

## Institute for Shipboard Education Semester at Sea Fall 2005 Voyage

Course: TA 0820 World Theatre: Performing Arts around the World  
Discipline: Theatre  
Semester and Year: Fall 2005  
Instructor: Annie O. Cleveland  
Times: B Schedule 10:45 – 12:00; Room 1  
Required reading: *Master Harold and the Boys* by Athol Fugard  
*Death and the King's Horsemen* by Wole Soyinka  
Additional readings will be on reserve in the library or as PDF files

### COURSE DESCRIPTION:

Throughout history Theatre has served as a method for communicating, interpreting, intensifying, and celebrating the human condition. This class will study the variety of theatrical traditions from both an historical as well as contemporary point of view. The students will read, analyze and discuss scripts and other theatrical texts, attend and review live performances, and evaluate video presentations. Selective topics will be examined in depth including performance conventions, the visual significance and effectiveness of scenic and costume design, the influence of ritual in theatrical practice, and the impact of theatre as a medium for defining cultural identity and as a tool to instigate social change. Students will be evaluated on participation in class discussion, three exams, and written critiques or presentations of four in port performances. Attendance and participation are a required component of this class

### COURSE OBJECTIVES:

- To cultivate an appreciation for the role of theatre in each country visited
- To develop an appreciation for the distinctiveness of a variety of methods of presentation
- To recognize theatre as a social tool
- To gain an appreciation for theatrical design as an art form
- To develop an understanding of the differences and commonalities of theatrical performance around the world.
- To be able to articulate a critical analysis of theatrical performances

### FIELD COMPONENT:

The students will be given the opportunity to attend a variety of theatrical performances including contemporary and traditional plays, dances, puppet shows, or music presentations. These will be prearranged field practica and one may be a port experience discovered by the students. The students are required write **three** 2-4 page critiques and make one presentation to the class about a performance they have seen. In addition the students will have an opportunity to interview or attend presentations by theatre practitioners in the countries we will visit. The students must attend and critique one performance before reaching South Africa, the second completed before reaching Vietnam. The schedule for the in class presentations will be determined before reaching Brazil. Suggested Field Activities:

Venezuela:	Performance at the Teatro Naku Puppet Theatre (IND) International Student exchange
Brazil:	Service Visit: Cortejo Afro; Performance by the Oldum Theatre Group (IND); Angolan Capoeira School; Bahia by Night
South Africa:	Artscape Theatre Tour (FDP); Performance at the Cape Town Opera (FDP)
Kenya	Ngomongo Cultural Center

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India:	Koothu Pattari Theatre Performance (FDP); Making movie Art; See an Epic Movie (IND)
Myanmar	Buddhist Novication Ceremony; Myanmar Traditional Dance Performance
Viet Nam:	Water Puppet Performance (FDP)
Hong Kong:	Tai Chi, Tea, and Dim Sum; Chinese Opera performance (IND)
Japan:	Bunraku Theatre (FDP), Kabuki Theatre Performance (IND); Takarazuka Review

METHODS OF EVALUATION:

Students will be evaluated on active participation in class discussion, three exams covering lecture material and the readings outside of class, and written reviews or presentations of a minimum of **four** performances.

Each exam is worth 15% (45%), each written critique 10% (30%), the in class presentation is worth 15%, and Attendance and Participation 10%

TOPICAL OUTLINE OF COURSE:

Class 1	Introduction; Theatre as Art
Class 2-4	Foundations; form, structure, style; conventions; overview of South American theatre; focused discussion of Augusto Boal. Read excerpts from <i>Theatre of the Oppressed</i>
Class 5-8	Presentations on South America; <b>EXAM I</b> ; political and social theatre; overview of African theatre; focused discussion on Athol Fugard and Wole Soyinka <b>At least one critique should be completed.</b> Read <i>Master Harold and the Boys</i> and <i>Death and the King's Horsemen</i> Read essay 3.2 from <i>The Intercultural Performance Reader</i> (PDF file)
Class 9-10	Presentations on South Africa; popular African Theatre Read Essay 4 from <i>Theatre Matters</i> (on hold in library)
Class 11-13	Ritual in theatre; <b>EXAM II</b> , overview of Indian theatre; focused discussion on <i>The Mahabharata</i>
Class 14-16	Presentations on India and Myanmar; overview of Southeast Asian theatre; alternative performance techniques including puppetry and dance Read essay 4.3 from <i>The Intercultural Performance Reader</i> (Acrobat file) <b>At least two critiques should be completed.</b>
Class 17-18	Reflections on Vietnam; focused discussion on Chinese opera; focused discussion on Bunraku Read <i>The Shrine in the Fields</i> (Acrobat file)
Class 19-22	Presentations and reflections on China and Japan; focused discussion on Noh and Kabuki; reflections on world theatre Read essay 4.1 from <i>The Intercultural Performance Reader</i> (Acrobat file)
FINAL EXAM	The final exam will consist of essay and short answer questions designed to demonstrate your knowledge and understanding of the topics discussed in class