

## 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)



The Bedford Introduction to Drama makes a good point about the connection between allegory and morality in this play: "The allegorical way of thinking derived from the medieval faith that everything in the world had a moral meaning." *A Midsummer Night's Dream* This play is one of Shakespeare's more accessible works, and students tend to enjoy its fanciful movements. "Selected list of film, video, and audiocassette resources": pages 1830-1838. Includes bibliographical references (pages 1803-1829). A collection of fifty-two significant plays from the ancient Greek dramas to the present day, and includes interpretive commentaries and editorial highlights of each play. "In Defense of *RUINED*: Five Elements that Shape Lynn Nottage's Masterwork," Randy Gener's critical essay on Lynn Nottage's Pulitzer winning drama *RUINED* is published in "The Bedford Introduction to Drama" (Bedford/St. [Academia.edu](http://Academia.edu) no longer supports Internet Explorer. To browse [Academia.edu](http://Academia.edu) and the wider internet faster and more securely, please take a few seconds to upgrade your browser. [Close](#). [Log In](#).