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at CHAPEL HILL

COLLEGE OF ARTS & SCIENCES

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September 7, 2010

Administrative Boards of the College of Arts and Sciences
Office of General Education
UNC-CH

Dear Colleagues:

UNC Japanese Theater and Culture Program

This letter is to seek approval for the “UNC Japanese Theater and Culture Program” to be led by Associate Professor and Chair of Asian Studies, Jan Bardsley, in Fall Semester 2011. The program will run, tentatively, from August 23 to December 20, 2011 and will be based at the CET Program Center in Osaka, Japan. The establishment of this program is supported by the Department of Asian Studies.

CET Academic Programs (<http://www.cetacademicprograms.com>) is a private study abroad organization based in Washington that has been designing and administering innovative educational programs abroad since 1982. They offer semester and summer study abroad programs in China, the Czech Republic, Italy, Japan, Spain, Syria and Vietnam. Staffed by over 40 full-time employees in the US and abroad, CET currently sends around 1000 US students abroad annually. UNC has worked with CET for many years, both on regular CET program and on programs customized for UNC.

Academic Program

All students will take a total of 18 credit hours for the program: 6 credits total for two courses taught in English by Dr. Bardsley as well as 12 credits of Japanese Language. The program offers an intensive exploration of Japanese language and culture. The content courses, language study, and activities are designed to complement each other to effectively immerse motivated students in their study of Japanese language and culture. The instructor will emphasize this complementarity by preparing students for field trips by giving them key terms in Japanese related to the site and discussing the field work’s relevance to issues in both classes. Students’ responses, both oral and written, following the trips will enable them to better integrate the diverse aspects of their learning.

Language courses will be held each weekday morning. Afternoons will focus on the two content courses and related activities which encourage their interactions with campus and community groups and give them opportunities to view spectacular sports and theatrical events. These courses, Japanese Theater and Embodying Japan: The Cultures of Beauty, Sports and Medicine, guide students through classic texts and performance traditions as well as the scholarship on the culture of everyday life in Japan. The classes complement each other by exploring concepts and

representations of the body, but from different angles. Through observation, participation, class presentations, readings and discussion, and their own original research, students learn to approach Japan and the idea of the body from diverse, informed perspectives.

Courses

JAPN 261: Japanese Theater *(45 contact hours for 3 hours of graded UNC credit)*

This course explores major performance traditions found in the Kansai (Western Japan) region. Readings include plays and actors' guides, theater history, novels, and anthropology. The broad issues of changing representations of the body on stage and the dramatization of various concepts of corporality, gender, and race tie together our study. We also discuss theater as a for-profit business, a state-subsidized institution, and a venue for staging spectacles of nationhood. Our main units are as follows. We begin with the Zen-influenced arts of the Noh Theater and the related aesthetic practices of the tea ceremony, flower arranging, and calligraphy. Field trips to Noh performance and the famous gardens of Kyoto give students first-hand experience of Zen-inspired tastes. The medieval comic tradition of Kyōgen, performed alongside Noh, also plays a role here. The next unit takes up the upstart traditions of Edo period (1600-1868), examining Bunraku Puppet Theater, Kabuki Theater, and the geisha profession through reading scripts and viewing performances. Climbing castles and viewing the costumes and artifacts associated with Edo in museums enhances students' interest in the culture of this era. Our study of modern theater focuses on Takarazuka, the all-women's theater established in 1913, as we view a performance and read feminist studies of this theater and its fan culture. Each student will write a ten-page research paper on a single theatrical form, expanding our knowledge of Japanese theater with their research presentations to the class. Topics may include the avant-garde dance theater Butoh, Japanese Hip-Hop, street performers, Shakespeare in Japan, and public tea ceremony events, for just some examples.

JAPN 482: Embodying Japan: The Cultures of Beauty, Sports & Medicine in Japan

(45 contact hours for 3 hours of graded UNC credit)

This course explores life in contemporary Japan by investigating concepts of the human body. Conceptual categories range from social values and standards of sexuality, beauty and hygiene to religious beliefs and feelings of national belonging. The first part of the course will introduce the subject by tracing the "making" of the human body in Japanese society in different cultural contexts, such as nurturing, childhood socialization, routinized work, or the commodification of the body. In the second part we will focus on the cultivation of the lived body and its relation to the everyday practices—beauty work, sports and leisure, nutrition and medical practices. Short works of Japanese fiction will complement the readings for this course taken mainly from anthropology, sociology, and history. Each student will take part in pair fieldwork, devising questions to ask at one of our fieldtrip sites, conducting the interview, presenting their fieldwork to the class afterward, and writing a short report. This short assignment prepares the students to devise a longer fieldwork project on a topic of their own choosing and involving a local site; read the relevant literature; and write a ten-page paper. Past projects included research on game arcades, shoe stores, and Chinese medicine shops. All students will complete online IRB training. Field trips will take students to a Japanese factory, offices, elementary school, fish market, sporting events, and university sports club practices so students can experience their study of body cultures in Japan firsthand.

Japanese Language Courses

(180 contact hours for 12 hours of TREQ transfer credit)

In addition, students will take Japanese language at the CET Program Center, taught by CET Program Language faculty. The language courses are available for students at four different language levels: for students with no language background, and for students with one-year, two-years, or three-years of prior study of Japanese Language. Students will be placed in the appropriate section based on their previous experience in Japanese language study. A sample syllabus (for the beginning Japanese language class) is attached.

Program Logistics and Location

Program Director: Jan Bardsley (PhD, UCLA, 1989), Associate Professor of Japanese Humanities and Chair, Department of Asian Studies, began her study of Japan and the Japanese language during her junior year abroad in Tokyo, 1971-72. A Tar Heel since 1994 and the recipient of campus teaching awards, Bardsley regularly offers courses on Japanese theater, literature, and women's studies, and classes in Japanese at UNC-Chapel Hill. She is the author of *The Bluestockings of Japan: New Women Essays and Fiction from Seitō, 1911-1916* (Ann Arbor, MI; Center for Japanese Studies, University of Michigan, 2007), and co-editor with Laura Miller of *Bad Girls of Japan* (Palgrave, 2005) and *Manners & Mischief: Gender, Power, and Etiquette in Japan* (University of California Press, forthcoming). The courses and activities planned for the fall 2011 semester expand on those offered in Carolina's Summer Program in Kyoto, an intensive program Bardsley led in 2003 and 2005 for UNC-Chapel Hill Study Abroad with generous funding provided by the Freeman Foundation.

The program is based in Osaka, which has historically been the commercial capital of Japan. Located 350 miles south of Tokyo, this city of 2.6 million is in the heart of Japan's second largest metropolitan area. Osaka is less than thirty minutes from Kyoto, the cultural center of Japan; only forty minutes from trendy Kobe, one of the world's leading trading ports; sixty minutes from Nara, the oldest historical region of Japan; and about two and a half hours by bullet train from the nation's capital, Tokyo.

The CET program is located on the campus of Osaka Gakuin University (OGU) which is located fifteen minutes from the downtown hub of Osaka's business and entertainment district and twenty minutes from the center of Kyoto. Our students will have access to the many amenities and services on the OGU campus, including student clubs, the campus library, four cafeterias, a bookstore, a convenience store, computer labs, sports facilities, a health center and clinic, multiple gardens and the International Center.

Our students will live in furnished apartments near campus, managed by CET. Each student will live in a shared double with a local student at OGU. Students can prepare meals by themselves in private kitchens or eat at on-campus cafeterias or local restaurants. Professor Bardsley will live in an apartment next to our students, arranged by CET.

CET will also provide our students with activities such as tea ceremony demonstrations, *manga* making lessons, kendo courses and visits to local sites, such as to a mountain temple.

On-site support and administration will include, for the duration of the program, our faculty Director Jan Bardsley, the CET on-site resident director, academic director and support staff, and the OGU international center staff. Japan is a modern nation with a standard of living and level

of medical care on par with U.S. standards. The Department of State Travel Website states that "the general crime rate in Japan is well below the U.S. national average."

Prof. Bardsley will undertake a site visit of the location in Spring 2011.

Program Requirements and Size

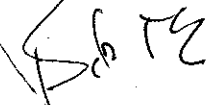
The minimum GPA requirement will be 3.0. Students must have at least Sophomore status. There is no minimum Japanese Language requirement. The expected number of students is between 8 and 15.

We are happy to provide any further information that you may need to evaluate this proposal.

Yours sincerely:



Jan Bardsley
Chair of Asian Studies



Bob Miles
Associate Dean: Study Abroad and International Exchanges

Attachment: Sample syllabus from CET for the beginning Japanese Course

CET Syllabus of Record

Course Title: Intensive Beginning Japanese

Total contact hours: 180

Course Code: JP113

Description

This course is offered to students with little or no prior Japanese language learning, and is designed to give students a firm foundation in the vocabulary and basic grammatical structures necessary to pursue higher language study. It is an integrated course, which includes study of both formal and informal written and spoken language, through listening comprehension, speaking and reading exercises. The focus is on communicative competence and the completion of concrete tasks, both within the classroom and in the surrounding environment, including interaction with native speakers of Japanese.

During the first week of the term, this course meets for 20 hours and targets the colloquial, situation-based language needed for adjusting to daily life in Japan. The focus of instruction is on four key learning domains, namely the university domain, the living domain, the city domain, and the workplace domain. Each domain is characterized with a series of linguistic/content-focused tutorials, an immersion activity and assignment, a follow-up tutorial, and an oral/written quiz. Real life materials such as menus, supermarket advertisements, neighborhood maps, newspapers, and websites are used.

Starting in week two, the regular textbook-based curriculum of 140 contact hours begins. The course meets at a less intensive pace (approximately 10 hours/week), allowing students the time to divide focus among all courses in their curriculum. Finally, students also complete an additional 20-hour module, designed to engage them in developing a major project on one aspect of Japanese society. These course projects are presented to faculty and peers at an Open House at the end of the term. In all, students take 180 hours of for a total of 10 recommended credits.

Objectives

During this course, students are exposed to:

- Various situations in which Japanese must be used in order to complete concrete tasks, such as ordering at a restaurant, purchasing train tickets, navigating the campus and purchasing items in a store
- Japanese spoken at a natural pace by native speakers
- Social situations in which both Japanese language and cultural sensitivity are tested

and become able to:

- Read and write hiragana, katakana, and approximately 150 kanji in a variety of contexts
- Accomplish a limited number of predictable communicative tasks, particularly on topics relevant to his/her own experience
- Have a basic familiarity with Japanese culture, and function in everyday social interactions with Japanese native speakers
- Attempt the Japanese Language Proficiency Test level N5 (old level 4).

Course Requirements

The first week of the course introduces students to the four learning domains and enables them to develop and actively utilize key language patterns associated with each domain. Immersion activities may include developing a campus map by asking for directions from local university students, drawing and labeling a detailed floor plan of their apartments, ordering in a restaurant, creating business cards and practicing self-introductions, etc.

Starting in the second week, students work through one textbook lesson each week, with a quiz every day and an exam at the end of every three lessons (i.e. three weeks). The classroom time is divided as follows: 2/3 conversation practice (grammar, vocabulary, drills, role playing, group work, etc); 1/3 reading and writing. In addition to time spent in the classroom, students should expect to spend a minimum of one hour studying on their own (completing homework assignments, listening to audio, recording speaking exercises, etc.) for every hour spent in the classroom.

In addition, students complete an out-of-classroom project that requires concrete interaction with native Japanese speakers in the community. For their project, students research a self-selected destination in Japan. Each student develops a detailed travel plan and a pamphlet introducing the destination.

Methods of Evaluation

Attendance/Participation 10-20%

Homework/Practica 20-30%

Daily Quizzes 15-30%

Bi-weekly Exams 20-30%

Final Exam 10-20%

Primary Texts

Genki I: An Integrated Course in Elementary Japanese, Japan Times

Genki I Workbook, Japan Times

Supplementary Texts

Kanji Look and Learn, Japan Times

A Dictionary of Basic Japanese Grammar, Japan Times

Web resources

Pace and Textbook Lessons Covered

Students work through all twelve lessons of the *Genki I* textbook over the course of the semester, with one week devoted to each lesson and an exam at the end of every three lessons. Lessons include both the grammar/vocabulary and reading/writing sections.

EMBODYING JAPAN: THE CULTURES OF BEAUTY, SPORTS, AND MEDICINE (3 credits)

Instructor: Jan Bardsley, Associate Professor, Japanese Humanities
Fall 2011 UNC-Chapel Hill Study Abroad Program at Osaka Gakuin
Estimated program dates are 08/22/2011 to 12/21/2011

What is this course about?

This course explores life in contemporary Japan by investigating concepts of the human body. Conceptual categories range from social values and standards of sexuality, beauty and hygiene to religious beliefs and feelings of national belonging. We will focus on the cultivation of the lived body and its relation to the everyday practices—beauty work, sports and leisure, nutrition and medical practices. Short works of Japanese fiction will complement the readings for this course taken mainly from anthropology. Each student will take part in pair fieldwork, devising questions to ask at one of our fieldtrip sites, conducting the interview, presenting their fieldwork to the class afterward, and writing a short report. Field trips will take students to a Japanese factory, offices, elementary school, fish market, sporting events, and university sports club practices so students can experience their study of body cultures in Japan firsthand. Students will write a 4-page essay at the conclusion each unit on a topic of their choice related to beauty, sport, and medicine.

How will I participate?

The course is based on reading and discussion, and full participation on field trips.

Assignments and Assessment

Unit Essays: 3 x 20 points each= 60% of your total grade

The challenge of this assignment is to write an essay for each one of the units we study by raising a question to explore and then arguing your answer with references to texts read in the course. Essays are graded on clarity of argument, effective citation of the texts, and development of the essay.

Field Trip Report: 1 x 10 = 15% of your grade

You and a partner will choose one of our field trips to lead by preparing interview questions in advance, writing a report, and following the trip, presenting this to the class.

Reaction Papers: 5 x 2 = 10% of your grade

You will be asked to turn in five one-page reaction papers to our readings; each takes one quote from the reading and considers its point in terms of the article/chapter as a whole.

Final examination: 15% This exam combines a short objective in-class exam covering readings, discussions, and field trips since the midterm. Short essay questions test your ability to reflect on key aspects of each unit discussed in the course.

Osaka Gakuin Fall 2011 TENTATIVE SCHEDULE

Two afternoon courses per week on Tuesday and Thursday, 1:30 to 4:00pm, with a short break mid-class. Several required field trips. "Japanese Theater" class is held Tuesday; "Embodying Japan" on Thursday; the course schedule is planned in ways that make the classes complementary when possible.

EMBODYING JAPAN

Beauty

1	<p>TOPIC: <i>Kata</i> and the ideal of "learning through the body"</p> <p><u>Readings:</u> Horne, John. 2000. Understanding sport and body culture in Japan. <i>Body and Society</i> 6(2): 73-86: Miller, Laura. 2006. Introduction, "Approaches to Body Aesthetics and the Beauty System, 1-18 in **Beauty Up; Exploring Contemporary Japanese Body Aesthetics (UC Press). **Main text for this unit.</p>
2	<p>TOPIC: Japan's Changing Beauty Ideology and the Business of Beauty</p> <p><u>Readings:</u> Miller, Laura. 2006, Read chapters 1-2, "Changing Beauty Ideology" and "Aesthetic Salons" in <i>Beauty Up</i></p>
3	<p>TOPIC: Japan in the Miss Universe Contest</p> <p><u>Readings:</u> Miller, Laura. 2006, Read chapter 3, "Mammary Mania," in <i>Beauty Up</i> Bardsley, Jan. "Girl Royalty: The 1959 Coronation of Japan's First Miss Universe." <i>Asian Studies Review</i> 32:3 (September 2008) 375-391.</p>
4	<p>TOPIC: Changing Ideas of Male Beauty</p> <p><u>Readings:</u> Miller, Laura. 2006, Read chapter 5, "Male Beauty Work," in <i>Beauty Up</i> Freedman, Alisa. <i>Train Man</i> and the Gender Politics of Japanese 'Otaku' Culture: The Rise of New Media, Nerd Heroes and Consumer Communities." <i>Intersections: Gender and Sexuality in Asia and the Pacific</i> Issue 20, April 2009</p>
5	<p>TOPIC: Transgendered, Cross-Dressed Beauty</p> <p><u>Readings:</u> Mackie, V. 'Understanding through the Body: The Masquerades of Morimura Yasumasa and Mishima Yukio', in <i>Genders, Transgenders and Sexualities in Japan</i>, edited by Mark McLelland and Romit Dasgupta, London: Routledge, 2005 Mackie, V. 'How to be a Girl: Mainstream Media Portrayals of Transgendered Lives in Japan', <i>Asian Studies Review</i>, September 2008</p>
6	<p>TOPIC: Working out in Japan MIDTERM ESSAY ON BEAUTY UNIT DUE</p> <p><u>Readings:</u> Miller, Laura. 2006, Read chapter 6, "The Well-Behaved Appetite," in <i>Beauty Up</i> Spielvogel, Laura. 2003. chapter 4, "Cigarettes & Aerobics" in <i>Working out in Japan</i> (Duke UP).</p>
<h3>Sports</h3>	
7	<p>TOPIC: Japan's Sports Fans [Our focus on sports fans helps tie this course to J. Theater]</p> <p><u>Readings:</u> Kelly, William W. 2004. Read the introduction to **Fanning the flames : Fans and consumer culture in contemporary Japan. Albany, NY: State University of New York Press. **Main text for this unit.</p>

8	<p>TOPIC: Inventing Martial Arts</p> <p><u>Readings:</u> Chan, Stephen. 2000. The Construction and Export of Culture as Artefact: The Case of Japanese Martial Arts. <i>Body & Society</i> 6(1):69-74 INOUE Shun. 1998. The invention of the martial arts: Kano Jigoro and Kodokan judo. In <i>Mirror Of Modernity: Invented Traditions Of Modern Japan</i>. Stephen Vlastos ed., 163-173. Berkeley: University of California Press Chapman, Kris. 2004. Ossu! Sporting masculinities in a Japanese karate dojo. <i>Japan Forum</i> 16(2): 315-35</p>
9	<p>TOPIC: Baseball</p> <p><u>Readings:</u> Hayford, Charles. "Samurai Baseball vs. Baseball in Japan." <i>The Asia Pacific Journal: Japan Focus</i> Kelly, William W. 1998. Learning to Swing: Oh Sadaharu and the pedagogy and practice of Japanese baseball. In <i>Learning in Likely Places: Varieties of Apprenticeship in Japan</i>. John Singleton ed., 265-285. New York and Cambridge: Cambridge University Press Kelly, William. 2004. "Sense and Sensibility in the Ballpark: What Fans Make of Professional Baseball in Modern Japan" in <i>Fanning the Flames</i> Film: <i>Mr. Baseball</i></p>
10	<p>TOPIC: SUMO</p> <p><u>Readings:</u> R. Kenji Tierney 2004. "It's a Gottsan World: The Role of the Patron in Sumo" in <i>Fanning the Flames</i> R. Kenji Tierney. 2007. "From Performance to National Sport (Kokugi): The 'Nationalization' of Sumo," in <i>This Sporting Life: Sports and Body Culture in Modern Japan</i>, edited by William Kelly. New Haven, CT: Yale CEAS Occasional Publications.</p>
11	<p>TOPIC: WOMEN'S WRESTLING & FIGURE SKATING</p> <p>MIDTERM ESSAY ON SPORTS UNIT DUE</p> <p><u>Readings:</u> Articles on Midori Ito and the popularity of Japan figure skaters; also find article on the Gaea Girls' wrestling studio Film: <i>Gaea Girls</i> (2000)</p>
12	<p>TOPIC: DEATH & THE END OF THE BODY</p> <p>[No one main book for this unit, but articles on a variety of topics that should capture student interest at the end of a busy semester]</p> <p><u>Readings:</u> Lock, Margaret. 2004. Living Cadavers and the Calculation of Death. <i>Body & Society</i> 10(2-3):135-152 Lock, Margaret. 2008. Situating the practice of organ donation in familial, cultural, and political context. <i>Transplantation Reviews Volume 22, Issue 3, Pages 154-157 (July 2008)</i></p>
13	<p>TOPIC: LIVING WITH DISABILITIES IN JAPAN</p> <p><u>Readings</u> YODA Hiroe. 2002. New Views on Disabilities and the Challenge to Social Welfare in Japan. <i>Social Science Japan Journal</i> 5(1):1-15 Nakamura, Karen. 2006. Chapter 7, "The Postwar Generation of Deaf Activitists." <i>Deaf in Japan</i>. Cornell UP</p>
14	<p>TOPIC: HIV- AIDS IN JAPAN</p> <p><u>Readings</u> Miller, Elizabeth. 2002. What's In a Condom? – HIV and Sexual Politics in Japan. <i>Culture, Medicine and</i></p>

	<p><i>Psychiatry</i> 26(1):1-32 Cullinane, Joanne. 2002. "Net" - Working on the Web: Links Between Japanese HIV Patients in Cyberspace. In <i>Japanese Cybercultures</i>. Gottlieb, N., M. McLelland eds., 126-140. New York, London: RoutledgeCurzon Low, Morris; NAKAYAMA Shigeru, YOSHIOKA Hitoshi. 1999. The patient versus the doctor: changes in -medical care and attitudes to the body. <i>Science, Technology and Society in Contemporary Japan.</i>, 178-188. Cambridge: Cambridge University Press</p>
15	<p>TOPIC: HIKIKOMORI--THE DISEASE OF SHUTTING IN & BULLYING IN JAPAN Readings TBA MIDTERM ESSAY ON MEDICINE UNIT DUE</p>
Final Exam	<p>Comprehensive final exam includes short answers, multiple choice, and short essay questions (two hours).</p>

JAPN 261: Japanese Theater (3 credits)

Instructor: Jan Bardsley, Associate Professor, Japanese Humanities
Fall 2011 UNC-Chapel Hill Study Abroad Program at Osaka Gakuin
Estimated program dates are 08/22/2011 to 12/21/2011

What is this course about?

This course explores major performance traditions found in the Kansai (Western Japan) region. Readings include plays and actors' guides, theater history, novels, and anthropology. The broad issues of changing representations of the body on stage and the dramatization of various concepts of corporality, gender, and race tie together our study. We also discuss theater as a for-profit business, a state-subsidized institution, and a venue for staging spectacles of nationhood. Our main units are as follows. We begin with the Zen-influenced arts of the Noh Theater and the related aesthetic practices of the tea ceremony, flower arranging, and calligraphy. Field trips to Noh performance and the famous gardens of Kyoto give students first-hand experience of Zen-inspired tastes. The medieval comic tradition of Kyōgen, performed alongside Noh, also plays a role here. The next unit takes up the upstart traditions of Edo period (1600-1868), examining Bunraku Puppet Theater, Kabuki Theater, and the geisha profession through reading scripts and viewing performances. Climbing castles and viewing the costumes and artifacts associated with Edo in museums enhances students' interest in the culture of this era. Our study of modern theater focuses on Takarazuka, the all-women's theater established in 1913, as we view a performance and read feminist studies of this theater and its fan culture. Each student will write a ten-page research paper on a single theatrical form, expanding our knowledge of Japanese theater with their research presentations to the class. Topics may include the avant-garde dance theater Butoh, Japanese Hip-Hop, street performers, Shakespeare in Japan, and public tea ceremony events, for just some examples.

How will I participate?

Each Tuesday afternoon we will meet for a two and a half-hour formal class. The class will include various segments: instructor presentation; class readings of plays; small group exercises; video clips of theatrical performance; and on special occasions, guest speakers or performers. Enhancing this class will be events where you can participate in a performance, such as trying your hand at flower arranging or being a guest at a tea ceremony, or observe others' performances. We will also be able to see a few major stage performances as the budget permits.

You will participate in ways that keep you involved with the readings and field trips and gradually build your knowledge of Japanese theater.

Assignments and Assessment

Reaction papers: You will write five one-page reaction papers on class events of your choice; these papers are concise descriptions of your observation that connect the event in some way to our readings and that raise one question that you would like to explore further. We will discuss the reaction paper format by all writing about the same event initially and talking about the goals, problems, and usefulness of crafting these short assignments. 5 assignments x 5 points = 25 percent of your final grade in the class.

Kyōgen comedy. Each student writes a three-page play that demonstrates knowledge of the structure and comical style of the humor interludes known as kyōgen performed in the Noh Theater. We read and discuss several such plays, so you will be well prepared for this assignment. You don't have to be a playwright to catch on quickly to this form and enjoy writing your own. You also include a one-page analysis of your play, describing how it employs standard kyōgen features. 10 percent of your final grade in the class.

Creative assignments. These assignments ask you to participate in a hands-on fashion by making masks, designing costumes, and making a contemporary poster to advertise a Kabuki play. These assignments provide a fresh way to think about what you are reading. You have lots of freedom. To get full credit, make sure to do the assignment on time and show that you put effort into your project. I have pictures of previous projects that I can share early on so you have a good idea of what is expected.
10 percent of final grade in the class.

Midterm Examination. This exam involves objective questions in multiple choice, matching, and short answer formats. It assesses your knowledge of key Japanese terms, major aspects of plays read to date, and theater history. A study guide will be provided one week in advance on BlackBoard.
15 percent of your final grade in the class.

Pair Presentation. You and a partner in the class will choose one of our supplementary articles to present to the class. Your pair presentation reviews the key points of the art; describes its strengths and weaknesses; and poses three questions for class discussion. The total presentation plus discussion should take about twenty minutes.
10 percent of final grade in the class.

Analytical Essay: In November, you will write one long essay (five pages, double-spaced) on the topic, "What does the performer of [X theater] do?" Explore this question by choosing one performance tradition and considering the question from different angles. For example, the performer's training, relationship to fans, goals for performance, and typical roles. Discuss your choice with the instructor. You need to provide a first draft in mid-November and the polished one at the end of the month.

Papers are graded on clarity of argument and structure, use of the sources, and creativity.
20 percent of your final grade in the class.

Final examination: This exam combines a short objective in-class exam covering readings, discussions, and field trips since the midterm, and an oral exam. The oral exam takes place in a small group of three students meeting for 90 minutes with the instructor during the final exam week. Ten broad questions for the exam are posted one week before the final. This exam assesses your ability to synthesize what we have learned in class: the broad themes, the major plays, facts about performance traditions, and questions that repeatedly emerged in discussion. Ideally, the final oral exam helps us make sense of our introduction to Japanese Theater and raises new questions for further exploration. As with written exams, this oral exam is also graded on your ability to define issues, make arguments, and support your statements with reference to specific texts and events. We will have a "practice exam" in early November so you will feel

comfortable with the format. Objective exam counts for 20% of the final exam; the oral counts 80%,
20 percent of your final grade in the class

Osaka Gakuin Fall 2011

TENTATIVE SCHEDULE FOR JAPANESE THEATER CLASS

Two afternoon courses per week on Tuesday and Thursday, 1:30 to 4:00pm, with a short break mid-class. Several required field trips. "Japanese Theater" class is held Tuesday; "Embodying Japan" on Thursday.

WEEK	JAPANESE THEATER
1	<p>TOPIC: Tourism & Theater Today: Kyoto's Gion Corner</p> <p>We begin by discussing how theater and tourism intertwine to produce a sense of place and tradition, and in the case of Gion Corner, a venue that provides nightly shows that combine a variety of Japanese dramatic art forms, functions as a means of financial support for actors and dancers.</p> <p><u>Readings:</u> "The Impact of Tourism on Japanese "Kyōgen": Two Case Studies" Laurence R. Kominz <i>Asian Folklore Studies</i> Vol. 47, No. 2 (1988), pp. 195-213;</p> <p>"Theatre/Tourism" Susan Bennett <i>Theatre Journal</i> Vol. 57, No. 3, Theorizing Globalization through Theatre (Oct., 2005), pp. 407-428</p> <p>Possible activity: It would be perfect to spend one Saturday in Kyoto, visit major temples, and then walk in the Gion and attend show at Gion Corner</p>
2	<p>TOPIC: Tourism & Geisha Today</p> <p>We discuss the relationship of contemporary geisha to Kyoto tourism; geisha arts careers; public and private performance spaces. We also discuss the <i>iemoto</i> system, the main structure of most Japanese classical arts.</p> <p><u>Readings:</u> Kelly Foreman, "The Perfect Woman: Geisha, Etiquette, and the World of Japanese Traditional Arts" in Jan Bardsley and Laura Miller, eds., <i>Manners and Mischief: Gender, Power, and Etiquette in Japan</i> (UC Press, 2011). [Today's pair presentation will concentrate on this reading].</p> <p>Jan Bardsley, "The Maiko Boom: The Revival of Kyoto's Novice Geisha." <i>Japanese Studies Review</i>, March, 2011.</p>

	<p>Excerpts from Aimee-Marie Steinberger, <i>Japan Ai: A Tall Girl's Adventures in Japan</i> (Go! Comi, 2007). This excerpt depicts cosplay at one of Kyoto's maiko studios.</p> <p>Possible activity: This builds on earlier trip to Gion.</p>
Three	<p>TOPIC: Geisha & Theater in the "Floating World" of Tokugawa Japan</p> <p>Exploring the history of geisha takes us back to the Tokugawa era (1600-1868), when women were banned from the public stage; Kabuki and Bunraku got their start, and the pleasure quarters rose as the site of common entertainment.</p> <p><u>Readings</u> Excerpt from Liza Dalby. <i>Geisha</i>. (UC Press, 1985). [This section of <i>Geisha</i> gives an overview of the profession from the early 20th century through the Pacific War].</p> <p>Short stories from "the floating world"</p> <p>Possible activity: Trip to KAMIGATA UKIYO E MUSEUM to view Floating World woodblock prints</p>
Four	<p>TOPIC: Onnagata: The Female Players of Kabuki, and Cross-Dressing Onstage</p> <p>We discuss the history of the Kabuki theater, special features of its stage, costume, and make-up, and concentrate on <i>the onnagata</i>, female players, who are almost always men.</p> <p><u>Readings:</u> <i>Traditional Japanese Theater</i>, "Elements of Performance," 303-14;</p> <p>Maki (Morinaga) Isaka, "The Gender of Onnagata," <i>positions</i> 10:2 (2002).). [Today's pair presentation will concentrate on this reading].</p>
Five	<p>TOPIC: Ghosts and Gore!: Kabuki Spectacles in Tokugawa Japan</p> <p><u>Readings:</u> <i>Traditional Japanese Theater</i>, <i>Yotsuya Ghost Stories</i> and <i>The Hamamatsuya Scene</i>, 456-505.</p> <p>"Flowers of Edo: Eighteenth-Century Kabuki and Its Patrons," C. Andrew Gerstle. <i>Asian Theatre Journal</i>, vol. 4, no. 1 (spring 1987). [Today's pair presentation will concentrate on this reading].</p>
Six	<p>TOPIC: Bunraku Puppet Theater & Love Suicides on stage and off</p> <p><u>Readings:</u> <i>Traditional Japanese Theater</i>, <i>The Love Suicides at Amijima</i>, pp. 333-363.</p>
Seven	<p>TOPIC: Bunraku Theater in the Jazz Age</p> <p><u>Readings:</u> <i>Some Prefer Nettles</i>, a short 1932 novel by Tanizaki Jun'ichirō that looks at</p>

	<p>traditional Japanese theater in the age of revues, cafes, and radio</p> <p>Midterm: Short objective exam (30 mins) in class today; Tutorials on the novel and readings in Japanese Theater to date held this week, too.</p>
Eight	<p>TOPIC: Zen and the Performance Arts of Tea and Flower Arranging</p> <p><u>Readings</u> Mori, Barbara Lynne Rowland. "The Tea Ceremony: A Transformed Ritual." <i>Gender and Society</i> 5:1 (March 1991): 86-97. JSTOR.</p> <p>Saito, Yuriko. "The Japanese Aesthetics of Imperfection and Sensibility." <i>The Journal of Aesthetics and Art Criticism</i> 55:4 (Fall 1997): 377-385. JSTOR</p>
Nine	<p>TOPIC: Tragic Warriors in the Noh Theater</p> <p><u>Readings:</u> <i>Traditional Japanese Theater</i>, "Elements of Performance, 115-125. Read the plays <i>Atsumori</i> and <i>Shunkan</i>.</p>
Ten	<p>TOPIC: Women into Demons in the Noh Theater</p> <p><u>Readings:</u> <i>Traditional Japanese Theater</i>, read the plays <i>Dōjōji</i> and <i>Yamamba</i>.</p> <p>Rebecca Copeland, "Mythical Bad Girls: The Corpse, the Crone, and the Snake," pp.15-31 in <i>Bad Girls of Japan</i> (Palgrave, 2005), [Today's pair presentation will concentrate on this reading].</p>
Eleven	<p>TOPIC: Kyōgen comedy: Satire and Slapstick on the Noh stage</p> <p>We return to a comical form that we saw at Gion Corner by reading several short Kyōgen plays. Students will each write their own 3-page play in the Kyōgen style.</p> <p><u>Readings:</u> Read all Kyōgen plays in <i>Traditional Japanese Theater</i>, 226-284.</p>
Twelve	<p>TOPIC: The Return of the Actress in Modern Japan: From Ibsen to Takarazuka</p> <p><u>Readings</u> <u>Charisma's Realm: Fandom in Japan</u> Christine Yano <i>Ethnology</i> Vol. 36, No. 4 (Autumn, 1997), pp. 335-349 <u>The Politics of Androgyny in Japan: Sexuality and Subversion in the Theater and Beyond</u></p>

	<p>Jennifer Robertson <i>American Ethnologist</i> Vol. 19, No. 3 (Aug., 1992), pp. 419-442</p>
Thirteen	<p>TOPIC: Hip-Hop Japan</p> <p><u>Readings:</u> Yellow B-Boys, Black Culture, and Hip-Hop in Japan: Toward a Transnational Cultural Politics of Race," by Ian Condry, <i>positions</i>, 15:3, 2007, 637-671.</p>
Fourteen	<p>TOPIC: Cosplay (<i>kosupure</i>)</p> <p>Our discussion of the contemporary phenomenon of costume play takes fandom and street performance in a new direction. It also returns us to the study of maiko and geisha, and the photo/makeover studios we discussed at the beginning of the course. Given the global popularity of cosplay and its way of engaging fans of Japanese manga and anime, this topic also returns us to our original exploration of space, tradition, tourism, and theater.</p> <p><u>Readings:</u> "Costuming the Imagination: Origins of Anime and Manga Cosplay" by Theresa Winge, <i>MECHADEMIA</i>, Volume 1, 2006, pp. 65-76</p> <p>"Doll Beauties and Cosplay" by Mari Kotani, <i>MECHADEMIA</i>, 7, pp. 49-62.</p>
Fifteen	<p>TOPIC: Back to Gion Corner</p> <p>No readings today. We wrap our exploration of Japanese theater by thinking about our first experiences as tourist viewers at Gion Corner. How have our interpretations of Gion Corner as a theater space and an introduction to Japanese arts changed or expanded based on our class and our experiences in Japan this semester?</p>
Final Exam	