

Syllabus – Fall 2021

Excluding materials for purchase, syllabus information may be subject to change. The most up-to-date syllabus is located within the course in HuskyCT.

Course and Instructor Information

Course Title: Asian Theatre and Performance

Credits: 3

Format: In person in Room DRMU 219B on Tuesdays and Thursdays, 11:00am-12:15pm (section 001) and in person in Room TBA on Tuesdays and Thursdays, 2-3:15pm (section 2)

Prerequisites: None

Professor: Matthew Isaac Cohen

Email: matthew.i.cohen@uconn.edu

Telephone: n/a

Office Hours/Availability: Office hour Tuesdays @ 3:30-4:30pm in DRMU Room K204A. I am also available for Webex consultations by appointment. Please email to set up a time. I endeavor to return emails within 48 hours of receipt.

Course Materials

There are no course materials required for purchase. All readings and audiovisual sources are available online via Blackboard. Students are required to supply their own devices for reading, viewing, and participating in online classes.

Course Description

This course examines Asian theatre, opera, dance, and other performance traditions and their elaboration, reworking, and dissolution in modern and contemporary times studied in relation to changes in society, politics, religion, and culture.

Students will read and critique both primary and secondary sources as well as watch video documentaries and recordings of Asian theatre and performance online.

Course Objectives

By the end of the semester, students should be able to:

1. evaluate a variety of ways – historical, social, geographical – in which theatre and performance engage with, and are shaped by, the culture around them
2. interpret Asian culture and history through the lens of theatre and performance
3. formulate the challenges, issues and opportunities involved in the movement of theatre and performance across cultures
4. develop analytical methods and techniques for the study of non-Western theatre and performance
5. conduct independent research by gathering appropriate evidence and formulating and communicating ideas

6. contrast and compare performing art forms
7. critique representations of Asian theatre and performance
8. assess relations between current-day practices and artistic heritage in Asia
9. participate in the discourse of current global performing arts culture.

Course Outline (and Calendar if Applicable)

Introduction to the course (Tuesday, August 31)

Reading

Cohen, Matthew Isaac. 2012. "Asian drama." *Drama Online*.

<https://web.archive.org/web/20180910055645/http://www.dramaonlinelibrary.com/genres/asian-drama-iid-2521>

Viewing

William Peterson shares his thoughts on the evolution of performing arts in Southeast Asia

https://youtu.be/f-liT3SK_Ys [6 minutes]

Ong Keng Sen on Sustaining Ephemerality <https://asiasociety.org/museum/ong-keng-sen-sustaining-ephemerality> [10 minutes]

Asia Culture Center Promotion Video <https://youtu.be/FPGGbN9WvqM> [3 minutes]

UNIT 1: "CLASSICAL" ASIAN THEATRES

Sanskrit Theatre 1 (Thursday, September 2)

Reading

Bharata-Muni. 1951. *The Natyasastra Ascribed to Bharata-Muni*. Translated by Manomohan Ghosh. Calcutta: The Asiatic Society of Bengal, 100-190, 511-526.

Viewing

What is Natya Shastra? Details of its author, Natyaveda, and Origin of Natya (PERA)

<https://www.youtube.com/watch?v=ZaMUzKGAynU> [28 minutes]

No class (Tuesday, September 7)

There will be no class on September 7 due to the Jewish holiday of Rosh Hashanah

Sanskrit Theatre 2 (Thursday, September 9)

Reading

Kalidasa. 1999 [ca. 400 CE]. "Urvasi Won by Valor." In *Theatre of Memory: The Plays of Kalidasa*. Edited by Barbara Stoller Miller. Delhi: Motilal Banarsidass, 177-251.

Sanskrit Theatre 3 (Tuesday, September 14)

Reading

Shulman, David. 2012. "Creating and Destroying the Universe in Twenty-Nine Nights." *The New York Review of Books*, 24 November 2012. <https://www.nybooks.com/daily/2012/11/24/creating-and-destroying-universe-twenty-nine-night/>

Viewing

Queyrat, Jean (director). 2006. *To Play Kutiyattam with the Master*. <https://video-alexanderstreet.com.ezproxy.lib.uconn.edu/watch/to-play-kutiyattam-with-the-master> or <https://www.youtube.com/watch?v=kD7J5XepN8A> [52 minutes]

No class (Thursday, September 16)

There will be no class on September 16 due to the Jewish holiday of Yom Kippur.

Noh Theatre 1 (Tuesday, September 21)

Reading

Zeami. 2008 [1400-1418]. "Transmitting the flower through effects and attitudes." In *Performance Notes*. Translated by Tom Hare. New York Columbia University Press, 24-76.

Viewing

The Spirit of Noh 能' - Oldest living form of theater in the world

<https://www.youtube.com/watch?v=108d4KnZPxo> [9 minutes]

Noh: Classical Theater of Japan. <https://video-alexanderstreet-com.ezproxy.lib.uconn.edu/watch/noh-classical-theater-of-japan> [29 minutes]

Noh Theatre 2 (Thursday, September 23)

Reading

Kanze Kojirō Nobumitsu. 1992. "Funa Benkei (Benkei Aboard Ship). In *Japanese Noh Dramas*. Edited by Royall Tyler. Harmondsworth, Middlesex, England: Penguin, 82-95.

Viewing

The Three Forms of "Funa Benkei" - (Part 2/3) Noh (Japanese traditional opera)

<https://youtu.be/t5sKDRAP4CA> [26 minutes]

Additional viewing on noh

Nippon: The Tradition of Performing Arts in Japan: The Heart of Kabuki, Noh and Bunraku (1989)

<https://www.youtube.com/watch?v=3Pd47utJkt8> [39 minutes]

The Japanese Noh Theatre : selected scenes <https://video-alexanderstreet-com.ezproxy.lib.uconn.edu/watch/the-japanese-noh-theatre-selected-scenes>

Yurdin, Clay, director. 1957. *Noh Theater: The Tale of Genji Excerpts*. <https://video-alexanderstreet-com.ezproxy.lib.uconn.edu/watch/noh-theatre-the-tale-of-genji-excerpts>

Noh Masks (面, Men): The Spirit of Noh Theatre <https://www.youtube.com/watch?v=qsMnyrxqe6w>

Noh Funabenkei [with commentary in English] <https://www.youtube.com/watch?v=rNiIB1kMFs> [15 minutes]

Wayang kulit 1 (Tuesday, 28 September)

Reading

Sedana, Nyoman and Kathy Foley. 1993. "The Education of a Balinese Dalang." *Asian Theatre Journal* 10, no. 1: 81-100.

Viewing

Knoop, John and Larry Reed, directors. 1979. *Shadow Master*.

<https://archive.org/details/ShadowMaster> [54 minutes]

Wayang kulit 2 (Thursday, 30 September; on Zoom with guest Prof. Nyoman Sedana)

Reading

deBoer, Fredrik E. 1987. "Functions of the Comic Attendants (Panasar) in a Balinese Shadowplay." In *Humor and Comedy in Puppetry: Celebration in Popular Culture*. Edited by Dina Sherzer and Joel Sherzer. Bowling Green, OH: Bowling Green State University Popular Press, 79-105.

Viewing

I Nyoman Sumandhi, *Arjuna Tapa* [wayang by dalang i nyoman sumandhi] <https://youtu.be/PP-Y2dFJx44> [1 hour 46 minutes]

Kabuki 1 (Tuesday, 5 October)

Brandon, James R., and Samuel L. Leiter. 2004. Introduction. In *Masterpieces of Kabuki: Eighteen Plays on Stage*. Edited by James R. Brandon and Samuel L. Leiter. Honolulu, HI: University of Hawai'i Press, 1–15.

Danjūrō, Ichikawa. 2004. "Just a Minute!: Shibaraku." In *Masterpieces of Kabuki: Eighteen Plays on Stage*. Edited by James R. Brandon and Samuel L. Leiter. Honolulu, HI: University of Hawai'i Press, 16–33.

"The Art of Kabuki." , directed by Anonymous , Films For The Humanities & Sciences, 1988. Alexander Street, <https://video.alexanderstreet.com/watch/the-art-of-kabuki> [35 minutes]

Recommended/additional viewing

Shibaraku <https://youtu.be/-v13J8uzalE>

Kabuki: The Classic Theatre of Japan (1964) <https://youtu.be/6oZu80KZAM4>

Kabuki 2 (Thursday, 7 October)

Visit to William Benton Museum of Art to see prints of *kabuki* actors

Reading

Shibaraku <https://www.artelino.com/articles/shibaraku.asp>

Gerstle, C. Andrew. 2003. "The Culture of Play: Kabuki and the Production of Texts." *Bulletin of the School of Oriental and African Studies* 66, no. 3: 358-79.

UNIT 2: ASIAN THEATRE AND COLONIALISM

Bharatanatyam 1 (Tuesday, October 12; on Zoom with guest Dr. Avanthi Meduri)

Reading

Meduri, Avanthi. 1988. "Bharatha Natyam-What Are You?" *Asian Theatre Journal* 5, no. 1: 1-22.

Meduri, Avanthi. 2003. "Multiple Pleasures: Improvisation in Bharatanatyam." In *Taken by Surprise: A Dance Improvisation Reader*. Edited by Ann Cooper Albright and David Gere. Hanover, N.H.: Wesleyan University Press, 141–150.

Viewing

T.Balasaraswati Documentary (2006). <https://www.youtube.com/watch?v=ibSmDqm-k3o> [10 minutes]

Ray, Satyajit. 1976. *Bala*. https://www.youtube.com/watch?v=ak_a1RJ2DZc [31 minutes]

Optional additional reading

Sreevathsa, Sammitha. 2019. "How the Indian classical dance industry created a troubling culture of dependency on marriage." *Firstpost* 31 August 2019. <https://www.firstpost.com/living/how-the-indian-classical-dance-industry-created-a-troubling-culture-of-dependency-on-marriage-7257701.html>

Bharatanatyam 2 (Thursday, October 14; on Zoom with guest Dr. Avanthi Meduri)

Reading

Allen, Matthew Harp. 1997. "Rewriting the Script for South Asian Dance." *TDR* 41, no. 3: 63-100. [Allen, Rewriting the script \(1997\).pdf](#)

Meduri, Avanthi. 2004. "[Bharatanatyam as a Global Dance: Some Issues in Research, Teaching, and Practice.](#)" *Dance Research Journal* 36, no. 2: 11-29.

Viewing

Viveka Chauhan, "The journey from Sadir to Bharatanatyam."
<https://www.youtube.com/watch?v=mD3RhhdaVTw> [35 minutes]

Research Methodologies (Tuesday, October 19)

This session will take the form of a hands-on workshop on research methodologies appropriate to the proposals for research papers (to be submitted by October 15; see below).

Choi Seunghee (Thursday, October 21)

Reading

Van Zile, Judy. 2013. "Performing Modernity in Korea: The Dance of Ch'oe Sŭng-hŭi". *Korean Studies*. 37, no. 1: 124-149.

Viewing

Dance That Unites Two Koreas

<https://www.youtube.com/watch?v=74qGQleRnOM> [50 minutes]

Choi Seunghee singing 'A Garden in Italy' (1936)
<https://www.dailymotion.com/video/x359uwu> [3 minutes]

Additional/recommended reading

Park, Sang Mi. 2006. "The Making of a Cultural Icon for the Japanese Empire: Choe Seunghui's U.S. Dance Tours and 'New Asian Culture' in the 1930s and 1940s." *positions* 14, no. 3: 597-632.

Wilcox, Emily E. 2020. "Locating Performance: Choi Seung-hui's East Asian Modernism and the Case for Area Knowledge in Dance Studies." In *Futures of Dance Studies*. Edited by Susan Manning, Janice Ross, and Rebecca Schneider. Madison, WI: University of Wisconsin Press, 505-522.

Zat Pwe 1 (Tuesday, October 26)

Withey, Joseph A. 1978. "The Burmese Pwe: British Newspaper Accounts (1899-1921)." *South East Asian Studies* 15, no. 4: 573-580.

Orwell, George. Chapter 8 in *Burmese Days*.

<http://www.telelib.com/authors/O/OrwellGeorge/prose/BurmeseDays/chapter8.html>

Becker, A. L. 1971. "Journey through the Night: Notes on Burmese Traditional Theatre." *TDR*, vol. 15, no. 2: 83-87. www.jstor.org/stable/1144624

Diamond, Catherine/ 2000. "Burmese Nights: The Pagoda Festival Pwe in the Age of Hollywood's 'Titanic.'" *New Theatre Quarterly* 16, no. 3: 227-248.

Zat Pwe 2 (Thursday, October 28)

The Incredible All-Night Zat Pwe <https://asiasociety.org/myanmars-shwe-man-thabin/incredible-all-night-zat-pwe>

Shwe Man Thabin Troupe of Myanmar (Complete) <https://asiasociety.org/video/shwe-man-thabin-troupe-myanmar-complete> [92 minutes]

UNIT 3: THEATRE IN POSTCOLONIAL ASIA

Chinese Revolutionary Opera and Ballet 1 (Tuesday, November 2)

Reading

Ebon, Martin. 1975. "Introduction: The Brightest Sun, the Darkest Shadow." In *Five Chinese Communist Plays*. Edited by Martin Ebon. New York: The John Day Company, vii-xxi.
n.a. "The Red Detachment of Women." In *Five Chinese Communist Plays*. Edited by Martin Ebon. New York: The John Day Company, 121-151.

Viewing

The Red Detachment of Women (红色娘子军, 1971) <https://youtu.be/yCxE5UirSRk> [101 minutes]

Additional/suggested reading and viewing

Chu, Godwin C. and Philip H. Cheng. 1978. "Revolutionary Opera: An Instrument for Cultural Change." In *Popular media in China : shaping new cultural patterns*, 73-103.
<https://babel.hathitrust.org/cgi/pt?id=mdp.39015002143470&view=1up&seq=9>
Fan, Xing. 2018. *Staging revolution : artistry and aesthetics in model beijing opera during the cultural revolution*. Hong Kong : Hong Kong University Press <https://www-jstor-org.ezproxy.lib.uconn.edu/stable/j.ctt22p7jf7>
Harris, Kristine. 2010. "Re-makes/Re-models: The Red Detachment of Women between Stage and Screen." *The Opera Quarterly* 26, no. 2-3: 316-42.
Snow, Lois Wheeler. 1972. *China on stage; an American actress in the People's Republic*. New York, Random House <https://catalog.hathitrust.org/Search/Home?lookfor=00369918?urlappend=:>
Taking Tiger Mountain by Strategy 智取威虎山 Zhì qǔ wēi hǔshān – 1970
<https://www.youtube.com/watch?v=Q65reK-KpRI>

Chinese Revolutionary Opera and Ballet 2 (Thursday, November 4)

Reading

Chiang Ching. 1975 [1964]. "On the Revolution of the Peking Opera." In *Five Chinese Communist Plays*. Edited by Martin Ebon. New York: The John Day Company, 1-6.
<https://archive.org/details/fivechinesecommu00ebon>
Lin Piao. 1975 [1964]. "The Shanghai Policy." In *Five Chinese Communist Plays*. Edited by Martin Ebon. New York: The John Day Company, 7-22. <https://archive.org/details/fivechinesecommu00ebon>
n.a. "The Fortress of Chinese Opera." In *Five Chinese Communist Plays*. Edited by Martin Ebon. New York: The John Day Company, 23-26. <https://archive.org/details/fivechinesecommu00ebon>

Viewing

Yan Ting Yuen (director). 2005. *Yang Ban Xi: The 8 Model Works* <https://vimeo.com/114648184> [85 minutes]

Butoh 1 (Tuesday, November 9)

Viewing

Michael Blackwood. With Yoko Ashikawa, directors. 1990. *Butoh: Body on the Edge of Crisis*.

https://youtu.be/RBQXebxE8_Q OR

<https://ezproxy.lib.uconn.edu/login?url=https://uconn.kanopy.com/node/100726> [1 hour 28 minutes]

Butoh 2 (Thursday, November 11)

Stein, Bonnie Sue. 1986. Butoh: "Twenty Years Ago We Were Crazy, Dirty, and Mad." *TDR* 30, no. 2: 107-126.

Noriko Maehata 1986. Selections from the Prose of Kazuo Ohno. *TDR* 30, no. 2: 156-162.

Schechner, Richard and Kazuo Ohno. 1986. Kazuo Ohno Doesn't Commute: An Interview. *TDR* 30, no. 2: 163-169.

Gillespie, John K. 2011. In Memory: Kazuo Ohno 1906—2010. *TDR* 55, no. 1: 13-15.

Viewing

Kazuo Ohno, Mother <https://youtu.be/V-roXj8UBIA> [10 minutes]

Admiring La Argentina <https://youtu.be/cG4H4yeNHs0> [4 minutes]

Kazuo Ohno on Technique and Motivation <https://youtu.be/paHf7Dfaky4> [4 minutes]

Additional recommended reading

Kurihara Nanako, editor. 2000. "Hijikata Tatsumi: The Words of Butoh." Special section of *TDR* 44, no. 1: 12-91.

Asian Interculturalism- Ong Keng Sen 1 (Tuesday, November 16)

Reading

Bharucha, Rustom. 2001. "Consumed in Singapore: The Intercultural Spectacle of Lear." *Theater* 31 no. 1: 107-127. muse.jhu.edu/article/34126

Viewing

Ong Keng Sen (dir.), *Lear*. <http://a-s-i-a-web.org/api/playervideo.php?name=01JFACLear.mp4> [132 minutes]

[N.B. Please register at least by 10 November at <http://a-s-i-a-web.org/en/splash.php> to access this site]

Asian Interculturalism- Ong Keng Sen 2 (Thursday, November 18)

Reading

Grehan, Helena. 2001. "Theatre Works' 'Desdemona': Fusing Technology and Tradition." *TDR* 45, no. 3: 113-125

Ong Keng Sen. 2001. Encounters. *TDR* 45, no. 3: 126-133

Viewing

Ong Keng Sen (dir.), *Desdemona*. <http://a-s-i-a-web.org/api/playervideo.php?name=59TheatreWorksDesdemonaSingapore.mp4> [93 minutes]

Additional/recommended

OzAsia Talks: In Conversation with Ong Keng Sen https://youtu.be/ysB54K_ys9Y

Contemporary Wayang- Catur Kuncoro 1 (Tuesday, November 30)

Reading:

Varela, Miguel Escobar. 2014. "Wayang Hip Hop: Java's Oldest Performance Tradition Meets Global Youth Culture." *Asian Theatre Journal* 31 no. 2: 481-504.

Viewing

Catur Kuncoro. 2016 [2012]. *Wayang Hip Hop* [Hip Hop Wayang]. Translation and notes by Miguel Escobar Varela, Thomas Sembodo and Yosephin Novi Marginingrum. Singapore: Contemporary Wayang Archive. Retrieved from <http://cwa-web.org/en/WayangHipHop>. [77 minutes]

Contemporary Wayang- Catur Kuncoro 2 (Thursday, December 2)

Reading

Escobar Varela, Miguel. 2014. "Between Radical Adaptation and Strategic Adaptability: Ki Catur 'Benyek' Kuncoro in Conversation with Miguel Escobar." In *Theatre and Adaptation: Return, Rewrite, Repeat*. Edited by M. Laera. London: Bloomsbury Methuen Drama, 121–134.

Viewing

Catur Kuncoro and Eko Nugroho. 2016 [2010]. *Perseteruan Getah Bening* [The Battle of the Clear Fluids]. Translation and notes by Miguel Escobar Varela, Yosephin Novi Marginingrum and Steven Burrell. Singapore: Contemporary Wayang Archive. Retrieved from <http://cwa-web.org/en/PerseteruanGetahBening> . [74 minutes]

Additional/recommended reading

Cohen, Matthew Isaac. 2017 Global modernities and post-traditional shadow puppetry in contemporary Southeast Asia. *Third Text* 31 (1): 188-206.

Cohen, Matthew Isaac. 2014. Traditional and post-traditional *wayang* in Java today. In *The Routledge Companion to Puppetry and Material Performance*. Edited by Dassia Posner, Claudia Orenstein, and John Bell. London: Routledge, 178-191.

Cohen, Matthew Isaac. 2007 Contemporary *wayang* in global contexts. *Asian Theatre Journal* 24 (2): 338-369.

Escobar Varela, Miguel. 2014. *Wayang Kontemporer: Innovations in Javanese Wayang Kulit*. Ph.D. Thesis, National University of Singapore, <https://scholarbank.nus.edu.sg/handle/10635/119799>

Contemporary Khon – Pichet Klunchun (Tuesday, December 7)

Reading

Kwan, SanSan. 2014. "Even as We Keep Trying: An Ethics of Interculturalism in Jérôme Bel's Pichet Klunchun and Myself." *Theatre Survey* 55, no. 2: 185-201.

Viewing

Bel, Jerome and Pichet Klunchun, performers. *Pichet Klunchun and Myself*. <http://www.jeromebel.fr/videos/10.mp4> [100 minutes]

Conclusion to the course (Thursday, December 9)

No assigned reading or viewing.

Course Requirements and Grading

Summary of Course Grading:

Course Components	Weight
Component A	30%
Component B	40%

Course Components	Weight
Component C	30%

ASSESSMENTS

Component A (30%)

Students will write in advance of Tuesday classes a 1-page-long reaction papers (250-350 words) responding to one or more of that week's assigned readings and/or videos. A reaction paper should concentrate on one point, such as:

- a relevant comparison to another form of expressive culture (such as a painting, novel, film);
- a suggestion for applying or extending a point made in a text or video;
- a critique of a text's ideology or conclusions.

A reaction paper is not a review- you should not focus on your personal enjoyment of a text (or whether you think others might enjoy it) but on what (and how) the text means and how it can illuminate other texts or social formations.

Reaction papers are to be posted on the Discussion Board of Blackboard each week, generally by Monday at 6pm.

Students enrolled in Asian Theatre & Performance as a "W" class are required to submit a reaction paper every week starting September 6, for a total of 11 reaction papers. Students not taking this as a "W" class must submit a minimal of 8 reaction papers.

At the start of class, there will be time to peer review your reaction papers. You are strongly encouraged also to leave written feedback on Blackboard. Written feedback from the instructor will follow after class.

The best 8 of these papers will be revised and compiled into a portfolio due at 6pm on December 8 on Blackboard. As part of this portfolio, you should provide a short introductory or concluding statement (about 200-400 words) in which you describe what you learned in the class and/or what you observed were general principles or ideas informing Asian theatre and performance.

Component B (40%)

Research paper of about 10 double-spaced pages or 2500 words (not including bibliography) concerning one Asian theatrical production/performance or institution. This can be concern Asian country or performance form practiced in Asia, not only those covered in class. Your paper should reflect on how this production or institution (for example, a theatre company or theatre building or theatre festival) relates to the sociocultural, political, and/or economic conditions of the country in Asia where it is located.

Papers are required to reference at least 3 primary sources and at least 5 secondary sources. The paper should be analytical and not only descriptive. It should read like a short journal article and be written in a standard academic style (MLA, Chicago, etc.).

A 300-word proposal for this paper is due on Blackboard at 6pm on October 15. This proposal should set out the subject of the inquiry, the sources to be used, the research questions considered, and the research methods deployed.

A draft of this paper, due at 6pm on November 10, will receive detailed comments from the instructor.

The final paper is due at 6pm on November 29 and should be submitted on Blackboard.

Component C (30%)

In pairs of two, give a 10-minute evaluation of a book on Asian theatre and performance. (See the list of books below—all books are available online and/or via the UConn Library.) Your presentation should aim to summarize the content and argument of the book and also show how it is useful for current-day concerns. It should take the form of a “pitch” in which you present one of these:

- a proposal for the book to be translated into a foreign language (specify which) presented to a foreign publisher that issues similar books (specify which)
- a proposal for the book to be reprinted or updated in a second edition (presented to a publisher); possibly this book will have a new preface (specify who will write this)
- a pitch for a television series or film based on the book (presented to a production house); you should include details about similar products and your expected target audiences,
- a plan for a festival based on the ideas of the book (presented to an arts funding body or cultural center; specify which)—you should specify the purpose of the festival, propose a full program of events, detail your target audiences, and discuss the sustainability and legacy of the festival
- a call for papers for an anthology, special issue of a journal, or a conference with contributions by eminent scholars (and possibly practitioners) responding to, updating, critiquing etc. the book. Possibly you will wish to specify a keynote speaker or commission one or more well-known scholars and/or practitioners to write the first essay or conclusion to a published volume.

You do not have to be concerned with details of the administration and finances, though this information can be provided if felt necessary. It is suggested that you use Powerpoint for your presentation, though this is not required. You must provide a handout (no more than 2 pages, please) with a short “elevator pitch” for the project; short bios of key project participants or companies; key references (websites, academic articles and books, reviews, etc.); and other relevant information.

You can sign up by September 14 at https://docs.google.com/document/d/14LJP3H6-UuWg_hidDME3ZBodTQqOCF2bKhTWMOXL89g/edit?usp=sharing (for section 1, TuTh 11-12.15) or

<https://docs.google.com/document/d/1LNvHF5m3wJWPjvHU-UZJWQzG54XfO5WfPtvWVtQ0ldA/edit?usp=sharing> (for section 2, TuTh 2-3.15)

Noh Theatre (Tuesday, September 21)

Brandon, James R. (ed.). 1997. *Nō and Kyōgen in the Contemporary World*. Honolulu, HI: University of Hawai'i Press.

Wayang kulit (Tuesday, 28 September)

Zurbuchen, Mary Sabrina. 1987. *The Language of Balinese Shadow Theater*. Princeton: Princeton University Press.

Kabuki (Tuesday, 5 October)

Isaka, Maki. 2016. *Onnagata: A Labyrinth of Gendering in Kabuki Theater*. Seattle: University of Washington Press.

Bharatanatyam (Tuesday, October 12)

Srinivasan, Priya. 2012. *Sweating Saris: Indian Dance as Transnational Labor*. Philadelphia: Temple University Press

Zat Pwe (Tuesday, October 26)

Sein, Kenneth and Joseph A Withey. 1966. *The Great Po Sein: A Chronicle of the Burmese theater*. Bloomington: Indiana University Press.

Chinese Revolutionary Opera and Ballet (Tuesday, November 2)

Fan, Xing. 2018. *Staging Revolution: Artistry and Aesthetics in Model Beijing Opera during the Cultural Revolution*. Hong Kong : Hong Kong University Press <https://www-jstor-org.ezproxy.lib.uconn.edu/stable/j.ctt22p7jf7>

Butoh (Tuesday, November 9)

Ohno, Kazuo. 2004. *Kazuo Ohno's World from Without and Within*. Middletown, CT: Wesleyan University Press.

Asian Interculturalism- Ong Keng Sen (Tuesday, November 16)

Ong Keng Sen. 2019. *Creating Nothing: The Flying Circus Project 1996–2013*. Ph.D. dissertation, New York University. [via <https://ezproxy.lib.uconn.edu/login?url=https://www.proquest.com/dissertations-theses/creating-nothing-flying-circus-project-1996-2013/docview/2316519860/se-2?accountid=14518>]

Contemporary Wayang- Catur Kuncoro (Tuesday, November 30)

Escobar Varela, Miguel. 2014. *Wayang Kontemporer: Innovations in Javanese Wayang Kulit*. Ph.D. dissertation, National University of Singapore. <https://scholarbank.nus.edu.sg/handle/10635/119799>

Grading Scale:

Undergrad

Grade	Letter Grade	GPA
93-100	A	4.0
90-92	A-	3.7
87-89	B+	3.3
83-86	B	3.0
80-82	B-	2.7
77-79	C+	2.3
73-76	C	2.0
70-72	C-	1.7
67-69	D+	1.3
63-66	D	1.0
60-62	D-	0.7
<60	F	0.0

Graduate

Grade	Letter Grade	GPA
97-100	A+	4.3
93-96	A	4.0
90-92	A-	3.7
87-89	B+	3.3
83-86	B	3.0
80-82	B-	2.7
77-79	C+	2.3

Grade	Letter Grade	GPA
73-76	C	2.0
70-72	C-	1.7
67-69	D+	1.3
63-66	D	1.0
60-62	D-	0.7
<60	F	0.0

Due Dates and Late Policy

All course due dates are identified in the syllabus. Deadlines are based on Eastern Time; if you are in a different time zone, please adjust your submittal times accordingly. *The instructor reserves the right to change dates accordingly as the semester progresses. All changes will be communicated in an appropriate manner.*

Extensions are possible but must be accompanied by written evidence of cause (such as bereavement or medical illness). Work that is late without evidence of a suitable reason will be marked down 10 marks (e.g. a 95 will become an 85) if presented within a week and 20 marks if presented within 2 weeks. Thereafter, the mark for this component will be a "0".

Feedback and Grades

The instructor will make every effort to provide feedback and grades within one week of submission.

Student Authentication and Verification

The University of Connecticut is required to verify the identity of students who participate in online courses and to establish that students who register in an online course are the same students who participate in, complete the course activities and assessments, and receive academic credit. Verification and authentication of student identity in this course will include: Secure access to the learning management system using your unique UConn NetID and password.

Student Responsibilities and Resources

As a member of the University of Connecticut student community, you are held to certain standards and academic policies. In addition, there are numerous resources available to help you succeed in your academic work. Review these important [standards, policies and resources](#), which include:

- The Student Code
 - Academic Integrity
 - Resources on Avoiding Cheating and Plagiarism
- Copyrighted Materials
- Netiquette and Communication
- Adding or Dropping a Course
- Academic Calendar
- Policy Against Discrimination, Harassment and Inappropriate Romantic Relationships
- Sexual Assault Reporting Policy

Students with Disabilities

The University of Connecticut is committed to protecting the rights of individuals with disabilities and assuring that the learning environment is accessible. If you anticipate or experience physical or academic barriers based on

disability or pregnancy, please let me know immediately so that we can discuss options. Students who require accommodations should contact the Center for Students with Disabilities, Wilbur Cross Building Room 204, (860) 486-2020 or <http://csd.uconn.edu/>.

Blackboard measures and evaluates accessibility using two sets of standards: the WCAG 2.0 standards issued by the World Wide Web Consortium (W3C) and Section 508 of the Rehabilitation Act issued in the United States federal government.” (Retrieved March 24, 2013 from [Blackboard's website](#))

Software/Technical Requirements (with Accessibility and Privacy Information)

The software/technical requirements for this course include:

- HuskyCT/Blackboard ([HuskyCT/ Blackboard Accessibility Statement](#), [HuskyCT/ Blackboard Privacy Policy](#))
- [Adobe Acrobat Reader](#) ([Adobe Reader Accessibility Statement](#), [Adobe Reader Privacy Policy](#))
- Microsoft Office (free to UConn students through uconn.onthehub.com) ([Microsoft Accessibility Statement](#), [Microsoft Privacy Statement](#))
- Dedicated access to high-speed internet with a minimum speed of 1.5 Mbps (4 Mbps or higher is recommended).

NOTE: This course has NOT been designed for use with mobile devices.

Help

[Technical and Academic Help](#) provides a guide to technical and academic assistance.

This course is completely facilitated online using the learning management platform, [HuskyCT](#). If you have difficulty accessing HuskyCT, you have access to the in person/live person support options available during regular business hours through the [Help Center](#). You also have [24x7 Course Support](#) including access to live chat, phone, and support documents.

Minimum Technical Skills

To be successful in this course, you will need the following technical skills:

- Use electronic mail with attachments.
- Save files in commonly used word processing program formats.
- Copy and paste text, graphics or hyperlinks.
- Work within two or more browser windows simultaneously.
- Open and access PDF files.

University students are expected to demonstrate competency in Computer Technology. Explore the [Computer Technology Competencies](#) page for more information.

Evaluation of the Course

Students will be provided an opportunity to evaluate instruction in this course using the University's standard procedures, which are administered by the [Office of Institutional Research and Effectiveness](#) (OIRE).

Additional informal formative surveys may also be administered within the course as an optional evaluation tool.