

Yamanba Scene II Awaya Shintarō



THEA 406 Special Topic: Asian Performance Tradition and Innovation

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

30 Points

TRIMESTER DATES

Teaching dates: Monday 12 July 2010 to Friday 15 October 2010

Mid-trimester break: Monday 23 August to Sunday 5 September 2010

Study week: Monday 18 October to Friday 22 October 2010

Last piece of assessment due: Tuesday 26 October 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at:

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course Coordinator: Megan Evans / megan.evans@vuw.ac.nz / 463-9793 / Rm 302,77 FT / Office Hrs TBA

CLASS TIMES AND LOCATIONS

Weeks 1, 3, 5, 7, 9, 11 class will meet Tuesdays 3-6pm in Rm 205/ 77 FT

Due to clash with THEA/FILM 405, class time and location changes during weeks 2, 4, 6, 8, 10, 12

(see COURSE PROGRAMME at the end of this document for more info).

COURSE DELIVERY

The course is conducted in a post-graduate seminar format with some practical work. Students are expected to participate actively in discussions and practical exercises.

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information or changes will be announced in class and/or posted on the course notice board at FT77, Level 3, and/or posted on Blackboard.

COURSE CONTENT

This course will investigate theoretical frameworks of several Asian performance traditions as an entry point for study of related performance forms and dramatic texts. Topics covered will include The Natyasastra and Sanskrit Theatre, Zeami's writings and Nō theatre, and writings of various Chinese theorists and *xiqu* (Chinese opera). This study will then inform exploration of contemporary theatre artists, such as Richard Schechner, Tadashi Suzuki and Gao Xingjian, who claim inspiration from these theoretical frameworks and traditions.

LEARNING OBJECTIVES

By the end of the course students should

- Have a working understanding of fundamental theoretical frameworks dealing with performance from India, Japan, and China
- Be able to apply these fundamental principles to investigation of related performance traditions
- Be able to apply knowledge of traditional theories and systems of performance to analysis of the work of contemporary artists claiming inspiration from those systems

EXPECTED WORKLOAD

The university usually anticipates that you should be able to devote at least 24 hours per week to a half-year paper in a 4-paper graduate programme. Therefore you should probably expect to spend, on average, about 21 hours per week (apart from class time) in reading, preparation, thinking, and essay writing. At Honours and Masters level it is expected that students will attend every seminar; if you are going to miss a seminar, please contact the course coordinator in advance if possible.

READINGS

Essential texts:

All required readings are in the THEA 406 Course Reader.

Recommended Reading: *Cambridge Guide to Asian Theatre* on 3-Day Reserve at the Central Library

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from nominated collection points at each campus. Customers will be contacted when they are available.

Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays). Phone: 463 5515.

ASSESSMENT REQUIREMENTS

- Seminar Presentation (approx. 30 mins) and handout (dates TBA) 25%
- Essay #1 (2,500 words) DUE FRI 10 SEP 30%
- Essay #2 (3,000 words) DUE TUE 26 OCT 35%
- Participation in weekly seminar discussion & activities 10%

Relationship of assessment to learning objectives: Participation in weekly activities ensures engagement with the full range of material covered in the course. Essays #1 and #2 allow the student to examine in more depth theoretical concepts, traditional performance elements and/or related contemporary creative work of particular interest to the student and to assess progress toward meeting the learning objectives. Seminar presentation allows the student to apply material from the course to analysis of other traditional and contemporary works.

Presentation marking criteria: Logically organized material, engaging presentation style, clarity and concision, effective accompanying handout.

Essay marking criteria: Strong thesis, logically developed discussion, accurate and adequate use of examples, clarity and concision, accurate documentation.

THEA 406 COURSE OUTLINE

Important Note: For THEA 406, grades gained in individual papers are always subordinate to the overall assessment made by the full group of examiners for the Honours programme as a whole. Individual marks are subject to external assessment.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Work that is submitted late without an extension is subject to penalties.

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

In order to pass the course, completion and submission of all assignments is required, as well as regular attendance and participation in seminar discussion.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support / VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

COURSE PROGRAMME

All assigned readings are in the Course Reader (CR); *Cambridge Guide to Asian Theatre* on 3-day reserve

Week 1	Introduction
TU 13 JUL	
3-6pm	
77 FT 205	
Week 2	Readings:
Fri 23 JUL	Brockett on India (CR 1-8)
10am-1pm	Excerpts from <i>The Natyasastra</i> (CR 38-77)
***77 FT FOYER	Zarrilli "What does it mean" (CR 78-94). Recommended: Cambridge Guide to Asian Theatre "India" chapter
Week 3	Readings:
TU 27 JUL	Kālidāsa's <i>Recognition of Sakuntalā</i>
3-6pm	Recommended: <i>Cambridge Guide</i> 'Kutiyattam'; 'Kathakali' entries in "India" Chapter
77 FT 205	
Week 4	India-related student presentation(s)
FRI 6 AUG	Readings: Schechner, 'Rasaesthetics';
10am-1pm	J.R. Brown 'Shakespeare, the <i>Natyasastra</i> , and Discovering <i>Rasa</i> for Performance'
***225 ARO St.	Recommended (AFTER class): Mason, ' <i>Rasa</i> , "Rasaesthetics" and Dramatic Theory as Performance Packaging' (CR 162-69)
Week 5	Essay #1: topic with initial bibliography DUE
TU 10 AUG	Readings:
3-6pm	Brockett on Japan (CR 19-32)
**225 ARO St.	Brazell "Nō/Kyōgen Elements of Performance" (CR 171-176) Nō play <i>Atsumori</i> by Zeami (CR 177-185) (we will read the kyōgen play <i>Susugigawa</i> in class) Recommended Reading: <i>Cambridge Guide</i> "Japan"
Week 6	Japan related student presentation
MON 16 AUG	Readings:
3-6pm	Excerpts from Zeami's treatises on Nō (CR 208-243)
***225 ARO St.	Nō play <i>Yamamba</i> by Zeami (CR 186-196)

MID-TRIMESTER BREAK: 23 AUG – 3 SEP

Week 7 **Readings:**
 TU 7 SEP Brazell “Kabuki/Bunraku Elements of Perf” (CR 243-47)
 3-6pm Kabuki play: *Summer Festival* (CR 248)
 77 FT 205 **Essay #1 DUE FRI 10 SEP**

Week 8 **Japan-related student presentation and/or summary of essay #1 research**
 MON 13 SEP **Readings:**
 3-6pm Rubin ‘Artistic Profile: Japan’ (CR 267-68)
 ***225 ARO St. Suzuki: ‘Grammar of the Feet’ (CR 269-88)
 Ota Shogo: *Water Station* (CR 289-322)
 Recommended reading: *Cambridge Guide on “China”*

Week 9 **Readings:**
 TU 14 SEP Brockett on China (CR 8-19)
 3-6pm Li “Conventionalization” (CR 324-331)
 77 FT 205 Jingju play *Judge Bao and the Case of Qin Xianglian* (CR 332-379)
 Recommended reading: *Cambridge Guide on “China”*

Week 10 **Readings:**
 MON 27 SEP Faye, Chinese Theories of Theatre excerpts (various authors) (CR 380-388)
 3-6pm Brecht, ‘Epic Theatre’ (CR 389-91)
 ***77 FT 209 Brecht, ‘On Chinese Acting’ (CR 391-94)
 Tian ‘Effect of Displacement’ (395-405)

Week 11 **Readings:**
 TUE 5 OCT Mao ‘Talks at the Yan’an Forum’ (CR 407-411)
 3-6pm Revolutionary jingju play *Shajiabang* (CR 413)
 77 FT 205 Gao ‘Another kind of theatre’ (CR 439)
 Hsiung on Meng Jinghui’s *Rhinoceros in Love* (CR 444-448)

Week 12 (no readings)
 MON 11 OCT **China-related student presentation(s)**
 3-6pm **Present research topic for essay #2**
 ***225 ARO St. **Course wrap-up**