

AMES 485 Japanese Theater

cross-listed with Theater Arts 485 and Comparative Literature 385

fulfills Distribution III: Arts and Letters
fulfills 1/2 of Writing Requirement
fulfills seminar requirement for Japanese majors

Spring 1998 Syllabus

Class

Tuesdays and Thursdays 4:30-6 pm, in Williams 103-5
Optional Japanese Thursdays 3-4 pm in Williams 841

Professor

Ayako Kano: Williams 841
Office Hours: Thursdays 2-3 pm, 6-7 pm, and by appointment
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Course Description

Japan has one of the richest and most varied theatrical traditions in the world. In this course, we will examine Japanese theater in historical and comparative contexts. The readings and discussions will cover all areas of the theatrical experience (script, acting, stage design, costumes, music, audience). Audio-visual materials (slides, video tapes, recordings) will be used whenever available and appropriate. Reading knowledge of Japanese and/or previous course-work in literature/theater will be helpful, but not required: the class will be conducted in English, with all English materials. An optional discussion session may be arranged for students interested in reading and discussing the materials in Japanese.

Texts

The following required texts have been ordered through the House of Our Own Bookstore on 3920 Spruce Street (phone: 215-222-1576) [Book].

1. Ortolani, Benito, The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism, rev. ed. (Princeton: Princeton UP, 1995).
2. Royall Tyler, ed. and trans. Japanese Nô Dramas (New York: Penguin 1992).
3. Donald Keene, trans. Chushingura (The Treasury of Loyal Retainers): A Puppet Play, by Takeda Izumo, Miyoshi Shoraku, and Namiki Senryu (New York: Columbia UP, 1971).
4. David Henry Hwang, M. Butterfly (New York: Penguin, 1986).

5. J. Thomas Rimer, ed. and trans. The Way of Acting: The Theatre Writings of Tadashi Suzuki (New York: Theatre Communications Group, 1986).

There is also a course bulkpack, which can be ordered through Campus Copy Center at 39th and Walnut Streets (phone: 215-386-6410) [BP]. There may also be additional hand-outs distributed in class [HO]. All of the readings will also be placed on reserve in Van Pelt Library's Reserve Room.

Requirements

This class will combine lectures, discussions, presentations, and in-class writing exercises. Your contribution to class discussions will be an important part of your "work" for the course. Therefore, attendance and active participation in all class meetings are mandatory, and essential to the success of this course and your grade (20%). Your grades will be affected if you miss more than two class sessions.

One Short Paper (5-7 pages): analysis of a play or comparison of two plays. (20%)

One Long Project (15-20 pages): research paper or other project. (30%)

Because this is a writing intensive course, both the Short Paper and the Long Project will go through a process of drafting, writing conference, and revising, with help from myself and the WATU fellow, Barbara Hall. See the Plan for the Semester for deadlines for drafts and revisions.

For undergraduate AMES students taking this course as a seminar requirement for the Japanese major, the Long Project needs to be a research paper. For other students, I encourage other possibilities, including writing plays, performances, translations, etc. Since this is a WATU-affiliated course, there will be much opportunity to go over drafts and revisions with the professor and the writing fellow.

In addition, all students are asked to keep a journal, to be handed in three times during the semester. (30%) More on that below.

There is no final exam.

Other matters:

E-mail: I will request each of you to use e-mail. It is the best way to communicate with me outside of class. I will also set up a course listserv for announcements and out-of-class discussion. The course listserv address is: kano485@english.upenn.edu

Writing Assignments: Your formal writing assignments should always be typed and double-spaced, with proper documentation of sources. Your journal selections should be typed. Extensions can be negotiated, but I need to know well ahead of time. Please mark your calendars now and let me know if you have scheduling conflicts.

Study Questions: Each week, I will distribute study questions for the following week. These are meant to guide our reading and discussion of the texts, and they may also be used as a starting point for your journal entries. Depending on class size and e-mail access, I may distribute these study questions electronically.

Journal: The journal is meant to be a record of your responses, intellectual and emotional, to the readings, lectures, discussions, and other experiences related to this course. We will often base our class discussions on your journal writings. It will also be a place where you can keep track of ideas for papers and projects. You can keep your journal any way you like, but I will ask you to hand in a typed copy of selected entries (multiple entries, at least 3-4 pages worth) three times during the semester (9-10 pages total for the semester). You may choose to write your journal in a notebook, and then type out selections; or you can keep your journal on a computer, and then print out selections. In this way, you need not censor yourself when writing the journal, but may choose to revise and edit yourself when handing in the journal selections. You can start with the study questions for each class, but I also expect you to make more active and creative use of the journal as well.

Theater Performance: I encourage all of you to attend as many theatrical performances as you can during the semester, but I require you to attend at least one theatrical performance. You can choose whatever event you like; one of your journal selections should be a response to the performance, relating it in some way to a course topic. Only live performances count for this requirement.

Extra Credit: You can get extra credit for attending and handing in a journal response to: theater performances (beyond the requirement), films, lectures related to the course topic, and other special events announced by the instructor.

Plan for the Semester:

Note that the dates may shift due to special events and guest lectures.

Part 1: Introduction to Japanese Theater

1. Tuesday 1/13: Introduction to the Course
2. Thursday 1/15 Introduction to Japanese Theater

Part 2: Noh, Kyogen, and European Theater

3. Tuesday 1/20: Introduction to Noh
4. Thursday 1/22: Aspects of Noh

Add period ends Friday 1/23

5. Tuesday 1/27: Zeami
6. Thursday 1/29: Kyogen

First journal due.

7. Tuesday 2/3: Bertolt Brecht
8. Thursday 2/5: Videos
9. Tuesday 2/10: Benjamin Britten

Part 3: Puppet Theater

10. Thursday 2/12: Introduction to Puppet Theater

Short Paper due. Ayako Kano will grade the first draft; you will schedule writing conferences with Barbara, and revise this Short Paper by Spring Break. (Your final grade for the Short Paper will be the average between the grades for the first and the final drafts.)

Drop period ends Friday 2/13

11. Tuesday 2/17: Aspects of Puppet Theater
12. Thursday 2/19: Chushingura
13. Tuesday 2/24: Puppets and Humans

Part 4: Kabuki, Takarazuka, and Gender

14. Thursday 2/26: Introduction to Kabuki
15. Tuesday 3/3: Aspects of Kabuki
16. Thursday 3/5: Gender Impersonation in Kabuki

Long Project proposal due.

Revision of Short Paper due.

Spring Break from Friday 3/6 to Monday 3/16

17. Tuesday 3/17: Gender Impersonation in Takarazuka
18. Thursday 3/19: Geisha, Opera, Orientalism

Second journal due.

Part 5: Modern and Contemporary Theater

19. Tuesday 3/24: The Actress and New Theater
20. Thursday 3/26: Video or Guest Lecture
21. Tuesday 3/31: Art for Society and Art for Art's Sake
22. Thursday 4/2: Mishima Yukio
23. Tuesday 4/7: Abe Kôbô
24. Thursday 4/9: Underground Theater
25. Tuesday 4/14: Postmodern Performance
26. Thursday 4/16: Popular Theater

Third journal due.

First draft of Long Projects due. *You will schedule writing conferences with Barbara, revise your draft, and hand in the final draft on May 1. Your grade is based on the final draft, with consideration of the revision process.*

27. Tuesday 4/21: Extra Day

28. Thursday 4/23: Last Session

Final draft of Long Projects due: Friday 5/1

Part 1: Introduction to Japanese Theater

themes: origins of theater in Japan as represented in myths; origins of theater in ritual; some salient features of traditional Japanese theater; how to study theater.

Session 1: Introduction to the Course

Session 2: Introduction to Japanese Theater

Ortolani, pp. 1-28 [Book]

Part 2: Noh, Kyogen, and European Theater

themes: the literary and performative features of medieval poetic theater (noh); examples of various categories of plays; comedies (kyogen) as parodies and subversions of the cultural order; reversals of hierarchy and containment; adaptations of noh plays by Brecht and Britten; modernism, symbolism, political theater, religious opera

Session 3: Introduction to Noh

Ortolani, pp.132-150. [Book]

Zeami, "Kinuta, (The Fulling Block)" in Royall Tyler, ed. Japanese Nô Dramas (New York: Penguin, 1992): pp. 156-170. [Book]

Session 4: Aspects of Noh

Zeami, "Nonomiya (The Wildwood Shrine)," in Tyler, pp. 205-214. [Book]

Zeami, "Nonomiya," in Komparu Kunio, The Noh Theater: Principles and Perspectives, trans. Jane Corddry and Stephen Comee, (New York: Weatherhill, 1983): pp. 303-325. [HO-BP1]

Session 5: Zeami

Zeami, "Atsumori," in Tyler, pp. 37-48. [Book]

Zeami, "Shunkan," in Komparu Kunio, The Noh Theater: Principles and Perspectives, trans. Jane Corddry and Stephen Comee (New York: Weatherhill, 1983): pp. 326-342. [BP2]

J. Thomas Rimer, and Yamazaki Masakazu, trans. "Teachings on Style and the Flower (Fûshikaden)," in On the Art of the Nô Drama: The Major Treatises of Zeami (Princeton: Princeton UP, 1984): pp.3-31. [BP3]

Session 6: Kyogen

Boshihari, in Selected Plays of Kyôgen, trans. Richard N. McKinnon (Tokyo: Uniprint, 1968): pp. 13-26. [HO-BP4]

Kamabara, in Selected Plays of Kyôgen, trans. Richard N. McKinnon (Tokyo: Uniprint, 1968): pp. 63-72. [BP5]

Sickly Stomach (Kamabara), trans. Ayako Kano, Traditional Japanese Theater: An Anthology, ed. Karen Brazell, typescript. [BP6]

William LaFleur, "Chapter 7: Society Upside-Down: Kyôgen as Satire and as Ritual," in The Karma of Words: Buddhism and the Literary Arts in Medieval Japan (Berkeley: U of California P, 1983): pp. 133-148. [BP7]

FIRST JOURNAL DUE

Session 7: Bertolt Brecht

Komparu Zenchiku The Valley Rite (Tanikô) in The Nô Plays of Japan, trans. Arthur Waley (1921; Tokyo: Charles E. Tuttle, 1984): pp. 189-195. [BP8]

Bertolt Brecht, Der Jasager [He Who Says Yes] and Der Neinsager [He Who Says No] in English translations. [HO!]

Bertolt Brecht, excerpts from Brecht on Theatre: The Development of an Aesthetic, ed. and trans. John Willett (New York: Hill and Wang; London: Methuen, 1964): pp. 136-140. [HO?-BP9]

Komparu Zenchiku, "The Valley Rite (Taniko)," trans. Royall Tyler, Twenty Plays of the Nô Theatre, ed. Donald Keene (New York: Columbia UP, 1970): pp. 315-331. [HO-BP10]

On Reserve: Kurt Weill, Der Jasager, recording.

Session 8: Videos of Sumidagawa and Curlew River

Motomasa, Sumidagawa, in Tyler, pp. 251-263. [Book]

Benjamin Britten, Curlew River, libretto [HO!]; recording.

Session 9: Benjamin Britten

Bring reactions to Sumidagawa and Curlew River.

Part 3: Puppet Theater

themes: 17th and 18th century development of puppet theater (bunraku, ningyô jôruri); questions of dramatic structure, subjectivity and narration; the difference between kabuki and puppet plays.

Session 10: Introduction to Puppet Theater

Ortolani pp. 208-232. [Book]

Chikamatsu Monzaemon, "The Courier for Hell" (Meido no Hikyaku), trans. Donald Keene, in Major Plays of Chikamatsu (New York: Columbia UP, 1961): pp. 161-194. [BP11]

SHORT PAPER DUE

Session 11: Aspects of Puppet Theater

Takeda Izumo, et al., Chûshingura (The Treasury of Loyal Retainers), trans. Donald Keene (New York: Columbia UP, 1971): introduction and chapters 1-4. [Book]

Optional: Naoki Sakai, "Introduction: Theoretical Preliminaries," in Voices of the Past: The Status of Language in Eighteenth-Century Japanese Discourse (Ithaca: Cornell UP, 1991): pp. 1-19. [HO-BP12]

Session 12: Chushingura

Chûshingura: chapters 5-11. [Book]

Optional: Naoki Sakai, "Chapter 4: The Enunciation and Nonverbal Texts," in Voices of the Past: The Status of Language in Eighteenth-Century Japanese Discourse (Ithaca: Cornell UP, 1991): pp. 115-139. [HO-BP12]

Session 13: Puppets and Humans

"The Forty-Seven Samurai: A Kabuki Version of Chûshingura" in Chûshingura: Studies in Kabuki and the Puppet Theater, ed. James R. Brandon (Honolulu: U of Hawaii P, 1982): pp. 147-222. [HO-BP13]

Naoki Sakai, "Chapter 5: Supplement," in Voices of the Past: The Status of Language in Eighteenth-Century Japanese Discourse (Ithaca: Cornell UP, 1991): pp. 140-176. [HO-BP12]

Part 4: Kabuki, Takarazuka, and Gender

themes: 18th and 19th century "total art"; the components and conventions of "song-dance-mime"; gender impersonation and male same-sex relations in kabuki; the all-female Takarazuka theater; questions of gender, sexuality, and performance.

Session 14: Introduction to Kabuki

Ortolani: pp. 162-174; 187-207. [Book]

Sukeroku: Flower of Edo in Kabuki: Five Classic Plays, ed. and trans. James R. Brandon (1975; Honolulu: University of Hawaii P, 1992).pp. 49-92. [Book-BP14]

Session 15: Aspects of Kabuki

Donald H. Shively, "The Social Environment of Tokugawa Kabuki," in James R. Brandon, William P. Malm, and Donald H. Shively, Studies in Kabuki: Its Acting, Music, and Historical Context (Honolulu: U of Hawaii P, 1978): pp. 1-61. [HO-BP15]

Optional: James R. Brandon, "Form in Kabuki Acting," in James R. Brandon, William P. Malm, and Donald H. Shively, Studies in Kabuki: Its Acting, Music, and Historical Context (Honolulu: U of Hawaii P, 1978): pp. 63-132. [Reserve]

Session 16: Gender Impersonation in Kabuki

"Words of Ayame" in Charles J. Dunn, and Torigoe Bunzô, ed. and trans., The Actors' Analects (Yakusha Rongo) (New York: Columbia UP, 1969): pp. 49-66. [BP16]

Jill Dolan, "Ideology in Performance: Looking through the Male Gaze," in her The Feminist Spectator as Critic (Ann Arbor: UMI Research Press, 1988): pp. 41-58. [HO-BP17]

LONG PROJECT PROPOSAL DUE.

REVISIONS FOR SHORT PAPER DUE

Note: No class on March 11. Enjoy Spring Break!

Session 17: Gender Impersonation in Takarazuka

Jennifer Robertson, Jennifer, "The 'Magic If': Conflicting Performances of Gender in the Takarazuka Revue of Japan," in Gender in Performance: The Presentation of Difference in the Performing Arts, ed. Laurence Senelick (Hanover: UP of New England, 1992): pp. 46-67. [BP18]

Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," in Performing Feminisms: Feminist Critical Theory and Theatre, ed. Sue-Ellen Case (Baltimore: The Johns Hopkins UP, 1990): pp. 270-282. [BP19]

Session 18: Geisha, Opera, Orientalism

David Henry Hwang, M. Butterfly (New York: Penguin, 1986): pp. 1-100. [HO-Book]

Optional: Colleen Lye, "M. Butterfly and the Rhetoric of Antiessentialism: Minority Discourse in an International Frame," The Ethnic Canon, ed. David Palumbo-Liu (Minneapolis: University of Minnesota P, 1995): pp. 260-289. [HO-Reserve]

SECOND JOURNAL DUE.

Part 5: Modern and Contemporary Theater

themes: 20th century modernization of theater (shingeki), the emergence of the actress, European influences, naturalist theater; turn from socialism to modernism; playwrights during and after WWII; post-1960s avant-garde theater (angura, butô), politics, theater, and postmodernity

Session 19: The Actress and New Theater

Matsui Sumako, Peony Brush (Botan Bake), excerpts, trans. Ayako Kano. [BP20]

Kawakami Sadayakko, autobiographical excerpts, trans. Ayako Kano. [BP20]

Ayako Kano, "The Roles of the Actress in Modern Japan," in New Directions in the Study of Meiji Japan, ed. Helen Hardacre (Leiden: Brill, 1997): pp. 189-202. [BP21]

Session 20: Video or Guest Lecture

Start readings for Session 21.

Session 21: Art for Society and Art for Art's Sake

Nakamura Kichizo, The Razor (Kamisori), in Three Modern Japanese Plays, trans. Yozan T. Iwasaki, and Glenn Hughes (1923; Great Neck, NY: Core Collection Books, 1976): pp. 13-56. [BP22]

George Bernard Shaw, "The Problem Play," in Dramatic Theory and Criticism: Greeks to Grotowski, ed. Bernard F. Dukore (New York; Holt, 1974): pp. 630-635. [HO-BP23]

Kishida Kunio, Paper Balloon (Kami Fûsen), in David G. Goodman, ed. Five Plays by Kishida Kunio, 2nd ed. Cornell East Asia Papers, no. 51 (Ithaca: East Asia Program, Cornell University, 1995): pp. 28-38. [Book-BP24]

David G. Goodman, "Introduction" to Five Plays by Kishida Kunio, 2nd ed. Cornell East Asia Papers, no. 51 (Ithaca: East Asia Program, Cornell University, 1995)pp. 3-28. [Book-BP24]

Session 22: Mishima Yukio

Arthur Waley, trans. "Aoi no Uye", The Nô Plays of Japan (1921; Tokyo: Tuttle, 1976): pp.143-152. [BP25]

Royall Tyler, trans. "Hanjo (Lady Han)," in Japanese Nô Dramas (London: Penguin, 1992): pp. 108-119. [Book]

Mishima Yukio, "The Lady Aoi," and "Hanjo," in Five Modern Nô Plays, trans. Donald Keene (1957; Tokyo: Tuttle, 1967): pp. 145-198. [HO-BP26]

Session 23: Abe Kôbô

Abe Kôbô, The Green Stockings, in Three Plays by Kôbô Abe, trans. Donald Keene (New York: Columbia UP, 1993): pp. 70-129. [HO-BP27]

Session 24: Underground Theater

David Goodman, "Introduction," in Japanese Drama and Culture in the 1960s: The Return of the Gods, ed. and trans. David G. Goodman (Armonk, NY: M. E. Sharpe, 1988): pp. 3-34. [Book-BP28]

Satoh Makoto, My Beatles, in Japanese Drama and Culture in the 1960s, pp. 179-223. [**Book-BP28**]

Terayama Shûji and Kishida Rio, "Knock: Street Theater," in Alternative Japanese Drama, ed. Robert T. Rolf and John K. Gillespie (Honolulu: U of Hawaii P, 1992): pp. 225-248. [**BP29**]

Session 25: Postmodern Performance

Suzuki Tadashi, The Way of Acting: The Theatre Writings of Tadashi Suzuki, trans. J. Thomas Rimer (New York: Theatre Communications Group, 1986): 1-68. [**Book**]

Susan B. Klein, Ankoku Butô: The Premodern and Postmodern Influences on the Dance of Utter Darkness, Cornell East Asia Papers no. 49 (Ithaca: East Asia Program, Cornell University, 1988): pp. 1-54. [**BP30**]

Session 26: Popular Theater

Marilyn Ivy, "Theatrical Crossings, Capitalist Dreams" in Discourses of the Vanishing: Modernity, Phantasm, Japan (Chicago: U of Chicago P, 1995): pp. 192-239. [**HO-BP31**]

THIRD JOURNAL DUE

FIRST DRAFT OF LONG PROJECT DUE

Session 27: Extra Day

Session 28: Last Session

Review and critique of the course.

FINAL DRAFTS OF LONG PROJETS ARE DUE NO LATER THAN NOON, FRIDAY, MAY 1.

Japanese readings

Week 1: Introduction: no meeting

Week 2: 1/22: Noh: Nonomiya

Week 3: 1/29: Kyogen: Kamabara

Week 4: 2/5: Brecht and Britten: Sumidagawa or Ota article

Week 5: 2/12: Puppet Theater: Chikamatsu's Courier for Hell

Week 6: 2/19: Chushingura-ron by Maruya?

Week 7: 2/26: Kabuki: Onnagata article?

Week 8: 3/5: Ayame: original and commentary

Week 9: 3/19: Actresses: The Razor?

Week 10: 4/2: Mishima: Aoi no Ue

Week 11: 4/9: Underground: Terayama

Week 12: 4/16: Postmodern: Suzuki

Week 13: 4/23: Extra: Theater Arts article