

Semester at Sea, Course Syllabus  
Colorado State University, Academic Partner

**Voyage: Spring 2017**

**Discipline:**

**Course Number and Title: TH 141**

**Introduction to Theatre**

**Division: Lower**

**Faculty Name: Ehrlich**

**Semester Credit Hours: 3**

**Pre-requisites:** (see CSU syllabus)

### **COURSE DESCRIPTION**

This course invites students to explore the theatre as an art form, as well as the theatre's impact on society. This introduction is also an appreciation of the theatre as a collaborative artistic expression involving a synthesis of the arts.

This course uses a new edition of a textbook that specializes in an integrative approach to global theatre (without segregating non-Western forms). Following the historiographic emphasis of the *Theatre Histories* chapters, we will explore: the link between oral and literate performance, Carnavalesque performers, theatre and the print revolution, nationalism in the theatre, Realism and Naturalism, theatre during revolutionary times, and "theatre in search of identity" in contemporary times. We will often consult the companion website for this textbook.

Field excursions and in-class lectures focusing on the cultures we'll visit include: (Japan) Noh theatre, (PRC/H.K.) Chinese opera, (Vietnam) water puppetry, Myanmar (marionette theatre), and (India) Sanskrit Theatre and Kathakali. Specific playwrights and actors we will study include: (Japan) Zeami Motokiyo, (PRC) Mei Lanfang, (India) filmmaker Satyajit Ray, (South Africa) Athol Fugard, and (Germany) Bertold Brecht.

### **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:**

the importance of theatrical movements, practices, and forms as expressions of social concern throughout the ages;

the relationships of dramatic themes, characters, conflicts and their resolutions to the student's own life journey;

the unique working relationships of theatre practitioners as collaborative artists and artisans,

the significance of the ongoing tradition of theatre as a synthesis of the arts

On this voyage we will begin to understand and discuss fundamental questions within the world of theatre including:

how to appreciate the diversity of theatrical traditions,  
how to prepare for the port visits through studying theatrical traditions from the host cultures,  
how to explore how Western performance traditions were influenced by theatrical forms from around the world,  
how to learn special vocabulary for writing about the theatre.

## REQUIRED TEXTBOOKS

**Textbook:** *Theatre Histories: An Introduction, 3<sup>rd</sup> edition*. By Bruce McConachie, Carol Fisher Sorgenfrei, and Tamara Underliner. Edited by Tobin Nellhaus (Routledge, 2016).

Various pdfs

## TOPICAL OUTLINE OF COURSE

Depart Ensenada—January 5

A1—January 7: Introduction and overview (Look at chart pp. 18-20)

Homework: Read chapter 1, pp. 25-30 (“From oral to literate performance”). Read pdf/David George reading “From Ritual to Theatre”.

A2— January 9: Oral to Literate Performance  
Discuss readings

Homework: Read pp. 37-43 (“Performance in oral cultures with writing/ancient Egypt”) and 50-66 (ancient Greece).

A3— January 11: Preparation for Hawaii  
Discuss reading

View part of film: *Kumu Hula: Keepers of a Culture* (documentary, 85 min.)

Homework: Read pp. 67-81 (“Pleasure, power and aesthetics: theatre in early literate societies, 500 BCE-1450 CE/ ancient Rome). Read pdf/Currell, “Shadow and Shadow puppets”

Honolulu—January 12

A4—January 14: Theatre in early literate societies (500 BCE—1450 C.E.)  
Discuss readings

Homework: Read pp. 90-100 (about Nō theatre). Read pdf/Komparu, “Between sanctity and magic.”

**A5—January 17: Japanese Nō theatre**

Discuss readings

Look at one-page pdf on Presentational vs Representational theatre

**Homework:** Read pp. 101-111 (“Commemorative drama and carnival”). Pdf about Renoir and *The Golden Coach*. Read pdf/Klein, “Desire and Enlightenment” (about *Dōjōji*).

No class January 19

**A6—January 20: Discuss readings**

View part of *The Golden Coach* (Jean Renoir, 1953, about *commedia dell’arte*)

View part of film *Dōjōji* (Nohmai [Kanze performer, 2012] and animation of *Dōjōji* by KAWAMOTO Kihachirō)

**A7—January 22: QUIZ #1**

Kobe – January 24-28

Homework: Read pp. 147-155 (Introduction: performance, printing, and political centralization. And about Chinese *kunqu*). Look at chart pp. 144-146.

Read Pdf about Beijing Opera, Mei Lanfang, Chinese shadow puppetry

**A8—January 29: Secular and early professional theatre 1250-1650**

Discuss readings. View pdf about *To Live*.

View part of *To Live* (*Huo zhe*, ZHANG Yimou, PRC, 1994)

Homework: Read pp. 172-184 and pp. 269-272 (about Kabuki).

Shanghai – January 31 – February 5

**A9—February 6: Kabuki, Bunraku (and other forms of puppetry)**

Discuss readings

View part of *An Actor’s Revenge* (*Yukinojo henge*, ICHIKAWA Kon, Japan, 1963),

**Homework:** Read pp. 189-192 (Elizabethan and Jacobean theatre) in England, pp. 198-201 (Spanish Golden Age Theatre)

Ho Chi Minh City – February 8-12

**A10—February 8: Elizabethan Theatre and Spanish Golden Age theatre**

Discuss readings

**Homework:** Read pp 213-234 (Theatres of Absolutism)

**A11— February 15: Theatres of Absolutism, 1600-1700/ Sor Juana de la Cruz, Molière)**  
**Discuss readings**  
**View part of *I, The Worst of All* (Yo, la peor de todo, Maia Luisa Bemberg, Argentina, 1990)**

**Homework: Read 3 pdfs about Burmese puppetry, shadow puppetry**

**A12— February 18: Southeast Asian puppetry**  
**Discuss readings**

Yangon – February 20-24  
Field experience: Burmese puppetry)

**A13— February 25: MIDTERM**  
**Homework: Read pp. 130-136 (about Ramlila), 81-90 (about Sanskrit drama, Kathakali)**  
**Read Pdf “Philosophy of Kathakali, “and pdf about Satyajit Ray.**

**A14—February 27: Indian theatre (and overview)**  
**Discuss readings**  
**Look at Indian theatre website ([yavanika.org](http://yavanika.org))**  
View scenes from *Pather Panchali* (Satyajit Ray, 1955, b/w)

Homework: Read pp. 288-290 (Theorizing acting), 325-335 (“Modern imperialism”)  
Look at chart pp. 252-255.

Cochin – March 1-6

**A15— March 7: Performing Progress: 1790-1914**  
**Discuss readings**

**Homework: Read pp 335-341 (“Western artists appropriate non-Western imagery”)**

**A16—March 10: Western artists and non-Western imagery**  
**Homework: Read pp. 347-362 (Naturalism, Realism/Ibsen). Pdfs about Renoir (interview) and Kurosawa (pdf on *The Lower Depths*).**

No Class – March 10

**A17—March 11: Naturalism and Realism**  
**Discuss readings**  
**View part of film *The Lower Depths* (Renoir, and Kurosawa—2 versions)**

**Homework: Read pp. 374-378 (Symbolism and Aestheticism)**

**A18—March 16: Symbolism**

**Homework:** Read pp. 477-510 (re: Fugard), pp. 409-417 (theatre and revolution), 542-547 (Theater of the Oppressed)

**A19—March 18: Athol Fugard (playwright**

**Discuss readings**

**Homework:** Read pdf about African fusion theatre

Cape Town—March 19-24

**A20—March 23 QUIZ #2**

**Homework:** Read pp. 516-522 (Global Theatre Culture)

No Class – March 25

**A21—March 28: Global Theatre Cultures**

**Discuss reading**

**Homework:** Read pp. 30-37 (re: *griots*), pp. 534-547 (Multicultural Theatre). Read pdf about Peter Brooks' *The Mahabharata*

Tema – March 31-Apr. 3

**A22—April 4 Intercultural Theatre**

**Discuss readings**

**View part of Peter Brooks' *The Mahabharata***

**Homework:** . Read pp. 122-130 (Case Studies: Christians and Moors in Medieval Spain), pp. 126-130 (Iranian commemorative mourning drama). Read pdf/King, "Between Piety and Sacrilege: Muslim Theatre"

**A23—April 4: Theatre in Islamic Cultures**

**Homework:** Field Experience report due April 7

**Read:** pp. 380-392 (German and US Expressionism)

**Read pdf, Introduction of *Reframing Screen Performance***

**A24—April 7: Screen performance**

**View part of *Casablanca* (Michael Curtiz, 1942)**

Casablanca – April 9-April 13

Study Day – April 14

**A25 Final – April 15:**

Arrive Hamburg—April 19

### FIELD WORK

Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring HYPERLINK "http://www.semesteratsea.org/voyages/spring-2017/"](http://www.semesteratsea.org/voyages/spring-2017/) 2017 Courses and Field Class page when available.

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 will be developed and led by the instructor.

**FIELD CLASS AND ASSIGNMENT:** Myanmar. Marionette theatre (history and hands-on workshop)

3-5 pp. Report will be due April 9. Guidelines will be distributed.

(2<sup>nd</sup> possible Field Assignment): Attend the drumming and dance workshop led by Jerry Dzokoto. Full participation in all activities.

### METHODS OF EVALUATION / GRADING SCALE

#### GRADING

Participation: 15 points

Field Experience and Report: 15 points

Quiz #1 and #2: 20 points

Midterm: 20 points

Discussion Leader: 10 points

Final: 20 points

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
94-96%: A	84-86%: B	70-76%: C	
90-93%: A-	80-83%: B-	60-69%: D	

## **ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM**

Attendance in all Semester at Sea classes is mandatory, but it is at the instructor's discretion to assign a grade to the participation and attendance requirement. Remember to include information concerning the evaluation of Field Assignments and the Field Classes, which must constitute at least 20% of the total grade in a course.

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 memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations pre-voyage as soon as possible, but no later than December 15, 2016 to [academic@isevoyages.org](mailto:academic@isevoyages.org).

## **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 AND FILMS FOR THE LIBRARY**

*Routledge Handbook of Asian Theatre*

*The Routledge Companion to Puppetry and Material Performance*

**Please place on reserve:**

FILMS: Kumu Hula, Dojoji, The Golden Coach (Renoir), Pather Panchali, (Ray) I, the Worstt of All (Bemberg), Casablanca, The Mahabharata (Peter Brooks), To Live (Zhang Yimou), Farewell my

Concubine (Chen Kaige), An Actor's Revenge (aka Revenge of a Kabuki Actor, Ichikawa), . The Lower Depths (Criterion DVD with Renoir and Kurosawa versions)

## **ELECTRONIC COURSE MATERIALS**

Selected pdfs (to be provided)