

## SEMESTER AT SEA COURSE SYLLABUS

**Fall 2013**

**Discipline: Drama**

**DRAM 3050-107: World Theatre**

**Division: Lower**

**Faculty Name: Greg Justice**

**Pre-requisites:** none

**COURSE DESCRIPTION:** This course explores the dramatic literature, theatre practices, and performance theories indigenous to the countries visited by Semester at Sea. As playwrights pen works about the world and culture they live in, understanding the culture and world is necessary to fully appreciate each piece of dramatic art. Students will also see plays and other performance venues in various ports of call.

### **COURSE OBJECTIVES:**

Upon completion of this course, each student will be able to:

1. identify and describe numerous dramatic forms and performance styles from dramatists of the western hemisphere
2. analyze dramatic scripts using Aristotelian theory and Stanislavski's Super-objective theory
3. apply theories of the relationships between art, politics, and society of the countries visited by SAS
4. explain theories of the influence of drama on audiences.

### **REQUIRED TEXTBOOKS**

**AUTHOR:** Lee A. Jacobus

**TITLE:** The Bedford Introduction to Drama, 5<sup>th</sup> Edition

**PUBLISHER:** Bedford/St. Martin's; Sixth Edition edition

**ISBN:** 978-0312474881

**DATE/EDITION:** 2008

**COST:** \$79.80

### **TOPICAL OUTLINE OF COURSE**

#### **August**

Tues 27 Class 1 Introduction, Syllabus, What is drama? Assign CHERRY ORCHARD by Anton Chekov

#### **September**

Mon 2 Class 2 Discuss CHERRY ORCHARD, Aristotelian dramatic action theory, Stanislavski objective theory

Assign MOTHER COURAGE by Bertoldt Brecht

Wed 4 Class 3 Discuss MOTHER COURAGE, Assign MISANTHROPE by Moliere

Tues 10 Class 4 Discuss MISANTHROPE, Assign IMPORTANCE OF BEING EARNEST by Oscar Wilde,

Tues 17 Class 5	Discuss IMPORTANCE OF BEING EARNEST, Assign PLAY BOY OF THE WESTERN WORLD by John Synge,
Thur 19 Class 6	Discuss PLAYBOY OF THE WESTERN WORLD, Assign THE HOUSE OF BERNARDA ALBA by Fererico Garcia Lorca
Wed 25 Class 7	Discuss THE HOUSE OF BERNARDO ALBA, Assign HAMLET
<b>October</b>	
Mon 7 Class 8	Watch HAMLET
Wed 9 Class 9	Watch HAMLET Assign THE STRONG BREED by Wole Soyinka
Sat 12 Class 10	Discuss HAMLET
Mon 14 Class 11	Discuss THE STRONG BREED, Assign “MASTER HAROLD” AND THE BOYS by Athol Fugard
Mon 21 Class 12	South American Theatre Traditions
Thur 24 Class 13	Discuss “MASTER HAROLD” AND THE BOYS
Sat 26 FIELD LAB	All students must attend the Field Lab in Cape Town on this day
<b>December</b>	
Fri 1 Class 14	Carnival and Brazilian Theatre
Sun 3 Class 15	Group Presentation #1, 2
Wed 6 Class 16	Group Presentation #3, 4
Sat 9 Class 17	Watch EVITA
Mon 11 Class 18	Watch and Discuss EVITA
Tues 19 Class 19	Group Presentation #5, 6
Fri 29 Class 20	Group Presentation #7, 8
<b>December</b>	
Sun 1 Class 21	Nilo Cruz – ANNA AND THE TROPICS
Wed 4 Class 22	Nilo Cruz – ANNA AND THE TROPICS, Assign THE GLASS MENAGERIE by Tennessee Williams
Fri 6 Class 23	Discuss THE GLASS MENAGERIE
Fri 13	FINAL FINAL EXAM

**FIELD ASSIGNMENTS** *(At least 20 percent of the contact hours for each course.)*

All students are required to complete field study requirements. All students will travel to and visit the Athol Fugard Theatre Center in District Six of Cape Town, South Africa. The field assignment will include a tour, talk, and performance. Athol Fugard is South Africa’s most famous playwright. Author of over fifty works, Fugard created iconic black characters whose narratives profoundly changed the way millions of people viewed apartheid. After visiting the Fugard Theatre Center, students will meet with Mr. Michael Williams, Managing Director of the Cape Town Opera House. Mr. Williams will offer a one-hour workshop and tour of the Opera House. Finally, Mr. Williams will set up a performance at one of the theatres in Cape Town for students to attend. Additionally, each student will be required to complete one, port experience during the voyage. Students must choose from the voyage’s FDPs, SAS Pre-Arranged trips, or self-designed and faculty approved realized theatrical performance. Third, each student must attend one other pre-approved theatre or performance event such as dance, mime, ritual,

drumming, puppetry, etc. Students will submit a reaction paper discussing the three experiences at the end of the semester.

### **METHODS OF EVALUATION**

30% Attendance and participation – *All students are expected to attend class. All students are also expected to participate and contribute to in-class discussion.*

20% Field Assignment and reaction paper – *Students will submit a paper that examines the three field trip experiences. The focus on this paper will be on the cultural and societal differences and similarities of the three artistic presentations.*

30% Content Quizzes – *Quizzes will be given on much of the required reading material.*

10% Group Project – *Students will be assigned a group project on one of the plays read during the semester. They will research the historical, cultural and stylistic requirements (in terms of performance, design, and/or theatre architecture), and give an in-class presentation on the subject.*

10% Final Exam – *The final will cover material from the entire semester.*

### **RESERVE LIBRARY LIST**

AUTHOR: Oscar Brockett

TITLE: HISTORY OF THE THEATRE

PUBLISHER: Allyn and Bacon

ISBN: 978-020564837

DATE/EDITION: 1995 7<sup>th</sup> Edition

COST: \$100.61

AUTHOR: Dennis Kennedy

TITLE: OXFORD COMPANION TO THE THEATRE

PUBLISHER: Oxford University Press, USA

ISBN: 978-0199574193

DATE/EDITION: 2010 1<sup>st</sup> Edition

COST: \$51.80

### **ELECTRONIC COURSE MATERIELS**

Several assignments and handouts will be distributed electronically during the course of the semester.

### **FILMS:**

*Hamlet* (Branaugh, 1996)

*Evita* (1999)



Lee A Jacobus. Common Courses Requiring this Textbook: Fictional Writing, Introduction to Fiction, Writing Fiction, Science Fiction, Critical Analysis and Intermediate Composition, Advanced Fiction Workshop, Modern Fiction, Forms of Fiction, Detective Fiction, Beginning Fiction Workshop. Popular Jobs for Students that Used this Textbook: Literary Assistant, Comedian, Dramaturge, Artistic Director, Cartoonist, Writer, Acting Instructor, Screener, Actor, Festival Coordinator. Common Workplace Concepts Addressed in this Textbook: Humor, Reading, Dramatic Literature, Creative Writing, Film Theory, Drama - History and criticism. Contents. Introduction: Thinking about drama. Greek drama. Roman drama. Medieval drama. Renaissance drama. Late seventeenth- and eighteenth-century drama. Nineteenth-century drama through the turn of the twentieth century. Drama in the early and mid-twentieth century. Contemporary drama. Writing about drama. Bookmark. Start by marking "The Bedford Introduction to Drama" as Want to Read: Want to Read saving... | Want to Read. Currently Reading. Read. The Bedford Introducti by Lee A. Jacobs. Other editions. Want to Read saving... | Error rating book. Refresh and try again. To ask other readers questions about The Bedford Introduction to Drama, please sign up. Be the first to ask a question about The Bedford Introduction to Drama. Lists with This Book. This book is not yet featured on Listopia.