

COURSE IMPLEMENTATION DATE: COURSE REVISED IMPLEMENTATION DATE: COURSE TO BE REVIEWED: (six years after UPAC approval)

January 2012

February 2017 (month, year)

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

This course explores the history, literature, and performance practices of a variety of non-European theatre traditions, which could include Asian, African, and Indigenous forms of performance. Students will develop a critical appreciation of non-Western performance traditions and broaden their awareness of the definitions of theatre throughout the world. PREREQUISITES: THEA 101 or completion of 45 university-level credits, or instructor's permission. COREQUISITES: THEA 101 or completion of 45 university-level credits, or instructor's permission. COREQUISITES: PRE or COREQUISITES: SYNONYMOUS COURSE(S): (department/program) (a) Replaces: for further credit. (b) Cross-listed with:	Students are advised to keep course outlines in personal files for future use.				
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Dean/Associate VP:Jacqueline NolteDate approved:February 11, 2011Undergraduate Program Advisory Committee (UPAC) approvalDate of meeting:February 25, 2011	Dean/Associate VP: Jacqueline Nolte		Date approved: Febru	uary 11, 2011	

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- outline and differentiate the history, social and performance contexts, and performance practices of a number of non-European theatre forms
- demonstrate an understanding of the aesthetic principles of these theatre forms and critically evaluate how they are used in performance
- analyze and differentiate the meaning of "performance" and "theatre" in an international context
- discern, analyze, and evaluate the global influences of these theatre forms

METHODS: (Guest lecturers, presentations, online instruction, field trips, etc.)

Lectures, seminars, reading, discussions, audio-visual materials, guest speakers/performers, presentations, and written projects.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Examination(s)

Portfolio assessment

 \square Interview(s)

Other (specify):

TEXTBOOKS, REFERENCES, MATERIALS: [Textbook selection varies by instructor. Examples for this course might be:]

This list is for a general Asian Theatre Survey, heavily focused on some of the major performance forms in East, South, and South-East Asia. Depending on the instructor's expertise, the focus could vary.

Indian Theatre: Traditions of Performance. Farley P. Richmond, Darius L. Swann, and Phillip B. Zarilli, eds. Honolulu: University of Hawaii Press, 1990.

Kathakali Dance-Drama: Where Gods and Demons Come to Play. Phillip B. Zarrilli. London: Routledge, 2000.

On Thrones of Gold: Three Javanese Shadow Plays. James R. Brandon, ed. Honolulu: University of Hawaii Press, 1993.

Listening to Theatre: The Aural Dimension of Beijing Opera. Elizabeth Wichmann. Honolulu; University of Hawaii Press, 1991.

Eight Chinese Plays William Dolby. NY: Columbia University Press. 1978.

Japanese Nô Dramas, Royall Tyler, ed. and trans. London: Penguin Books, 1992.

The Japanese Theatre: From Shamanistic Ritual to Contemporary Pluralism. Benito Ortolani. Princeton University Press, 1990.

Traditional Japanese Theater: An Anthology of Plays. Karen Brazell. NY: Columbia University Press, 1998.

Course Pack to be developed containing articles and play scripts.

SUPPLIES / MATERIALS:

Materials for final project (if necessary)

STUDENT EVALUATION: [An example of student evaluation for this course might be:]

Attendance and participation	10%
Exam #1 (midterm)	30%
Exam #2 (final)	30%
Final Paper/Project:	30%

COURSE CONTENT: [Course content varies by instructor. An example of course content might be:]

This example is a general Asian Theatre Survey, heavily focused on some of the major performance forms in East. South and South-East Asia. Depending on the instructor's expertise, the focus could vary.

Week 1:	Introduction to the course
Week 2:	INDIA: Natyasastra and characteristics of Indian Drama
	INDIA: Kutiyattam
Week 3:	INDIA: Kathakali
Week 4:	INDONESIA: Gambuh (Bali)
	INDONESIA:Topeng (Bali)
Week 5:	INDONESIA: Wayang Kulit (Java)
Week 6:	CHINA: Jingju 1
Week 7:	CHINA: Jingju 2
Week 8:	KOREA: Pongsan Talchum

- KOREA: Pongsan Taicht KOREA: Pansori
- Week 9: JAPAN: Noh and Kyôgen
- Week 10: JAPAN: Kabuki
- Week 11: JAPAN: Bunraku
- Week 12: Final presentations
- Week 13: Discussion on final presentations and traditional performances in contemporary contexts