Course overview:
Because the primary purpose of this course is to introduce students to theatrical forms with which they may not already be familiar, we will concentrate primarily on traditional rather than modern or contemporary forms: at one level, a modern Indian romantic comedy looks pretty much like a modern Western romantic comedy. Exceptions will be made, however: for example, a play by a Nobel laureate seems to me a reasonable inclusion.

The course will concentrate on the theatre of three Asian countries: India, China, and Japan. We will also pay at least passing attention to Indonesian wayang, to Korean Pansori and Yodok Stories, and to Vietnamese water puppets.

Readings will include secondary historical/cultural materials, as well as play texts from a variety of genres, including various forms of dance theatre, masked or painted-face theatre, and puppet theatre. We will also study the relationship between theatrical forms and the societies which created and nurtured them, with special attention paid to the most important Asian religio-philosophical systems: Buddhism (including various denominations), Shinto, Taoism, Confucianism, and Hindu.

Pre-requisite: ENG 132 and THR 162 with grades of C or better.

Contacting me:
Office: 217 Fine Arts, ext. 1290 (department office is room 212, ext. 4003). Office hours: MW 1:30-3:00 and TR 9:30-10:30.

E-mail: My e-mail address is rjones@sfasu.edu. This is my preferred means of contact. I check e-mail at least three times a day. I do receive literally dozens of e-mail messages each day: please include the prefix “471” (e.g., “471: problems with paper”) in the subject line of all messages so I’ll recognize you immediately as a student in this class. I would also add that I plan to use D2L to send messages to the entire class from time to time. You can configure D2L to forward mail to the e-mail address of your choice; you are responsible for any communications sent through D2L.

Texts:
Karen Brazell, ed., Traditional Japanese Theater (Columbia).
The Cambridge Guide to Asian Theatre. [recommended]
Students are also expected to have access to the two anthologies employed by the School of Theatre: the *Longman Anthology of Drama and Theater* (used in Play Analysis prior to this year) and the *Wadsworth Anthology of Drama, 6th ed.* (used in Theatre History). Copies of these books have also been placed on reserve. There will, no doubt, be additional readings added as the semester goes on. These will be placed on reserve, distributed as handouts, or available on line.

**Program Learning Outcomes:**
Students who successfully complete this course will have achieved mastery of the following Program Learning Outcome as identified by the School of Theatre:
The student will be able to analyze a script in ways that are necessary to a theatre practitioner or scholar/critic. (All degree plans.)
The student will demonstrate an understanding of theatre history and a variety of theatrical styles. (All degree plans.)

**Student Learning Outcomes:**
Students who successfully complete this course will be able to:
Discuss the salient differences between Western and Asian theatre forms.
Identify the influence of Asian theatre forms on Western practice.
Articulate the relationship between the most significant Asian religio-philosophical systems (Buddhism, Hindu, Confucianism, Shinto, Taoism) and the traditional performance styles of Asia.
Discuss in detail at least one Asian theatrical tradition in theoretical and practical terms.

**Class schedule:**
Class meets TR from 12:30-1:45. Attendance and promptness are expected. This is especially important for a course such as this one. There will be very few lectures: class meetings will be devoted primarily to discussion and, when appropriate, to watching videos of the art forms we’re covering.

This course in particular may require several schedule changes: we’re structuring it to coincide with Dr. Smith’s Philosophy of Martial Arts course so that we can share resources. Both classes are currently planning to have guest speakers, and those people’s availability is subject to change. This will be the final schedule, in other words, only until we need to change it. It is designed to give you an idea of the workload and the approximate order of things, rather than to prescribe a specific timetable.

Listed below are reading assignments and ideas for presentations. Readings are listed as follows: TJT=Traditional Japanese Theater; Wa = the *Wadsworth Anthology of Drama*, the Theatre History anthology; LAD = *Longman Anthology of Drama*, the Play Analysis
anthology; HR = Handout or Reserve (or On-Line), MY=Mishima book. Note: all plays read for class will be eligible for presentations, so I’m not going to bother to list them all. There are more presentations listed here than will be completed by students in a class as small as I expect this one to be: that’s OK, I’ll fill in the rest. I wanted there to be some flexibility in terms of interests, scheduling, etc. Also, if you have an idea for a presentation that is not included here, come talk: as they say in the going-out-of-business sale ads, “no reasonable offer refused.”

R 1/24 Class introduction.

T 1/29 India
Presentations on: Hindu; Theravada Buddhism.

R 1/31 Indian aesthetics. Read: selection from the Nāṭyaśāstra (HR).
Presentation: Nāṭyaśāstra.

T 2/5 Dance drama, especially Kathakali.

R 2/7 The Little Clay Cart (HR)

T 2/12 Guest presentation by David Jortner

R 2/14 The Recognition of Śakuntalā (LAD)

T 2/19 The Recognition of Śakuntalā
Presentation: Harvest.

R 2/21 China
Presentations: Confucianism; Mahayana Buddhism; Taoism; Brecht and China.

T 2/26 Chinese Aesthetics.
Presentation: Wen fu (theory).

R 2/28 Meet with Dr. Smith’s class for guest presentation.

T 3/5 Discussion of Three One-Act Plays by Asian Authors.
Paper due.

R 3/7 Intro to Chinese Opera
Presentation: Mei Lanfang.

T 3/12 The Qing Ding Pearl (LAD).

R 3/14 Chinese spoken drama.
Presentation: Chinese theatre and Communism.

SPRING BREAK
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<tr>
<th>Date</th>
<th>Activity</th>
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<tr>
<td>3/26</td>
<td>The Other Shore (Wa).</td>
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| 3/28 | Intro to Japan  
Presentations: Shinto; Zen; Pure Land Buddhism; Yeats and Japan. |
| 4/2  | Japanese aesthetics.  
Presentation: Chanoyu (tea ceremony) |
| 4/4  | Noh. Read: Selection from The Fūshikaden (HR)  
Presentations: The Fūshikaden (theory); Komparu Zenchiku as theorist. |
| 4/9  | Dōjōji (TJT) |
| 4/11 | Aoi No Uye (HR)  
Presentations: Matsukaze; Ataka; Lady Aoi story from The Tale of Genji (Murasaki Shikibu) |
| 4/18 | EASTER BREAK. No class. |
| 4/25 | Musume Dōjōji (TJT). |
| 4/30 | Bunraku. The Love Suicides at Amijima (TJT)  
Presentations: The Battles of Coixinga; Chūshingura (Bunraku version). |
| 4/23 | Shingeki and Angura. Mishima: Hanjo (MY) |
| 4/28 | Presentations: Hanjo (Noh play); Betsuyaku: The Elephant; Abe: Friends; Abe: The Man Who Turned into a Stick. |
| 5/2  | Korea. (video) |
| 5/7  | Indonesia  
Presentations: Balinese dance drama; Artaud and Bali; Shadow puppets; Julie Taymor and Indonesia; Contemporary Indonesian drama. |
| 5/9  | Vietnam  
Presentation: Hat bôi. |
Grading considerations:

**Paper/presentations.** Each student will write one short to medium-length (approximately 5 pages) essay on background material for class discussion. Often, these papers will involve reading relevant materials not required of the entire class. So, for example, a student might read some of the philosophical works of the Zen master Dōgen and report to the class prior to discussion of Noh. These papers will be due at various times throughout the semester: papers must be distributed to the class via D2L by 3:00 p.m. on the day PRIOR to class. Everyone will be expected to have read the essays prior to class, with students who have written papers expected to take leadership roles in facilitating the day’s discussion. NOTE: This paper may (but, of course, need not) be the starting point for the research paper. This paper (and the accompanying discussion leadership) is worth 15% of the final grade.

**Play response paper:** You are required to see the SFA production of Three One-Act Plays by Asian authors (*The Lady Aoi* by Michima Yukio, *The Post Office* for Rabindranath Tagore, and *Hiding from the Rain* by Gao Xingjian). Choose one of these plays and and write a critical analysis of it in an essay of 3-5 pages. Important: you are analyzing the play, not the production. 10% of the final grade.

**Research paper:** Each student will also write a more significant research paper (approximately 10 pages) on an aspect of theatre or drama in one of the principal countries discussed in class, *i.e.* India, China, or Japan. Papers on the theatres of Indonesia, Vietnam, Korea, Sri Lanka, etc., will be accepted only with prior approval, which will be granted only for compelling reasons. Papers may take a variety of forms:

- examinations of the relationship between Asian theatre forms and Western theatre practice: *e.g.* the influence of Noh on W.B. Yeats, Balinese dance on Antonin Artaud, Suzuki Tadashi on Anne Bogart, etc.
- discussions of the relationship between modern and traditional theatre forms in a particular country: *e.g.* Mishima Yukio’s adaptations of Noh plays.
- explications of the relationship between theatrical forms and the societies which created them: *e.g.* links between Kathakali dance and the martial arts, the socio-political background of Shingeki, or the differences between the function of Hindu theology in the theatres of India and Bali.
- analyses and interpretations of significant theoretical treatises: *e.g.* the *Fūshikaden* or the *Nāṭyaśāstra*.
- comparisons between similar storylines presented in different forms: *e.g.* the differences between the Kabuki and Bunraku versions of *Chūshingura*.

What the paper should NOT be is a purely “objective” enumeration of “facts” or an examination of dramatic texts in purely literary terms. Students should submit a brief
(one-paragraph) abstract of their papers and a working bibliography by April 9 at the latest. Failure to do so will have no direct consequences, but knowing you’re on the right track is a good thing, yes? (Or, perhaps more to the point, being on the wrong track and not knowing it is a bad thing, right?) 40% of final grade.

**Class participation, etc.** This course will function largely as a seminar. It won’t work if not everyone contributes. Obviously, attendance is extremely important, but merely being physically present isn’t enough. You’ll be graded on both the quality and quantity of your course contributions. Should the need for reading quizzes arise (please don’t make this happen!), they will be included in this section of your grade. Worth 35% of your final grade.

**Exams.** There aren’t any. Find a way to endure your sorrow.

**Miscellaneous but important notes (the fine print):**

**Expectations:**
This is an upper-level university level course, taken mostly (or perhaps exclusively) by majors. Expect to spend about three hours outside class for every hour in class.

**Writing:**
Part of the expectation of this course is that your writing level be appropriate to an upper-level course in the humanities. If you are not confident of your writing ability, make arrangements *now* to take advantage of the university’s various writing assistance programs. Start with the Academic Assistance and Resource Center (AARC) on the first floor of Steen Library.

**Academic honesty:**
The following are the responsibilities of students regarding upholding academic honesty, as described in the official policies of Stephen F. Austin State University and the School of Theatre.

“It is the responsibility of the student to abstain from cheating. Dishonesty of any kind with respect to examinations, written assignments, in or out of class, alteration of records, or illegal possession of current examinations or keys to examinations shall be considered cheating....

“Courtesy and honesty require that any ideas or materials borrowed from another must be fully acknowledged. Offering the work of another as one’s own is plagiarism. The subject matter of ideas thus taken from another may range from a few sentences or paragraphs to entire articles copied from books, periodicals, or the writing of other students. The offering of materials assembled or collected by others in the form of projects or collections without acknowledgement is also considered plagiarism.
student who fails to give credit for ideas or materials taken from another is guilty of plagiarism.

“The School of Theatre expects students to maintain the highest standards of academic conduct. Misrepresenting someone else's work as your own or knowingly allowing someone else to represent your work as his/hers constitutes academic dishonesty. Such behavior is antithetical to our work as scholars, as artists, and as members of a community founded on trust and mutual respect. It is an insult to faculty and an affront to honest students.

“Penalties for academic dishonesty may range from failure of a specific project to failure of the course, suspension from the production season for up to one year, and referral to university authorities for further action, which may include suspension or expulsion from the university.”

My policy: I am going to trust you not to cheat. That means I won’t be checking every line of every paper, but it doesn’t mean I won’t be vigilant. It also means that if you do get caught plagiarizing, I will treat it as a violation of personal trust. You won’t like the result.
Bottom line: if innate honesty isn’t enough to keep you from plagiarizing, let me track record of catching and prosecuting plagiarists fill you with dread.

Disabilities, religious observance, etc.:
Any student with a mental, physical, or emotional condition which might interfere with his/her performance in this course should both consult the Office of Disability Services and contact me immediately.
If your observance of a religious holiday will prevent you from attending class, please contact me immediately so we can make appropriate arrangements. Academic Integrity:
The following are the responsibilities of students regarding upholding academic honesty, as described in the official policies of Stephen F. Austin State University and the School of Theatre:

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My policy: I am going to trust you not to cheat. That means I won't be hovering over your shoulder during tests, etc., but it doesn't mean I won’t be vigilant. It also means that if you do get caught cheating or plagiarizing, I will treat it as a violation of personal trust. You won’t like the result. If innate honesty isn’t enough to keep you from plagiarizing, let my reputation for detecting and prosecuting plagiarists fill you with dread.

N.B.: In recent years professional directors have successfully asserted legal ownership of staging. In other words, it is possible to plagiarize another director's concept, blocking or other ideas. This too is a form of cheating and carries all of the consequences described above.

Withheld Grades:
The university administration has requested that the following policy be quoted on every course syllabus: “Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.”

Acceptable Student Behavior:
According to the General Bulletin, “A student enrolling in the university assumes an obligation to conduct himself/herself in a manner compatible with the university’s function as an educational institution.” Any behavior that distracts from our educational or artistic work, or would cause a reasonable person working as instructor or student in this setting to feel uncomfortable or distracted, will not be tolerated. This includes whispering or talking out of turn or making other distracting sounds at any level of volume, no matter how low, or making irrelevant or inappropriate gestures or signs of any kind, no matter how small. If you engage in such behavior, you will receive one warning from the instructor. If the same behavior or any other disruptive behavior occurs after a warning, you will be required to leave the class immediately, counted absent (unexcused) from the class, and held responsible for assigned work and/or projects due or assigned in the class. You will have to satisfy the instructor that you intend to behave appropriately for the rest of the semester before returning for the next class meeting. Any disruptive behavior after one ejection will result in a failing grade for the course; you will not be permitted to return for the rest of the semester. Serious conduct violations will also be referred to university authorities for further action.

The university administration has suggested that the following statement be used in every course syllabus: “Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.”

Policy on Late Work:
When an assignment’s scheduling affects other students (scenes with student actors and/or student audiences, for example) it is never accepted late if the change of schedule might inconvenience or affect the work of others. Written work may be accepted late, but always with a significant penalty with respect to the student’s grade.

**Students with Disabilities:**
The university administration has requested that the following policy be quoted on every course syllabus:
“To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the
semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.”

**Final comment:**

One reason this class is offered is simply a reminder that not everything worthwhile is familiar. There will be elements of this course that seem very strange indeed to you. That’s OK. So is the discomfort that comes with that unfamiliarity. But we will inevitably be talking about theatre forms, religious beliefs, and socio-political attitudes that will be alien, even problematic, to you. You are not required to agree with everything being proposed. You are, however, expected to recognize the humanity of the theatre practitioners and audiences who see things differently than you do. Students are free, even encouraged, to express opinions which may not be shared by the majority, but discriminatory comments will not be tolerated, and in extreme cases may constitute disruptive behavior under the student code of conduct.