Voyage: Spring 2015
Discipline: DRAMA
SEMS 2500-108: World Theatre And Performance
Division: LOWER
Faculty Name: Adrianne Moore
Credit Hours: 3
Contact Hours: 38
Pre-requisites: NONE
Time: A day 10:50 – 12:05

COURSE DESCRIPTION

This class will examine the nature of performance and how performance reflects and reveals the culture in which it exists. The course will examine a range of theatrical traditions, texts and performance styles with particular emphasis given to the theatrical culture of the countries we visit. We will analyze the historical and political context of these particular theatrical forms and performance styles and their relationship to, and influence on, Western Theatre. Class work will be supplemented by attendance at live performances in port.

COURSE OBJECTIVES

- Develop a working knowledge of the major performance practices of countries visited in spring 2015.
- Investigate the socio-political and cultural background of theatre and consider the ways in which theatre reflects a society’s history, aesthetics and values.
- Compare traditional and contemporary theatre forms and analyze theatre’s historical development and function in society.
- Experience performance styles from around the world.

REQUIRED TEXTBOOKS

AUTHOR: James R Brandon
TITLE: The Cambridge Guide to Asian Theatre
PUBLISHER: Cambridge University Press
ISBN #: 978-0521588225
DATE/EDITION: 1997
COST: 46.00

TOPICAL OUTLINE OF COURSE
Readings and Assignments should be completed by the date assigned in the syllabus.

Depart Ensenada- January 7:

A1- January 9:
Introductions and Class Business
Definitions of Performance

A2- January 11:
Introduction to Hawaiian performance
**Reading: Cambridge, pp 203-204, 208-210.**
Interculturalism, hybridity and tourism: The performing world on new terms (Gary Jay Williams) pp 551-564.

A3- January 13:
Theatre Anthropology
Cultural Relevance of Theatre
The personal in Performance.
**Reading: Cambridge, pp 1-11.**
Interculturalism, hybridity and tourism: The performing on new terms (Gary Jay Williams) pp 565-572.

Hilo: January 14

A4- January 16:
Post-port performance discussion: Hawaii.
Group Theatre Project
Stories that need to be told.

A5- January 18:
Introduction to Japanese Performance
(Noh and Kyogen)
Costume, makeup and characterization in western notions of authentic theatre.
**Reading: Cambridge, pp 142-147, 176-178.**
Longman, 358-367, 377-381 (on reserve).

Study Day: January 20

A6- January 22:
Japanese Performance: Kabuki and Bunraku
Storytelling and archetypes
**Reading: Cambridge, pp 147-152, 170-176.**

A7- January 24:
Japanese Theatre: Contemporary Theatre

**Reading:** Cambridge, pp 153-160, 170, 178.
**Longman pp 372-3 (on reserve).**

Yokohama: January 26-27
In-Transit: January 28
Kobe: January 29-31

**A8- February 1:**
Post-port performance discussion

**Field Report due**
Introduction to Chinese Performance
Design – creating the world of performance

**Reading:** Cambridge, pp 26-45, 50-63.
**Longman, pp 322-332 (on reserve).**

Shanghai: February 3-4
In-Transit: February 5-6
Hong Kong: 7-8

**A9- February 9:**
Post-port performance discussion: China and Hong Kong

**Field Report due**
Introduction to Vietnamese Performance
Music and theatre

**Reading:** Cambridge pp 245-250.
“Vietnamese Water Puppetry as a Representation of Modern Vietnam” (Kathy Foley)

Ho Chi Minh: February 11-16

**A10- February 17:**
Post-port performance discussion: Vietnam

**Field Report due**
Theatre in Singapore

**Reading:** Cambridge, pp 222-225.
“Creating High Culture in the Globalized "Cultural Desert" of Singapore” (C. J. Wan-ling Wee)

Singapore: February 19-20

Study Day: February 21

**A11-February 22:**
Post-port performance discussion: Singapore

Field Report due

Malaysian Performance
An Asian Aesthetic? Western expectation
Reading: Cambridge, pp 193-200
“Stirring up royalty” [link]
"Performing Resistance in Burma" (Xan Colman and Tamara Searle)

Rangoon: February 24-March 1
Field lab Wed February 25

A12-March 2:
Post-port performance discussion:
Field Report due

Indian Performance (Kutiyattam and Kathakali)
The intersection of Dance/Drama
Reading: Cambridge, 64-116

A13- March 4:
Indian Performance
Theatre and Religion
Field Report due

Cochin: March 6-11

A14-March 12:
Post-performance discussion, India
Field Report due

Study Day – March 14

A15-March 15:
Introduction to Performance in Africa
Reading: Dimensions of Theatricality in Africa (Fiebach) pp 24-38
Performance in Mauritius
"Theatre in Development in Mauritius" (Mooneeram), pp 24-37

A16- March 17:
Theatre in South Africa
Reading: Longman, pp 1249-1258 and 1276-1277, (on reserve).
Contemporary African Plays (Wole Soyinka, Percy Mtwa, Ama Aidoo)
Port Louis: March 18

A17-March 20:
Production analysis paper due.
Post-performance discussion, Mauritius
Field Report due

Theatre of Protest
Reading: Longman, pp 1278-1281 and 1300, (on reserve).
Armed Response: Plays from South Africa (David Peimer Ed.) On reserve.

Study Day – March 21

A18- March 23:
Theatre of Reconciliation
Beyond the Miracle: Trends in South African Theatre and Performance after 1994 (Johan Van Heerden), 85-112

Cape Town: March 25-30

A19-March 31:
Post-performance discussion: South Africa
Field Report due

African theatre and the playwright
Theatre in Namibia
Reading: African Theatre: Southern Africa (Martin Banham, James Gibbs, Femi Osofisan, David Kerr James Currey (Ed)

Walvis Bay: April 2-6

A20-April 7:
Post-Performance discussion: Namibia
Field Report due
Group Performance
Integration of Theatrical Form

A21- April 9:
Presentation of Group projects
Study Day – April 10

A22-April 12:
Presentation of Group projects
Study Day – April 14

A23: April 15:
Cultural and Religious identity in the Maghreb
Reading: The Theatres of Morocco, Algeria and Tunisia: Performance Traditions of the Maghreb (Khalid Amine and Marvin Carlson)

A24: April 17
Performance traditions in Morocco

Casablanca: April 18-22

April 24: Global Lens Exams and Study Day

April 25: A Day Finals and Final Essay Due

April 29: Aarrive in Southampton

FIELD WORK

FIELD LAB

The Burmese marionette tradition traces its roots back long before the earliest records of performances in the 1400s. By the 1700s, this tradition became an important part of Burmese royal court life. With British colonization in the 1800s, however, the form went into decline. As a reflection of a culture reaching to share its roots, traditional Burmese puppetry is a rare opportunity to witness a style of performance foreign to western eyes yet universal in its storytelling desires. Students will participate in the history, creation and performance of traditional Burmese puppetry.

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 how the performance reflects its genre as discussed in class. Discussion elements will include the performance as an intercultural artifact, the performance as cultural tourism, and as an audience member, articulating your own experience.

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 / GRADING RUBRIC

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. **Production analysis 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 and its cultural relevance. A full assignment and rubric will be provided to you. *The paper will be due on the 16th day of class.*

4. **Group Project 20%**
   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.

5. **Field Reports 20% (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.*

RESERVE LIBRARY LIST

AUTHOR: Wole Soyinka, Percy Mtwa, Ama Aidoo
TITLE: Contemporary African Plays
PUBLISHER: A&C Black
ISBN #: 978-0413723307
DATE/EDITION: 2003
COST: 27.50

AUTHOR: David Peimer (Ed)
TITLE: Armed Response, Plays from South Africa
PUBLISHER: Seagull Books
ISBN #: 978-1-9064-9-707-1
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
COST: $138

AUTHOR: Ian Watson
TITLE: Performer Training: Developments Across Cultures
PUBLISHER: Routledge
ISBN #: 9789057551512 8
DATE: 2001

AUTHOR: Martin Banham, James Gibbs, Femi Osofisan, David Kerr James Currey (Ed)
TITLE: African Theatre: Southern Africa
PUBLISHER: Africa World Press
ISBN #: 9780852555972
DATE: 2004

ELECTRONIC COURSE MATERIALS
AUTHOR: Phillip Zarrilli, Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrei
ARTICLE/CHAPTER TITLE: Chapter 13, “Interculturalism, hybridity, tourism” (Williams)
JOURNAL/BOOK TITLE: Theatre Histories: an Introduction
VOLUME:
DATE: 2010
PAGES: 551-572

AUTHOR: Khalid Amine and Marvin Carlson
JOURNAL/BOOK TITLE: The Theatres of Morocco, Algeria and Tunisia: Performance Traditions of the Maghreb
VOLUME:
DATE: 2011
PAGES: 1-8
PAGES: 131 -132
PAGES: 135-143
PAGES: 169-172
PAGES: 195-210

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AUTHOR: C. J. Wan-ling Wee
ARTICLE/CHAPTER TITLE: Creating High Culture in the Globalized "Cultural Desert" of Singapore
JOURNAL/BOOK TITLE: TDR: The Drama Review
VOLUME: 47, Number 4 (T 180),
DATE: Winter 2003
PAGES 84-97 |
ARTICLE/CHAPTER TITLE: Stirring up Royalty
JOURNAL/BOOK TITLE: posted on http://theatreroomasia.com/tag/puppets/
DATE: July, 2013

AUTHOR: Xan Colman and Tamara Searle
ARTICLE/CHAPTER TITLE: Performing Resistance in Burma
JOURNAL/BOOK TITLE: TDR
VOLUME: 53: 1
DATE: 2009
PAGES: 141-146

AUTHOR: John Conteh-Morgan and Tejumola Olaniyan
ARTICLE/CHAPTER TITLE: Dimensions of Theatricality in Africa by Joachim Fiebach
JOURNAL/BOOK TITLE: African Drama and Performance
VOLUME:
DATE: 2004
PAGES: 24-38

AUTHOR: Martin Banham, James Gibbs, Femi Osofisan, editors
ARTICLE/CHAPTER TITLE: Theatre in Development in Mauritius: From a Theatre of Protest to a Theatre of Cultural Miscegenation by Roshni Mooneeram
JOURNAL/BOOK TITLE: African Theatre in Development
VOLUME:
DATE: 1999
PAGES: 24-37

AUTHOR: Kene Igweonu
VOLUME:
DATE: 2011
PAGES: 85-112
HONOR CODE
Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University’s honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager’s Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: “On my honor as a student, I pledge that I have neither given nor received aid on this assignment.” The pledge must be signed, or, in the case of an electronic file, signed “[signed].”