

Menta
 THEA 290
 Winter 09; MWF 1:15-2:20
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 Course Guide on the Web: http://www.kzoo.edu/is/library/course_guides/thea_290/index.html

ASIAN THEATRE - WINTER 2009

COURSE CONTENT: A survey of selected topics in Asian Theatre from among the Noh, Kabuki, and Bunraku Theatres of Japan; Beijing Opera of China; and Sanskrit, and Kathakali dance theatre of India. Although the course emphasizes these major classical theatrical traditions, we will very briefly look at examples of contemporary Asian Theatre, and Asian-American drama and also explore theories and examples of intercultural performance, i.e., Asian Theatre influences on the West, Western influences on the East, and other "fusion performances."

COURSE OBJECTIVES:

1. We should leave this course with a fundamental grasp of some of the major classical performance traditions of Japan, China, and India.
2. We will increase our knowledge of non-western dramatic literature.
3. We will investigate the growing trend of "interculturalism" (East/West fusion) in modern and postmodern theatre.
4. Finally, this course should provoke us into some fundamental questions about the nature of performance itself, its relationship to ritual, religious ceremony, cultural aesthetics, and entertainment. Specifically, how can we compare the functions of theatre in East and West? What are the differences? Similarities? Are there worldwide performance phenomena?

WHAT DOES THIS COURSE COUNT FOR? It meets the History Area of Study requirement for all students, an Asian Cultures option for all students, the Theatre History requirement for Theatre Arts Minors, one of the two (or three) required Theatre History courses for Theatre Arts majors, and an elective in the East Asian Studies of the IAS major.

AESTHETIC & HISTORICAL GUIDELINES: In each period or genre, ask yourself the following questions:

1. What is the function of the theatre in a particular society and or culture/time period? Entertainment? Civic? Religious? Entrepreneurial? Social or political?
2. Who pays for it?
3. Who is in the audience? Why do they go?
4. Who makes the artistic choices? Is it a theatre of the playwright? Director? Actor? Designer?
5. How does the design and use of the theatrical space (stage and auditorium) reflect the function of the theatre?
6. What is the role of women in the theatre? Other minorities in the dominant culture?
7. What is the theatre's relationship to the government?
8. What is the theatre's relationship to religion?
9. What kind of technology is available to the theatre?
10. From our brief study, what values does the theatre reflect from this culture? What value does the culture place on the theatre?

“Studying history is necessary to control the exaggerated idea of our own originality and of the uniqueness of our own age and problems...” (Cohen, Morris. The Meaning of Human History).

RUMINATIONS ON CULTURE: (thanks to the catalogue, former Dean Sledge, Dr. Cunningham, and others)

1. The College defines intercultural understanding as:
An awareness that there are many ways to experience and organize the world and that no single cultural frame of reference is necessarily privileged or superior. Developing intercultural understanding involves moving from considering events, ideas, and beliefs through the filter of one’s own culture, to learning about and experiencing other cultures on their own terms, to affirming the contributions of all cultures to the collective human wisdom. Personal convictions are thereby informed by an understanding of and appreciation for other lived experiences.
2. American Heritage Dictionary defines culture as: “The totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population.”
3. **SO:** Cultures provide human beings with filters through which we make sense of the world. One must always keep in mind that we are studying “other cultures” through the filter of our *own* culture. We must try and cultivate in ourselves an ability to evaluate *critically* particular performance characteristics and texts on merits indigenous to its own culture.
4. And, happily, the study of theatre, is one of the richest and most exciting ways to study culture. French anthropologist Camille Camilleri says "Culture is a kind of shaping, of specific ‘inflections’, which mark our representations, feelings, activity - in short, and in a general manner, every aspect of our mental life and even of our biological group." In The Intercultural Performance Reader, Patrice Pavis goes on to say, " On a theater stage, every element of the production...is affected by such 'inflections.' ...Actors simultaneously reveal the culture o the community where they have trained and where they live..."

WRITING REQUIREMENT: All of the 200 level theatre history courses have been designated as "Second Tier" writing courses at the college. This means we will have the following objectives:

1. revising for clarity
2. using/citing sources properly.
3. constructing an argument using evidence.

Even if you are a junior or senior, practice in achieving these objectives will help you enormously as a student, in preparation to write your SIP, comps, or beyond.

TEXTS: Required:

Brazell, Karen Traditional Japanese Theater
Course pack available for on-line purchase at www.shop.coursepacksetc.com -
Click on the K-college logo and the pack will appear to purchase.

GRADES:

- 10% Play Quizzes (Graded Pass/Fail)
- 20% Class Participation
- 5% Midterm Research Outline
- 20% Midterm Research Paper (first version & revised) on some aspect of Japanese Theatre
- 10% Midterm Research Paper Oral Presentation
- 5% Final Project Outline
- 20% Final Oral Presentation (Group Project)
- 10% End of Term Cultural reflection

PLAY QUIZZES: In class, short essays designed to complete in 10-15 minutes. Graded Pass/Fail. You are responsible for taking the quiz at the scheduled time. There are no makeup quizzes without a documented medical excuse.

MIDTERM RESEARCH PAPER: A research paper on **some aspect of Japanese Classical Theatre (Noh, Kyogen, Kabuki, or Bunraku)**, at least 10 pages in length, excluding notes and bibliography. Due Monday of 6th week. Outline due in 4th week. Topic due in 3rd week. The topics should address some aspect of Japanese theatre in more detail and present a point of view or a purpose of investigation, not just a regurgitation of encyclopedic information. MLA format required. At least 5 sources required, including at least one journal article. I will have examples of excellent research papers on Closed Reserve.

Suggested List of Topics (these are ideas to get you thinking, by no means are topics limited to this list):

1. Zeami and origins of Noh
2. Noh Theatre & W.B. Yeats
3. Music in Kabuki, Noh, and Bunraku
4. Kyogen & Comedy
5. Noh Theatre & Suzuki Training
6. Kabuki Makeup & costuming
7. Bunraku Puppetry construction
8. Noh Theatre Masks
9. Evolution of Bunraku
10. Noh Theatre & Shinto and Buddhism
11. Noh & Samuel Beckett
12. Noh Actor Training
13. Gender roles in Kabuki (Onnagata)
14. Kabuki origins & prostitution
15. Other ideas? (Please run by me before submitting)

*More than one student CAN choose the same or similar topics, but they MUST share books and other resources.

HOW AM I SUPPOSED TO CHOOSE A TOPIC AND WRITE A PAPER ON JAPANESE CLASSICAL THEATRE in FIVE WEEKS WHEN I DON'T KNOW ANYTHING ABOUT JAPANESE CLASSICAL THEATRE?

Good question. Consider the following steps in answering it for yourself:

1. Write down a list of your preconceptions and images of Classical Japanese theatre, even if it mostly comes from Saturday Night Live or some other gross Western cultural misunderstanding of Asian culture (samurai swords, Kabuki, men playing women). Also, make another list of what you know about Japanese history from other courses or previous experiences (e.g. "I know that in 1868, Japan "opened up" to the West in terms of trade interaction with other nations.") Finally, make one more quick list of what cultural topics in which you have an interest in the West that you might be curious to learn more about in the East: Gender issues? Education of the young? Spirituality in everyday life? How politics influences art? Etc. Do all of these lists in 10 minutes. When you view the lists, does anything stand out for you? Performance styles? Visual elements? Gender roles/ Religious issues? Etc?
2. Pay very close attention to the first film we see in class – "Kabuki, Noh, and Bunraku." Take notes (in fact, you should probably get yourself into active film viewing habits and taking notes for all the films since we are going to see so many of them). This first film is a basic overview of Japanese Classical Theatre. Which forms attract you? (Before everyone chooses Bunraku, you should know that the Noh and Kabuki are much easier to find info on).
3. All you have in the first two weeks of this class is a couple of plays (and play quizzes) and about 50 pages of our textbook. This should give you plenty of time to do some preliminary research. Start with the Course Web Page: http://www.kzoo.edu/is/library/course_guides/thea_290/index.htm and go to the recommended links to Bunraku, Noh, and Kabuki. Also, check the course bibliography in each area. Which books do we have at K?WMU? Where might you get others?
4. If you take the time to do the above in the first two weeks of class, you should be able to submit a paper proposal by Week 3 Tuesday Jan. 20.

RESEARCH OUTLINE GUIDELINES

1. **DUE:** In class, 4th week Wednesday, 1/28
2. **SUGGESTED LENGTH:** 2-3 pages, typed, double-spaced, 12 font, 1" margins.
3. **GRADE:** 5 Points for the outline, 20 points for the actual paper, 10 points for the oral presentation.
4. **OUTLINE MUST INCLUDE:**
 - A. Working Title of paper (should reflect thesis).
 - B. Specific thesis statement constructed to argue a point of view.
 - C. Full sentence outline of paper (**at least** 3 major points of argument or "main heads" with appropriate sub-headings). These major points and sub-headings will become your paragraph topic sentences and will then be supported by examples.
 - D. Concluding point of view.
 - E. Working Bibliography (at least 4 books, one journal article, no more than two websites). A reminder on proper bibliographic format according to MLA style:

SAMPLE BOOK:

Mackerras, Colin, ed. Chinese Theater: From Its Origins to the Present Day. Honolulu: Univ. of Hawaii Press, 1983.

SAMPLE ARTICLE (how do you like this choice for professorial pomposity?)

Menta, Ed. "Beckett in a Noh Light: An Analysis of Selected Plays of Samuel Beckett Using Critical Principles of the Japanese Noh Theatre." Theatre Studies 35 (1990): 50-63.

Note spacing, punctuation, underlining, etc. For examples of citations for anthologies, Internet articles, CDs, etc., see MLA Guide to Research Papers.

OUTLINE FORMAT EXAMPLE: The following is the beginnings of an outline from an Asian Theatre research paper. There is also a sample research paper on Closed Reserve (which I strongly suggest you read).

TITLE: "Grotowski and the Japanese Noh: A Study in the Transformation of the Holy Actor" *

THESIS: Both Jerzy Grotowski and the Noh, though separated by language, time, and culture, through their teachings aspire to free the actor to reach a higher level of human consciousness.

I. The "holy actor" is defined as a union of body, mind, and spirit.

A. (Use quotations from both Zeami and Grotowski.)

II. The isolation of the single actor is significant in both forms.

A. Physical Training of actors is important in both traditions.

B. The holy actor must understand the philosophy behind the craft.

And so on. *I'm indebted to Hillary K. Byrn, (K '94) author of this excellent research paper.

RESEARCH PAPER GUIDELINES

SUGGESTED LENGTH: at least 10 pages, excluding pages for works cited, typed, double-spaced.

DUE: First Version (complete w/bib, etc.) 6th Week Monday, Feb. 9 in class. Late papers will be graded down 1 point a day (including the evening of Monday, Feb. 9). Revised version due 7th Week Thursday, Feb. 19, 5pm.

SOURCES: No fewer than 5, including at least one journal.

CONTENT: By now, topics should have been cleared with me, and thesis statements/outlining of subject matter should have been accomplished on the outline. Check with me if you're uncertain about this. **Make sure you have a strong thesis statement.** You have a point to prove or an argument to make which should be carried out through every paragraph topic sentence. Your research paper should not be simply a biographical or an encyclopedic or descriptive approach. Even if it is a description of a particular historical event or style, make sure you analyze the larger significance of the event or style in the context of Western Theatre. Analyze, don't just describe!

GRADE: 20 points or 20% of final grade for course (Grade will reflect form as well as content.)

FORM: Unlike the informal response papers and quizzes, your grade will reflect form (proper sentence structure, punctuation, word choices, spelling/typos, etc.) as well as content. Use MLA format for the paper. (If you need to, check the MLA Handbook for Research Papers- Call # LB 2369.G53 1988. There are copies on Closed Reserve, at the Reference Desk, and in the Reference Stacks.) Underline all play titles: Atsumori. Cite sources parenthetically: (Brazell 241). Direct quotations from sources should, of course, be in quotation marks, **but you must also cite sources for ideas that are not your own**. You need not cite class discussion as a source.

1. On the first page of your paper, put your name, title of the course, and the date to the left, then double space and center the title of your paper. **A separate title page is unnecessary**. Example:

Hillary Byrn
Asian Theatre
Date

Byrn 1

Grotowski and the Japanese Noh:
A Study in the Transformation of the Holy Actor

Your first line of the paper would start here (indented for new paragraph).

2. Always number your pages in upper right hand corner with your last name and page number (last name not necessary on the first page).
3. Use a paper clip, NOT a staple to fasten (I will always copy your papers and stapling makes that cumbersome)!

ASSISTANCE: During 5th Week, I will meet with each student for a conference on your outline, and during 6th Week, I will meet with each student with my suggestions re: revisions in your paper. Always read my comments **before** our appointment. If you seem to be stuck and can't or choose not to contact me, visit the ARC. If you want to submit a draft or a portion of the actual paper early, I would be happy (thrilled actually) to give feedback. I must have at least 48 hrs. turn-around time.

FINAL WORD: Write and **re-write** thoughtfully. Don't settle for dashing this off in one marathon sitting. Please proof your paper carefully for structure, clarity, spelling, typos, etc. After spending 6 weeks with this assignment, please make sure your final product is more than a rough draft!

TAKE PRIDE IN YOUR WORK!

CRITERIA: Grading Rubric for Research Papers:

An "F" paper has several of the following characteristics:

- you didn't do it
- you submitted it so late you can't earn credit

A "D" paper has several of the following characteristics:

- unclear or non-existent thesis
- very poor organization, e.g., unclear paragraph topic sentences
- serious problems in sentence structure or grammar making clarity an issue
- many repeated mechanical errors (spelling, typos, etc)
- ignoring or not completing directions of assignment
- very little critical analysis or ideas, e.g., mostly description
- no use of supporting evidence from text
- no transitions
- not much research beyond required books for class

A "C" paper has several of the following characteristics:

- underdeveloped ideas
- some mechanical errors (spelling, typos, etc.)
- some problems in sentence structure or grammar
- too-general or "surface" exploration of topic
- encyclopedic or "just the facts" approach

- too-general thesis
- too-general or weak topic sentences
- too-general or uninteresting intro and conclusion
- inappropriate or uninteresting word choices
- minimal use of examples
- weak transitions
- minimal research of sources

A "B" paper has several of the following characteristics:

- good, but not absolutely thorough development of ideas
- a few mechanical errors
- minor sentence structure or grammar problems
- no clarity problems
- solid, clear thesis supported by rest of paper
- a solid argument is poised; the paper is more than just descriptive facts
- no major organizational problems
- consistent argument with solid use of evidence/examples
- solid intro and conclusion
- mostly smooth transitions, perhaps some abrupt transitions
- good use of examples

An "A" paper has the following characteristics:

- one or two mechanical errors maximum
- no serious grammar or sentence structure problems
- no clarity problems, expression of ideas is accurate and lucid
- serious exploration of topic that goes beyond too-general ideas and safe territory; instead, recombining ideas in a way that makes surprising and fresh connections
- excellent research, goes way beyond the 5 required sources
- interesting and provocative thesis. All points in essay elaborate this thesis
- smooth transitions from paragraph to paragraph and within paragraphs
- consistent argument with often easily overlooked examples or perhaps points not made in class or our class readings
- excellent use of more than 5 sources
- original ideas based upon the facts of secondary sources
- an attention-grabbing intro that leads to the thesis
- a conclusion that poses a new way of looking at the material

GUIDELINES FOR MIDTERM RESEARCH PAPER ORAL REPORT

1. Description: An Oral Presentation on the subject of your Research Project.
2. Required length: no more than 5 minutes (time it)!
3. Suggested Format: **Choose** (you can't possibly do them all in 5 minutes!) from among the following or tweak to come up with your own - brief biographical overview of artist(s) or movement and major achievements; historical and social context; aspect of theatre, comparison of use of space, vision of the theatre; themes; language, characters, imagery, support with examples, how these artist(s) or movement or aspects contributed to Theatre of Illusionism; summary of your personal reactions to the work. You may use pictures, slides, play music, quote reviews, anything you like really.
4. Written work required: None, but submit any handwritten notes, index cards, or outline you may use.
5. GRADE: Up to 10 points.
6. DUE: 8^h Week Wednesday Feb. 25 in class.

7. Specific Directions (note I did note use the term “suggestions” on Presentation Techniques:

a. Rehearse your presentation out loud a few times. Do NOT “wing it.” Use note cards, an outline, or write out the full text, if you like (although I hope you won’t “read” at us). **TIME THIS. You will be asked to stop at 5 min.**

b. Plan an introduction, a solid thesis, 2 or 3 (if that many) main points as part of the thesis, and then summarize. Use transitions from point to point.

c. Make eye contact. Smile. Communicate positively and passionately. Show us where you’re taking us and where we’ve been. Dress as you would for a job interview.

d. Consider several different strategies for effective communication. Get our attention in your intro. Demonstrate the significance of your topic and how it relates to individuals. Use statistics, illustrations, personal examples, and quotations from other material to round out your presentation. Consider using some humor or other types of personal appeal (such as reference to other presentations or class material with which everyone is familiar). Use handouts or visual aids. (Don’t spend precious minutes looking for that photo in a book you saw, prepare/test all materials in advance.) End strongly! Leave us with something to think about.

e. SHOULD I USE A VISUAL OR AURAL AID? Not required, but certainly a recommended option. I will need to know by Week 8 Monday if anyone needs to use power point (as you need to take your laptop to IS) **or any other IT needs such as book projector, CD player, etc. Then you must test it before we start.**

e. Remember, the Q & A period (if we have time) is still part of your presentation. Listen carefully. Think before you answer. Always repeat or re-phrase the question. Answer the question concisely, but completely. If you’re uncertain, say so or try to hypothesize if you can (“Perhaps if we did this, we might expect this result blah blah blah.”) If you disagree with someone/something, state so but do not make it a personal “you vs. them” issue.

8. Evaluation Rubric I Will Use In Grading (nothing you need to complete, just thought you’d like to see it):

A. CONTENT (Notes & Outline Included)

1. Quality of Research
2. Organization of Presentation
3. Communication of the artist(s) or movement's overall "dramatic world or vision"
4. Consideration of language, dramatic structure, imagery, characters
5. Use of examples
6. Artist(s) or Movement in the context of Asian Theatre
7. Other

B. DELIVERY

1. Length
2. Eye Contact/overall desire to communicate
3. Introduction/Transitions/Conclusion
4. Use of Visual or aural aids, handouts
5. Questions and Answers (group session)
6. Other

C. GRADE:

FINAL ORAL PRESENTATION OR GROUP PROJECT GUIDELINES:

1. SUGGESTED LENGTH: 25-30 minutes. This should include at least five minutes for questions.

DUE: Exam Week Tuesday, March 17 from 10am -11am (our final exam slot). **REMEMBER, ATTENDANCE IS REQUIRED FOR ALL IN EXAM WEEK.**

SOURCES: No fewer than 5, including at least one journal.

CONTENT: Here is your opportunity to explore some aspect of Asian Theatre that we do NOT touch upon in class, OR some aspect in much more depth. Examples of past topics:

1. Indian Film
2. Vietnamese Water Puppetry
3. Demonstration of Kabuki or Chinese Opera Makeup
4. Designing a set for one of the plays we’ve read in class.
5. The “Samurai Westerns” off Kurosawa
6. Indonesian Shadow Puppetry
7. Filipino Theatre
8. A particular Asian American Theatre group active today, such as Silk Road Theatre Project in Chicago.
9. You get the idea – it’s pretty open!

Topics must be cleared with me, and thesis statements/outlining of subject matter should be accomplished on the outline due Week 8 Friday. **Make sure you have a strong thesis statement.** You have a point to prove or an argument to make, which should be carried out through every paragraph topic sentence or "main heading" of your presentation. Your presentation should not be simply a biographical or an encyclopedic or descriptive approach. Even if it is a description of a particular historical event or style, make sure you analyze the larger significance of the event or style in the context of Asian and/or Western Theatre. Analyze, don't just describe! Those of you that are working in groups should each have an individual "mini-thesis" that is part of the group thesis.

OUTLINE: It can be phrases, although I think a full sentence outline is actually more helpful to you. Your choice. Must contain working title of presentation, introduction, thesis, at least three major headings, and appropriate sub-headings, conclusion, and working bibliography. The outline is due Week 8 Friday, 2/27 in class.

CONFERENCE: After I return your outlines (presumably 9th Week Monday), a conference with me is optional, not required. If we have a conference for a group, each group member **MUST** be present.

GRADE: 20 points for the presentation, 5 points for the outline. I will also take into account your notes, bibliography, and (optional) conference in computing your project grade.

GROUPS: If you decide to work in a group, **EACH** group member must still submit notes, and bibliography at the end of the project. Although there will undoubtedly be overlap, I also expect these to be somewhat different, since each of you should have a specific role in your group. You **CAN** submit a single outline.

GRADING RUBRIC: See same guidelines for Oral Project on Midterm.

FINAL WORD: This is 25% of your Final Grade in this course. Plan and rehearse accordingly! Take pride in your work! Make your final contribution to this course a positive and energetic one!

INSTRUCTIONS FOR END OF TERM CULTURAL REFLECTION:

1. In your view, describe how the course discipline and subject matter are a means of studying culture. You must include at least one example from three of the following:
 - a. Brazell, Karen. Traditional Japanese Theatre.
 - b. Mackerras, Colin, ed. Chinese Theatre.
 - c. Wichmann, Elizabeth. "Chapter One: Beijing Opera Plays & Performance"
 - d. Richmond, Farley, ed. Indian Theatre
 - e. Any article or review in the packet.
2. Describe at least two aspects of culture we've touched upon in the course that are comparable to and/or different from your own culture. *Remember to move beyond merely describing similarities and differences from "theatre East" and "theatre West." Instead, try to explore larger issues such as the relationship between audience and performer, how the arts reflect particular social and political values, how gender images are constructed, the nature of storytelling, the training of performers, spirituality in the theatre, etc. This is just a preliminary list to get you thinking – feel free to add your own.
3. Refer to our syllabus for some definitions of the term "culture." On the basis of what **you** have learned in this course, offer your **own** definition of culture.
4. **GRADE:** Up to 10 points.
5. The parameters of length should be about 4-6 paragraphs.
6. The writing may be personal and informal (in first person) but since you are answering specific questions, you must have correct syntax, spelling, etc.
7. **DUE:** No later than Exam Week Wednesday, March 18 by 5pm.

PARTICIPATION: The basic format of the class will be lecture and discussion of the readings and films. Obviously, you have to come to class to participate. Chronic absences will most definitely affect your grade. I consider "chronic" any more than 2 absences, but try not to miss even that many! I am also most definitely prejudiced in favor of those who do attend all the time. (If you don't miss ANY classes, you can earn 2 extra credit points - this is the only extra credit option in the course). Excused absences (and makeup quizzes →) will be allowed only if the student produces a receipt from the Health Center after having been seen by a provider. But you must do much more than attend. You must be in class **actively**, not just passively. This means being prepared for every class and offering to the discussion without waiting to be asked. **DO** force yourself to speak up at least once a session! Remember, you will not be rewarded for silence! I may also ask you to write discussion questions or to lead discussions. **The full participation component and the extra credit points may only be earned if a student attends every single class and is never late for any class.**

***PLEASE DO NOT BRING FOOD AND/OR DRINK TO CLASS. TURN OFF CELL PHONES.**

REQUIRED OUT OF CLASS ATTENDANCE:

PLAY IN CHICAGO: Week 10, Thursday March 12, 7pm. Silk Road Theatre Project (one of the few professional theatres in Chicago devoted to presenting works by Asian, Asian-American, and Middle Eastern writers) presents Check out Silk Road's website at <http://www.srtp.org/> Check out a description of the play at <http://archives.thedaily.washington.edu/1999/101499/N92.goldenchil.html> Van will leave at 3:30 pm, so we may have dinner before the show. Since it is a preview, after the performance, we will be asked for our feedback in a brief post-show discussion. Back on campus approximately 3am. **COST: \$20** (cost of ticket and transportation, everyone is on their own for dinner). **Checks must be made out to Kalamazoo College, and submitted by no later than Week 2 Friday** (if you absolutely must do cash, exact change only please). (sorry, the most we can drive is one van and students in the class cannot drive themselves).

ANY STUDENT WITH A DISABILITY who needs an accommodation or other assistance in this course should make an appointment to speak with me as soon as possible.

DISCLAIMER: Some of the material we will cover may contain content that some might consider controversial. If at any time you truly find such material offensive, please let me know. If you like, you may tell me by note or email. Please communicate with me if you are experiencing any problems in the course.

DAILY SCHEDULE

Plays in italics, Assignments in Bold

UNIT ONE: JAPAN

WK	DAY	DATE	TOPIC	READINGS	ASSIGN. DUE
1	M	1/5	Intro Begin FILM: "Kabuki, Noh, & Bunraku"		Brazell 3-43
	W	1/7	Finish FILM: "Kabuki, Noh, & Bunraku" Begin Noh FILM "Style of Class. Jap. Noh (Ed away)"		Brazell 115-125
	F	1/9	Finish Noh film (Ed away)	<i>Atsumori</i>	Quiz # 1
2	M	1/12	Continue Noh		
	W	1/14	Begin Kyogen FILM: "This is Kyogen"		
	F	1/16	Continue Kyogen	<i>The Delicious Poison</i>	Quiz #2
			DUE: \$25 Check made out to Kalamazoo College for _____ in Chicago.		
3	M	1/19	MLK Day. No Class. You are encouraged to visit one of the many MLK activities during this day and week.		
	T	1/20			Paper Proposals by Email

	W	1/21	Begin Bunraku FILM: "The Music of Bunraku"	Brazell 303-313	
	F	1/23	Continue Bunraku	<i>Love Suicides</i>	Quiz #3
4	M	1/26	Library session		5 prelim. sources for paper
	W	1/28	FILMS "Narukami" & "Portrait of an Onnagata"		Paper Outline Due
	F	1/30	Continue Kabuki	<i>Saint Narukami</i>	Quiz #4
UNIT TWO: CHINA (from now on, all readings are from Course Pack)					
5	M	2/2	FILM: "What is Chinese Opera?"		Wichmann Ch 1. Mackerras p7-59
	W	2/4	<i>The Price of Wine</i> FILM: "Farewell My Concubine"		Quiz #5
	F	2/6	Continue film		
6	M	2/9	FILM: "Farewell My Concubine"		MIDTERM RESEARCH PAPER DUE FIRST VERSION (Complete, bib., etc.)
	W	2/11	Conferences		
	F	2/13	TBD		
UNIT THREE: INDIA					
7	M	2/16	Begin Sanskrit Drama FILM: "A Casebook on Sanskrit Theatre"		Richmond 1-87
	W	2/18	Continue Sanskrit	<i>The Toy Cart</i>	Quiz #6
	*R	2/19			REVISED MIDTERM RESEARCH PAPERS DUE BY 5PM
	F	2/21	Begin Dance Theatre FILMS: "Kathakali Dance Drama"		Richmond 121-129, 306-357 Final Project Proposals Due
UNIT FOUR: CONTEMPORARY ASIAN & ASIAN- AMERICAN THEATRE					
8	M	2/23	TBD		
	W	2/25	Oral Presentation of Midterm Research Papers		
	F	2/27	Asian Theatre Today		Quiz #7, Final Proj. Outlines
	Due				Articles: Koiko, Shewey "Filipino Life ...", Jenkins "In Vietnam.."
			FILM: "Dreams" (Takarazuka Troupe)		
UNIT FIVE: Interculturalism (East/West fusion)					
9	M	3/2	Asian American Theatre		Quiz #8
				<i>And the Soul Shall Dance</i> Articles: Shewey "A Troupe that Sought ...", Weinraub articles	
	W	3/4	What is Interculturalism?		Quiz #9
				Articles: Coen, Carlson, Forbis Holden, "As if They Are Puppets ...", brief description of The Mahabharata project, Pavis, Schechner	
	F	3/6	FILM: "The Mahabharata" (Part One)		
10	M	3/9	TBA		
	W	3/11	TBD		
	Th	3/12	CHICAGO?		
	F	3/13	TBD		
Exam	T	3/17	8am-11am Exam Slot		
	W	3/18	Finish Projects. Attendance Required for all. No early departures from course.		
			Cultural Reflection due by 5pm		

A Partial Bibliography in Asian Theatre

*MUCH OF THE CURRENT SCHOLARSHIP IN ASIAN THEATRE CAN BE FOUND IN JOURNALS SUCH AS ASIAN THEATRE JOURNAL AND THE DRAMA REVIEW BOTH OF WHICH ARE IN OUR LIBRARY.

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