**COLLEGE OF ARTS AND SCIENCES**
**COURSE SYLLABUS**

TH 300 01 (3 credits) S/T:Theatre of Southern Africa
Spring 2018 Tue-Thur 1:00-2:20, FA 149
John Manzelli-Associate Professor of Theatre
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133-A/Office Hours: Tue 2:30-3:30, Wed 1:30-3:30pm, Thur-2:30-3:30pm, Fri- 1:30-3:30pm

**Course Description:**

**Special Topics Description:** Theatre of Southern Africa - Theatrical Responses to European Colonialism, Apartheid and Genocide. This course examines post-colonial artistic expression in Southern African, as well as, African American texts that mirror similar cultural questions of identity and dignity in the face of post-slavery America. It will cultivate the student’s artistic skills in the development and creation of collaborative performance projects.

(Prerequisite Eng 112 or 210).

**Relationship of Course to University Mission**:

This course reflects the values of Barry’s core commitments of Social Justice and Inclusive Community by offering a study of post-colonial artistic expression in South Africa, Namibia and Nigeria. The course will examine the work of major African writers struggling with issues of cultural identity and human diginity against colonialism, apartheid, and genocide. The course will conclude with an examination of an African American text that mirrors similar cultural questions of identity and dignity in the face of post-slaveryAmerica.

In keeping with the Mission of Barry University, this course provides diversity and inclusion through the cultivation of the student’s artistic skills in the development and creation of collaborative performance projects.

**Learning Outcomes:**

**The students will:**

- expand their vocabulary of performance styles and genres and broaden their sense of community in the larger world.

-synthesize cross cultural techniques of theatre training into a dynamic emotionally invested scene of dignity and human compassion.

- demonstrate competency of performance styles and genres from the African theatrical traditions.

- analyze the cultural identity and shared common struggle of the post colonial African theatrical experience in both Southern African and the African American theatrical experience.

**Learning Methods**:

The course will utilize a number of techniques, including (but not limited to): Small group interaction and workshops of traditional Southern African performance styles, large group interaction of reading and rehearsing of texts, extensive practical lab time, student presentations, tests and quizzes.

**Attendance Policy**:

***The College of Arts and Sciences adheres to the following attendance policy: For courses having a value of 3 credit hours, a total of 6 class hours of absence will result in withdrawal with W, WP, or WF if within the designated withdrawal period, or with an automatic F if not. It is the student's responsibility to initiate the withdrawal during the designated withdrawal period. Otherwise, an F will be issued at the end of the term.***

**Academic Dishonesty Policy:**

*(****Cheating and Plagiarism)***

1. ***Cheating is defined as the attempt, successful or not, to give or obtain aid and/or information by illicit means in meeting any academic requirements, including examinations.***
2. ***Plagiarism is defined as the use, without proper acknowledgment, of the ideas, phrases, sentences, or larger units of discourse from another writer or speaker.***

***Students are expected to know and abide by the policy as stated in the university catalogue and student handbook.***

**Disability Statement**:

***Students with documented special learning needs may want to contact the Barry University Office of Services for Students with Disabilities 305-899-3489.***

**Student Behavior**:

***All Barry University students are expected to behave according to accepted norms that ensure a climate wherein all can exercise their right to learn.  Such norms are set forth in the undergraduate catalogue under College of Arts and Sciences Guidelines for Student Conduct and Academic Responsibility.  Please be sure that you have read and understood that section.  No faculty member will tolerate classroom behavior that violates these norms.  Such behavior will be grounds for withdrawal from the class, judicial proceedings, or failure of the course.  If warranted, students engaging in such behavior will be removed from class by security personnel and may be required to undergo counseling.***

**Course Requirements**:

1. Attendance & Participation **15% or 15 points**

Prompt attendance and punctuality is critical. Each unexcused absence will result in a loss of 3 points towards your participation grade and count towards the six maximum absences allowed under the College of Arts and Sciences attendance policy.

Being late twice is the equivalent of one absence but does not count towards the 6 absences. Students are expected to actively participate in all class activities and discussions.

1. One test on selected performance texts from four playwrights representing four cultural identities:

 *Master Harold and the Boys* by Anthol Fugard (South Africa) = **10% or 10 points**

 *Death and The Kings Horseman* by Wole Soyinka (Nigeria)= **10% or 10 points**

 *We Are Proud to Presenta Presentation About the Herrero of Namibia, Formerly Known as*

 *South West Africa, From the German Sudwestafrika, Between the Years 1884-1915* by

 Jackie Sibblies Drury(Namibia) =  **10% or 10 points**

 *Flyn’ West* by Pearl Cleage (USA)= **10% or 10 points**

1. Three quizzes on selected readings:**(5% each x 3)15% or 15 points**

*The Methuen Drama Guide to Contemporary South African Theatre and other assigned readings.*

1. One General Education Assignmentexamining thehistorical role of colonialism in Nigeria through the work of two of Nigeria’s greatest writers: Wole Soyinka’s *Death and the King’s Horeseman* and Chinua Achebe *Things Fall Apart*. The Assignment will ask the student to compare and contrast the experience of Nigerian colonial oppression vs the legacy of American slavery as depicted in Pearl Cleage’s *Flyin’ West*. **15% or 15 points**.

5. One comprehensive Final Exam covering all plays and readings. **15% or 15 points**

**Grading**: Grades are recorded using pluses and minuses, according to the following scale:

93 -100 = A

90 - 92 = A-

87 - 89 = B+

83 - 86 = B

80 – 82 = B-

77 – 79 = C+

70 – 76 = C

60 – 69 = D

59 & below = F

Late papers, turned in after the deadline, will be *downgraded one letter grade.*

**Texts:**

Achebe, Chinua. Things Fall Apart. Penguin Books, 1994. ISBN-10: 0385474547

Cleage, Pearl. Flyin' West. Dramatists Play Service, 1995. ISBN-13: 978-0822214656

Fugard, Anthol.Master Harold and the Boys.Vintage International, 2009**.** ISBN-13: 978-0307475206

Soyinka, Wole. Death and the King's Horseman (Norton Critical Editions), 2002. ASIN: B00BQ1U6Q0

Gould, Morgan. The Downtown Anthology. Playscripts, Inc, 2015. ISBN- 978-1-62384-003-7

**Online scholarship:**

Gilbertova, Iva. WOLE SOYINKA: DEATH AND THE KING'S HORSEMAN. SBORNÍK PRACÍ FILOZOFICKÉ FAKULTY BRNĚNSKÉ UNIVERZITY STUDIA MINORA FACULTATIS PHILOSOPHICAE UNIVERSITATIS BRUNENSIS S 1 (1995)

<http://www.phil.muni.cz/plonedata/wkaa/BSE/BSE_1995-21_Scan/BSE_21_07.pdf>

Opperman, Deon.Revolution and conscience: South African theatre, June 1976 to February 1990. Passages: A Chronicle of the African Humanities. ISSN 1056-6782 [http://quod.lib.umich.edu/p/passages/4761530.0005.012/--revolution-and-conscience-south-african-theatre-june-1976?rgn=main;view=fulltext](http://quod.lib.umich.edu/p/passages/4761530.0005.012/--revolution-and-conscience-south-african-theater-june-1976?rgn=main;view=fulltext)

#### Mabweazara, Hayes. Present day African theatre forms have filtered through from the past. Postcolonialweb.org

#### <http://www.postcolonialweb.org/africa/mabweazara1.html>

[Onishi](https://www.nytimes.com/by/norimitsu-onishi), Norimitsu. Germany Grapples With Its African Genocide. NY Times, Dec. 29, 2016.

<https://www.nytimes.com/2016/12/29/world/africa/germany-genocide-namibia-holocaust.html?_r=0>

Selected Readings provided from:

Middeke, Martin. The Methuen Drama Guide To Contemporary South African Theatre. Methuen Drama, 2015 ISBN-13: 978-1-4081-7669-6

**Calendar:**

Week of

|  |  |
| --- | --- |
| Jan 9-11 | Intro to course:Brief African History?What is African Theatre?Understanding Apartheid and post colonial influences of Southern African theatre.**Required Reading:** Present day African theatre forms have filtered through from the past. Story with grandma/storytelling<http://fod.infobase.com/p_ViewVideo.aspx?xtid=48869&loid=146687&tScript=0>Ethiopian cultural<https://www.youtube.com/watch?v=pvTl7YUdiJY>Woman of Kenya-Villiage<https://www.youtube.com/watch?v=UrnmBLB-UX4>Best dance in Africa<https://www.youtube.com/watch?v=gDPdBiR5aoQ>zulu dance<https://www.youtube.com/watch?v=HxhhF_nHxIs>African story teller<https://www.youtube.com/watch?v=cs4LZwgNh_c> |
| Jan 16-18 | Theatre of Nigeria and Wole SoyinkaNigeria of Soyinka:Benin-Nigeria<http://fod.infobase.com/p_ViewVideo.aspx?xtid=5103>Dance Dramahttp://fod.infobase.com/p\_ViewVideo.aspx?xtid=5102**Required Reading:** Gilbertova, Iva. WOLE SOYINKA: DEATH AND THE KING'S HORSEMAN**Quiz 1:** Gilbertova, Iva. WOLE SOYINKA: DEATH AND THE KING'S HORSEMAN |
| Jan 23-25 | **Quiz 1:** *Revolution and conscience: South African theatre, June 1976 to February 1990* and *Present day African theatre forms have filtered through from the past*.**Assign Reading:** The Methuen Drama Guide To Contemporary South African Theatre. Pages 17-41South Africa Theatre- Anthol Fugard and the Resistance Theatre movement of South Africa against Aparteid. **Required Reading:** Revolution and conscience: South African theatre, June 1976 to February 1990.  **Required Reading:** Master Harold and the Boys. |
| Jan 30-Feb 1 | Small and large group work on selected scenes from Master Harold and The Boys. |
| Feb 6-8 | Continue Small and large group work on selected scenes from Master Harold and The Boys.**Test 1:** Master Harold and the Boys by Anthol Fugard (South Africa)  |
| Feb 13-15 | Achebe video- Things Fall Apart[http://fod.infobase.com/p\_ViewVideo.aspx?xtid=4936&tScript=0#](http://fod.infobase.com/p_ViewVideo.aspx?xtid=4936&tScript=0)Things fall apart<http://fod.infobase.com/p_ViewVideo.aspx?xtid=142689&tScript=0> |
| Feb 20-22 | **Required Reading:** Soyinka, Wole. Death and the King's HorsemanSmall and large group work on selected scenes from Death and the King's Horseman |
| Feb 27- March 1March 6-8 | **Test 2:** Death and the King's Horseman**Required reading**: The Methuen Drama Guide To Contemporary South African Theatre. Pages 42-76 |
| March 13-15 | **Quiz 3:** The Methuen Drama Guide To Contemporary South African Theatre. Pages 42-76Theatre of Namibia and the Nama-Herero Genocide.**Required Reading:** Germany Grapples With Its African Genocide. |
| March 20-22 | Namibian Theatre text *We Are Proud to Presenta Presentation About the Herrero of Namibia, Formerly Known as*  *South West Africa, From the German Sudwestafrika, Between the Years 1884-1915*  |
| March 27-29 | Continue work on Namibian Theatre |
| April 3-5 | **Test 3**: Namibian Theatre |
| April 10-12 | Pearl Cleage. A theatrical account of black woman pioneers in the American West striving for dignity and for identity in a post colonial America. **Required Reading:** Pearl Cleage’s Flyin' WestStory telling brer rabbit<https://www.youtube.com/watch?v=QEoEGr955tw> |
| April 17-19 | Continue Work Pearl Cleage’s Flyin' West |
| April 24-26 | **Test 4:** Pearl Cleage’s Flyin' West |
| Final Exam Week |  |

**Comprehensive Final Exam will be taken on the assigned final exam date.**

**GENERAL EDUCATION/DISTRIBUTION ASSESSMENT CHART**

**Fine Arts**

**Course: TH-300**

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| **Fine Arts Learning Goals** | 1. To explore visual or performing arts within historical contexts or from creative view points.
2. To explore and understand the principles of artistic expression and the principles of the creative process.
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| **Outcome(s)****Assignment** | To assess these goals students will**General Education/Distribution Course Learning Outcomes:** 1. In order to explore the visual arts within a historical context and…
2. In order to explore and understand the principles of artistic expression, and the principles

 of the creative process…Students willanalyze and critique key artistic elements of three important works of African and African American literature: *Things Fall Apart* (Achebe), *Death and the King’s Horseman* (Soyinka), and *Flyin’ West* (Cleage).Students will, as part of the GE/D Assignment, write a 4 page examination of thehistorical role of colonialism in Nigeria through the work of two of Nigeria’s greatest writers and most celebrated works: Wole Soyinka’s *Death and the King’s Horseman* and Chinua Achebe *Things Fall Apart*. These two works are set in the traditional Ibo communities of Nigeria during the early stages of British colonial rule. Thematically similar, the two works contrast in literary genre and style between playwrighting and fiction. Students will be asked to compare their experience of reading a play vs. a novel and identify the ways that the playwrighting form enhanced or detracted from the audience (reader’s) experience.Students will be asked to compare the depiction of historical ritual and custom in *Things Fall Apart* with the theatrical interpretation of these rituals in *Death and the King’s Horseman*.Finally, the Assignment challenges the student to compare and contrast the experience of Nigerian colonial oppression vs the legacy of American slavery as seen through Pearl Cleage’s *Flyin’ West*. Flyin West is a theatrical account of five black woman pioneers who settle in the black town of Nicodemus Kansas during the post civil war period of westward expansion. The work examines efforts by freed slaves to find dignity and identity in a post civil war America while living under a de-facto second class citizenship under the white legal system.**GENERAL EDUCATION/DISTRIBUTION REQUIREMENT ASSIGNMENT****Guidelines for Reaction Paper**Answer at length each of the four questions below. Your paper should be typed, double spaced and should be 4 pages in length. Use Times New Roman font. Points will be deducted for spelling, grammar and punctuation errors. Please feel free to consult the Writing Lab if you have questions, or if you require assistance in a final proofreading.**Your paper should answer each of the questions below.** **Q1**- Exam thehistorical role of colonialism in Nigeria as depicted in *Death and the King’s Horseman* and Chinua Achebe *Things Fall Apart*. How is the role of the governor in *Death and the King’s Horeseman* similar or different than the depiction of the early British governors in *Thing’s Fall Apart?***Q2**. Thematically similar, the two works contrast in literary genre and style between playwrighting and non-fiction. How does the depiction of ritual differ between the novel and the highly theatrical art form of playwriting?**Q3.** Compare and contrast the experience of Nigerian colonial oppression vs the legacy of American slavery as seen through Pearl Cleage’s *Flyin’ West.* Specifically, How do the themes of second class citizenship and desire for self-expression, as seen in *Flyin’ West*, echo the cries of the main character of the King’s Horseman? **Q4.** *(Opinion) Great Art gives the audience an appreciation of beauty and teaches us something about the human condition. William Shakespeare is credited as saying, “art should hold up the mirror to nature that we might see ourselves in it.” In what way do these texts “hold up the mirror to nature” and allow us (the audience) to better understand the human condition in our modern context?* **Due:** Unexcused late papers will be graded down 3 points per day. Satisfactory demonstration of this outcome will be indicated by a score of 3 or higher on the assignment rubric. |

**TH 300-01 Manzelli, Spring 2018 General Education/Distribution Requirements Assignment – Rubric for Reaction Paper Assessment and Grading of Learning Outcome**

**Student: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

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|   |  5  | 4  |  3 |  2 |  1 | ***PTS*** |
| Writing –**Organization** | Writing is clearly organized, Each sentence and paragraph is clear and relates to others in a logical sequence, with good transitions |  | Writing shows sufficient organization but is not always clear. Some problems in logical sequencing or in making transitions.  |  | Writing is rambling and unfocused. Disorganized structure. Clarity and relation of ideas are poor. |  |
| Writing – **Development** | Major ideas and assigned topics are discussed thoroughly, with supporting evidence, good explanations of ideas / terms, and detail. The paper is typed and meets length and spacing requirements.  |  | Ideas and topics discussed generally rather than specifically. Some use of evidence, detail; insufficient explanations. The paper is typed and meets/ nearly meets length and spacing requirements |  | Little or no development of ideas. Supporting detail and evidence absent, vague, or incorrect. Paper is not typed and does not does not meet length and spacing requirements. |  |
| Content – **Aesthetics****Question #1 & #3 historical context**  | Substantial analysis of the cultural and historical characteristics that will enhance the creative development of performance. |  | Adequate analysis of the cultural and historical charac-teristics that will aid in creative portrayal of character in performance. |  | Little or no analysis of the cultural and historical characteristics that would pertain to a creative portrayal of character in performance. |  |
| Content**Critical Thinking/ Student’s Position****Question #4** | Conclusion is imaginative, taking into account the complexities of an issue. Point of view is clearly synthesized within the position.  |  | Conclusion is logically tied to information. Point of view is adequately identified within the postion. |  | Conclusion is inconsistently tied to some of the information discussed; Point of view is over-simplified. |  |
| **Content Question #2 Creative Process** | Substantial understanding of the creative process and theatrical artform addressing similarities and differences from the literary style of fiction. |  | Adequate understanding of the creative process and theatrical artform addressing similarities and differences from the literary style of fiction. |  | Little or no understanding of the creative process and theatrical artform addressing similarities and differences from the literary style of fiction. |  |
|  |  |  |  |  |  ***SCORE:*** |  |
|  |  |  |  |  | ***AVERAGE:*** |  |