

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

Semester: Fall 2016

Discipline: Theatre

Course Number and Title: TH 141 Introduction to Theatre (Section 2)

Course Level: Lower

Faculty Name: Kimberley Bouchard

Semester Credit Hours: 3

Prerequisites: None

COURSE DESCRIPTION

“Introduction to Theatre” will investigate how theatre as an art form, and one of the humanities, creates stories through language, movement and visual arts and, most importantly, as live performance where the performers and the audience inhabit the same time and space. We will study how theatre is impacted by society and its impact on society. During the voyage we will observe and engage the relationship of particular theatre events to the society and people in which they are performed while we appreciate the limitations and expansions of our own understanding of language and culture. The four foundational areas that encompass theater art will be studied: the literature, the artists, the spaces and theatre history in a global context. Special focus will be given to the unique dramatic storytelling traditions of the countries we will visit on the voyage. Students will be expected to attend a number of live performances while at the ports with a variety of class assignments that reflect on that experience.

LEARNING OBJECTIVES

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

- a) the importance of theatrical movements, practices, and forms as expressions of social concerns in different historical periods and in different cultures we encounter on the voyage;
- b) the relationship of dramatic stories, themes, characters, conflicts and their resolutions, as relevant to students’ life journeys;
- c) the unique working relationships of theatre practitioners as collaborative artists and artisans particularly in a global context as the class is able to compare theatre practices, spaces and artists in a variety of cultures and setting;
- d) the significance of the ongoing traditions of theatre and its universality as a space where a synthesis of performing and visual arts is created and people’s stories are performed; and
- e) the skills of collaboration developed through a group performance project that engages the ship community.

Students will be able to approach a theatrical event both comfortably and knowledgeably and experience live performance as a responsive and responsible audience member. Critical viewing, reading and thinking skills will be practiced and applied in different cultural contexts with an appreciation of how different peoples express themselves using theatre as a fluid and flexible medium of expression.

REQUIRED TEXTBOOKS

AUTHOR: Stephanie Arnold
TITLE: The Creative Spirit: An Introduction to Theatre
PUBLISHER: McGraw Hill College
ISBN #: 978-0073514260
DATE/EDITION: 2015, Sixth Edition

AUTHOR: Sophocles
TITLE: Antigone
PUBLISHER: Prestwick House
ISBN #: 978-1580493888
DATE/EDITION: 2005

TOPICAL OUTLINE OF COURSE

Depart Hamburg—September 10

A1—September 12: Introductions and Course Review; “The Nature of Theatre”

The first class will introduce us to each other and begin the discussion of what is the Nature of Theatre as art, literature, history and people— the artists and audiences. The class will be introduced to the CORAS model of critical viewing that we will use to respond to the variety of theatre and performances we experience and create.

Read Chapter 1 “The Impulse to Perform, Origins” and Chapter 2 “Theatre as a Mirror of Society”

A2—September 14: Origins of Theatre, the Western context- Greece and Rome. Read *Antigone*

The class will discuss Arnold’s conjectures on the Origins of Performance and consider alternate views. The class will take up the metaphor of “theatre as a mirror” and consider alongside Brecht’s claim that “theatre ought to be a hammer”. The class will prepare for the Field Class with information on classical Greek theatre traditions and read *Antigone* by Sophocles

A3—September 17: Origins of Theatre and Discussion of *Antigone*

The class will continue to investigate the traditions of Ancient Greek theatre, prepare for the port stay in Athens (Piraeus). We will examine the play *Antigone* by Sophocles, and take note of questions that arise such as how the play was staged, how characters were performed, and how to understand ancient Greek society and its religious practices.

Athens September 19–23 Field Assignment: View the Theatre of Dionysus while in Athens. (Self-guided or with a field excursion) Journal assignment: Observe and record the features of ancient Greece as typified by the Theatre of Dionysus.

A4—September 24 Staging *Antigone*; What to look for in Rome—Roman Theatre Field Class

The class will be introduced to the Class Project “Staging Antigone”. We will prepare for Rome with information on Ancient, Renaissance and Contemporary Roman Theatres.

MONDAY, SEPTEMBER 26: Field Class— Rome “Theatre Exported: The Journey of Theatre from Greece to Rome”

The Field Class will visit and learn about classical and contemporary theatres and performance spaces in Rome and the surrounding area. The tour of theatre architecture, to a variety of sites, will give students an opportunity to compare and contrast the Ancient Roman performance spaces with Italian Renaissance theatres and modern theatre venues.

We will experience where the earliest of Western Theatre plays were performed. Learn about the specific architectural features and distinctive character of the outdoor and indoor theatres of the Roman empire. We will observe and note in journals the differences and similarities with classical Greek theatres as observed at Theatre of Dionysus in Greece. We will also learn about and note the differences and similarities with Italian Renaissance theatre and modern Italian theatre architecture.

A5—October 1: Observations of Ancient Roman Theatre; Similarities and Differences with Greece; Barcelona assignment

The class will reflect and assess what we learned in Italy about theatre through discussion and from journal notes. There will be a brief introduction to Catalan Theatre in Spain.

Read Chapter 3 “The Playwright’s Vision”.

Barcelona—October 3-7 Field Assignment: View the “Teatre Principal” on The Rambla in Barcelona: Journal assignment: Features of a Proscenium Theatre.

A6—October 8: The Playwright’s Vision; Reading August Wilson; What to look for in Casablanca

The class will compare and contrast the “Teatre Principal” in Barcelona with the Theaters of Greece and Rome with particular attention to how the spaces shift the relationships between performer and audience and affect the stories told. The class will begin to shift attention from theatre spaces to the theatre practitioners with discussion of the playwright as theatre artist. Introduction to the history of theatre in Morocco through a brief history of early modern Moroccan theatre artists and the controversies that surround the art form in Arabic culture. Read Chapter 4 “The Art of the Actor” and Chapter 5 “The Director”.

Casablanca—October 10-14 Field Assignment: View the “Rialto Cinema” in Casablanca, the classic Art Deco performance space constructed in 1930. Journal assignment: Note significant features of the “Rialto” style. Find information on the Amazigh Theatre Festival in Casablanca.

A7—October 15: Theatre Practitioners: The Art of the Actor and The Art of The Director

The class will consider the controversies of theatre particularly as encountered and generated by the playwright, director and the actors who practice the art form. We will discuss and compare the Moroccan theatre artists as we read the writings of the late American playwright August Wilson and discuss his ideas about who creates and performs stories and the controversies that surround theatre and empowerment. Read Chapter 6 “The Designers”.

A8—October 17: Theatre Practitioners: The Art of the Designers- Set, Costume, Lighting and Sound; Preparation for Field Class Project

The class will discuss Design and Designers in Theatre noting how space determines design limitations and how designers create “worlds” for storytelling.

Groups will be assigned to begin work on the “Field Class Project” using *Antigone* as the dramatic material. Collaboration skills will be discussed, engaged and practiced with this performance project that will be developed in the next weeks.

Preparing for Exam #1 The First Exam will cover Chapter 1 through 6 and Field assignments

A9—October 19: Exam #1; Field Class Project Preparations; What to look for in Dakar

After Exam #1, the class will have time to work in groups and continue to develop the Field Class project and taking on the roles of director, actor or designers.

An introduction to the vibrant theatre culture of Dakar, Senegal and preparation for viewing the National Theatre of Senegal *Daniel Sorano*

Dakar—October 21-24 Field Assignment: Visit and take notes on the “*Daniel Sorano: Théâtre National du Sénégal*”

A10—October 25: Observations from Dakar;

The class will examine the performance in Dakar and note how language and culture creates commonality and difference. We will examine what we have added to our knowledge of theatre practices and what challenges present themselves as we geographically distance ourselves from Euro-centric cultures.

Antigone Group Project final preparations.

A11—October 27: Presentations of Antigone Projects

Read *Joe Turner’s Come and Gone* by August Wilson

Read Chapter 7 Understanding Style: Realism

No Classes—October 28

A12—October 30: Peer and Self-Assessment of the Field Class Projects

Discussion of *Joe Turner’s Come and Gone* ; The Nature of Style—Realism and Theatricalism; Understanding Realism;

The class will debrief the Field Class Project Presentations with peer assessments using the CORA techniques.

The class will discuss *Joe Turner’s Come and Gone* and return to the ideas of August Wilson as we look at an example of American Realism as a way to understand and examine the distinct differences between realism and theatricalism. We will note where we have encountered theatricalism on the voyage and look ahead to Brazil.

A World View: What to look for in Salvador, Brazil – Expanding our Worldviews: The class will prepare for Brazil and Latin America through discussion of Arnold’s “World View”.
Read Chapter 8 Expressing a Worldview through Realism and Chapter 9 Understanding Style: Theatricalism

Salvador—November 1-6 Field Assignment and **Journal Assignment Brazil**– Document your observations of the performance spaces you discover in Brazil. Note the performances you encounter in open and public spaces. What is being performed? Who is performing? Who is the audience and what are their responses to the performance?

A13—November 7: Observations from Brazil; Understanding Style- Theatricalism and Latin America; Read *The Man Who Turned Into a Dog* by Osvaldo Dragún

The class will examine, discuss and compare the theatre experience of Brazil. The class will read the work of one of South America’s most significant and provocative theatre artists, Osvaldo Dragún and discuss Dragún’s “world view” challenging us to return to the ideas of theatre as a “mirror” and-or a “hammer”.

A14—November 9: Discuss Dragún’s Life and Work

The class will discuss and observe the differences of August Wilson (Realism) and Dragún (Theatricalism)

Designing for Theatricalism Project introduced : Small group project that will propose a design for a set for either *The Man Who Turned Into a Dog* by Osvaldo Dragún or *Letters from Cuba* by Maria Irene Fornes

Read *Letters from Cuba* by Maria Irene Fornes

A15—November 11: Discussion of *Letters from Cuba* by Maria Irene Fornes

The class will study the aesthetics of Fornes and the challenges of reading her theatricalism of multi-geographic and multi-temporal storytelling. Continue group work on Designing for Theatricalism.

Port of Spain, Trinidad Tobago November 13-14 Field assignment: View public performances and note, as with prior observations, Who is performing? What are they performing? How does the audience respond?

A16—November 15:

Discuss Observations in Trinidad-Tobago and compare with prior port experiences of public performances. Continue group work on Designing for Theatricalism.

Read: Musical Theatre in the Americas

A17—November 17: Design for Theatricalism

Each Design team will present their designs for either the Dragún or Fornes play.
Peer Assessment and Critical Response to the Designs

Read: *Journey To Santiago – Six Scenes on Growing up Catholic* by Gonzalo Rodríguez Risco, Peruvian playwright.

November 18- No Classes

A18—November 20: Preparation for Lima, Peru

The class will discuss and respond to *Journey To Santiago – Six Scenes on Growing up Catholic* by Gonzalo Rodríguez Risco. We will compare the experiences of theatre and knowledge of plays at this point in the journey, asking questions about similarity and difference, commonalities and surprises, and how we can use new knowledge as we look forward to Spanish language theatre in the next three ports.

We will prepare for visiting the Teatro Municipal de Lima, an architectural gem of the Americas built in the early 20th century and visiting the newest theatre in Lima, Gran Teatro Nacional de Peru, inaugurated in 2012.

Read “The Elements of Drama and Dramatic Structure”

Callao—November 22-26 Journal assignment: Note the theatrical features of the two theatres in Lima: *Teatro Municipal de Lima* and *Gran Teatro Nacional de Peru*

A19—November 27: Observations from Lima; The Nature and Elements of Drama: Structure and Genre

The class will compare notes on the two theatres in Lima and compare with theatres from prior ports and countries.

The class will discuss Arnold’s perspective on elements of drama and dramatic structures. We will investigate how our experiences reinforce or contradict Arnold’s. We will look at Aristotle’s Elements of Drama and compare them to storytelling traditions in different parts of the world that foreground different elements of drama. Read “Innovations in Dramatic Structure”.

A20—November 29: Innovations in Dramatic Structures; Preparing for Guayaquil, Ecuador.

The class will discuss Arnold’s idea on Innovations in Dramatic Structure and acknowledge the range of dramatic structures as developed by people across the globe. We will compare these ideas to our experiences so far.

We will prepare for visiting Guayaquil. Ecuador has a historically active theatre culture imported originally from Spain and developed into a distinctive Ecuadorian style.

Read *Water by the Spoonful* by Quiara Alegria Hudes

Guayaquil—December 1-4 Journal assignment: Visit the Guayaquil Historical Park and watch one of the theatrical performances about the legends and traditions of the culture of Ecuador.

A21—December 5: Observations from Ecuador; Review for Exam #2 and Discuss *Water by the Spoonful*

Review for Exam #2 that will cover the final chapters of the textbook.

Discuss and compare the performances in the Guayaquil Historical Park.

The class will discuss the play *Water by the Spoonful* by Quiara Alegria Hudes, (Pulitzer Prize winner for Drama, 2012) and examine the theatricalism of space and time that Alegria Hudes uses to tell the story.

**A22—December 7: Exam #2, Introduction to Final Project and What to look for in Costa Rica
Take Exam #2**

The class will create the parameters of the Final Project, create working teams, establish deadlines and timelines.

We will look ahead to Costa Rica and the distinctive features of Costa Rican performance art. Puntarenas—December 9-13 Journal assignment: Street “theatre”. Observations of public street “performance”.

A23—December 14: Observations from Costa Rica; Comparative analysis of theatre and performance-related experiences; Continue preparations for Final Project

The class will share observations of street performances in Costa Rica.

Reviewing all the ports of call, the class will engage in comparative analysis and use “world-view” methodology to reflect our experiences.

Final project work will continue in groups.

A24—December 16: Continue preparations for Final Project

Preparations for the the Final Project will continue with final rehearsals.

No Classes—December 18 Finals Prep

A25—December 19; A Day Finals - Final Project Presentations

San Diego—December 22

FIELD WORK

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.

September 26 Field Class: Civitavecchia, Italy Theatre Exported: The Journey of Theatre from Greece to Rome

FIELD CLASS: We will visit and learn about the classical and contemporary theatres and performance spaces in Rome and the surrounding area. The tour of theatre architecture, to a variety of sites, will give students an opportunity to compare and contrast the ancient performance spaces with Italian Renaissance theatres and modern theatre venues.

Learning Objectives: Experience where the earliest of Western Theatre plays were performed. Learn about the specific architectural features and distinctive character of the outdoor and indoor theatres of the Roman empire. Understand the differences and similarities with classical Greek theatre. Understand the differences and similarities with Italian Renaissance theatre and modern Italian theatre architecture.

FIELD CLASS PROJECT

The Group Field Class Project will bring together groups of students who will work together in teams to work on the three areas of theatre art: acting, directing and designing. Students will use the play *Antigone* by Sophocles and, based on what we learn about ancient Greek and Roman Theatre, will create presentations and performances that give them an opportunity to

interpret the play. The knowledge we have gained from the field class will be integrated with the study of theatre artists and practitioners we are studying in the textbook. Members of the Semester at Sea community will be invited to attend the Field Class Project, as well as the Theatricalism project presentations and the Final Performance Project.

INDEPENDENT FIELD ASSIGNMENTS

Each port of call will have assigned areas of study that give us an opportunity to take the subjects we are studying in the course and discover how each city and country is creating and performing culture, with special attention to theatre/ performing arts culture. In the countries and ports we visit we will encounter a variety of informal (street) performances and formal performances. Observations and recordings (with permission) of performances will be shared in the class. The journal assignments will be assigned points adding up to a total of 200. Journals will be collected for review every two to three weeks.

METHODS OF EVALUATION / 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 (1000-900 points)</u>	<u>Good (899-800 points)</u>	<u>Satisfactory/Poor (799-600 points)</u>	<u>Failing (below 600 points)</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	

Grading:

2 Exams (150/150) = 300 points

2 Projects (*Antigone* Project- 150/ *Theatricalism* Project- 150) = 300 Points

Field Assignments at Ports: (200 Points.)

Final Project (200 Points)

Total: 1000 Points

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

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 July 19, 2016 to 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

The following play scripts will be on reserve and are required reading in the course:

***The Man Who Turned Into a Dog* by Osvaldo Dragún**

***Letters from Cuba* by Maria Irene Fornes**

***Journey To Santiago – Six Scenes on Growing up Catholic* by Gonzalo Rodríguez Risco**