TOPICAL OUTLINE OF COURSE

Depart Hamburg, Germany – September 9

B1–September 12:

Orientation

What is Theatre – a global perspective.

B2– September 14:

What is Theatre – a global perspective cont.

Reading – *The Art of Theatre* – chapter 1

Barcelona, Spain – September 15-16

Valencia, Spain – September 17-18

B3–September 20:

Post-performance discussion

Read *Fuente Ovejuna* for today's class.

B4– September 22:

Theatre History – religion and ritual.

Reading – *Longman Anthology* - chapter 1

Study Day – September 23: No Class

B5–September 25:

Relationship with the audience

Reading - *The Art of Theatre* - chapter 4

View in preparation for class –

*Industrial Storytelling and the Alternative*_Ayad Akhtar_TEDxBroadway

Tema, Ghana – September 27-28

Takoradi, Ghana – September 29-30

B6–October 1:

Theatre and Cultural diversity.

Reading-*The Art of Theatre* – chapter 3

Community Programming – October 2: No Class

B7–October 4:

Theatre of Identity

B8– October 6:

Theatre of Protest

Read *Beyond the Miracle: Trends in South African Theatre and Performance after 1994*

Cape Town, South Africa – October 7-12

Field Class -Thurs 11 October

B9–October 14:

Post Field Class discussion

Read *Hallelujah* by Xoli Norman for today's class.

Study Day –October 16: No Class

B10–October 17:

The Playwright and the Script

Reading – *The Art of Theatre* – chapter 5

Port Louis, Mauritius – October 19

B11–October 20:

The playwright and the Script cont.

Study Day –October 21: No Class

B12–October 23:

Field class paper due

Theatrical genre

Reading- *The Art of Theatre* – chapter 11

Cochin, India – October 25-30

Reflection and Study–October 31: Global Studies Reflection

B13–November 1:

Theatrical form

Watch Film of the play *Ubu and the Truth Commission*

Post-performance discussion

B14—November 3:

Central Players – The Actor

Reading-*The Art of Theatre* – chapter 7

Yangon, Myanmar – November 4-8

B15—November 10:

Post-performance discussion

Central Players - The director

Reading-*The Art of Theatre* – chapter 8

Community Programming – November 11: No Class

B16—November 13:

Theatre and the collaborative process.

Reading-*The Art of Theatre* – chapter 10

Ho Chi Minh City, Vietnam – November 14-18

B17—November 20:

Post-performance discussion

Theatrical design and the designer/director collaboration

Reading-*The Art of Theatre* – chapter 9

Study Day – November 21: No Class

B18— November 23:

Theatrical space – the environment of theatre.

Shanghai, China – November 24-29

B19—December 1

Post- performance discussion

The Art of Kabuki

Kobe, Japan – December 2-6

Field class –Sunday December 2

B20— December 8:

Post-performance discussion

Read Abe Kobo's *The Man Who turned into a Stick* for today's class.

B21—December 10:

Read *The Humans* for today's class.

B22—December 12:

Making theatre – discovering stories

Field class paper due
AND Study Day (International Date Line Crossing (2 days))

B23—December 14:
Making theatre – the art of devising

Honolulu, Hawaii – December 16

B24— December 17:
Making Theatre - rehearsal.

Study Day – December 18: No Class

B25—December 20: Final Exam
Presentation of scenes

Arrive San Diego, California – December 23

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 on Sunday, 2 December in Kobe, Japan port.

Kabuki
Osaka, Japan.

Students will visit Osaka city, (about 45 minutes from Kobe by train) and visit Osaka Shochikuza Theatre. Students will first be introduced to the conventions and the literature of this traditional Japanese performing art and then attend a performance of Kabuki - a bento box dinner will be provided between the acts of the play. Kabuki is a product of the cities and Osaka is one of the two predominant centers for this ancient art form. Kabuki is high energy and highly stylized in terms of performance techniques, props, costumes, makeup and settings. Varied musical and vocal styles are associated with particular texts. Despite the “formality” perceived by Western audiences, Kabuki emerged from popular urban dances and sketches of contemporary life and the stories resonate with audiences globally. Students will submit a 5-page analysis paper of the Field Class performance experience. The paper should include a review of the performance seen as well as how the performance reflects its genre as discussed in class. Students will analyze the script, acting and design elements demonstrated in the production.

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.

Independent Field Assignments

FIELD ASSIGNMENTS

Students are required to see at least three other performances during the voyage. Students may select a performance from a suggested list, or may attend an individual performance pre-approved by the instructor. As part of the participation grade, after each port call, students will discuss the performances seen. Please contribute your observations of productions viewed and listen actively to those observations if you did not see the performance. Students will submit reports for the three performances seen independently.

METHODS OF EVALUATION

1. Attendance and Participation 25%
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 short unannounced quizzes based on the day's reading.
3. Field Class Paper 25%
Students will submit a 5-page analysis paper of the Field Lab performance experience. The paper should include a review of the performance(s) seen as well as a researched analysis of this type of theatre practice. A full assignment and rubric will be provided to you. Group Project 15%
Based on a group determined concept or theme you will devise a piece of theatre that reflects personal and group concerns or passions. You must utilize at least two theatrical forms or conventions you have witnessed on this journey. More details of the assignment will be provided in class.
4. Field Reports 25% (3 reports)
Production reports should be 1-2 pages and include your critical observations of and response to the performances you experience. A full assignment and rubric will be provided to you. ***Field Reports are due on the next class after the port of performance.***

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 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

AUTHOR: Stephen Karam
TITLE: The Humans
PUBLISHER: Theatre Communication Group Inc.
ISBN #: 978-1-55936-542-0
DATE/EDITION: 2016

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 Edition

AUTHOR: Lope de Vega (translation Laurence Boswell)
TITLE: Fuente Ovejuna
PUBLISHER: Nick Hern Books
ISBN #: 9781848420236
DATE/EDITION: 2009

ELECTRONIC COURSE MATERIALS

AUTHOR: Kene Igweonu
ARTICLE/CHAPTER TITLE: Beyond the Miracle: Trends in South African Theatre and Performance after 1994 by Johann Van Heerden
JOURNAL/BOOK TITLE: Trends in 21st Century African Theatre and Performance
VOLUME:
DATE: 2011
PAGES: 85-112

Video Selections

Industrial Storytelling and the Alternative_Ayad Akhtar_TEDxBroadway
Film of the play Ubu and the Truth Commission