

Japanese Performance Theory Workshop Syllabus (Summer 2017)

Note: All daily assignment descriptions are posted on the JPTW Canvas website. Readings listed in bold will receive priority, should you need to prioritize.

For MONDAY

Orientations and Sites of Departure

Prior to Monday: Watch *Kurozuka* (kabuki version)

Monday Evening: Watch *Bunraku: Masters of Puppet Theater*

Diana Fuss, "Teaching Theory"

Barbara Christian, "The Race for Theory"

**Miyoshi and Harootunian, *Learning Places: The Afterlives of Area Studies*,
"Introduction: The 'Afterlife' of Area Studies"**

**Michael Bourdagh, "The Ghosts of Anticommunism and Neoliberalism: East Asian
Studies in the 21st Century"**

**Shannon Jackson, *Professing Performance: Theatre in the academy from Philology to
Performativity*, "Discipline and performance: genealogy and discontinuity"**

J.L. Austin, *How to Do Things with Words* (excerpts)

**Peggy Phelan, *Unmarked: The Politics of Performance*, "The ontology of performance:
representation without reproduction"**

Diana Taylor, *The Archive and the Repertoire*, "Acts of Transfer"

Bial, ed. *The Performance Studies Reader* (excerpts)

Michel Foucault, "Nietzsche, Genealogy, History"

Suzuki Tadashi, "Culture is the Body"

Tomiko Yoda, "A Roadmap to Millennial Japan"

Roland Barthes, "The World of Wrestling"

For TUESDAY

Modernity, Textuality, Vocality

Tuesday Evening: Watch BABY-Q, MESS

**Tsubouchi Shôyô (Nanette Twine, trans.), *Shôsetsu Shinzui: The Essence of the Novel*
(Chaps. 1-5 / pp. 1-28)**

Takeuchi Yoshimi, *What is Modernity?: The Writings of Takeuchi Yoshimi*, "What is Modernity? (The Case of Japan and China)"

Maeda Ai, (James Fujii, ed.), *Text and the City: Essays on Japanese Modernity*, "Foreword," "Introduction," (Fujii, trans.) "From Communal Performance to Solitary Reading: The Rise of the Modern Japanese Reader"

M. Cody Poulton, *A Beggar's Art: Scripting Modernity in Japanese Drama, 1900–1930*, "Meiji Drama Theory Before Ibsen"

Kamei Hideo, (Bourdaghs, ed.), *Transformations of Sensibility: The Phenomenology of Meiji Literature*, "Shinjû as Misdeed: Love Suicides in Higuchi Ichiyô and Chikamatsu Monzaemon"

Michael Bourdaghs, "Editor's Introduction: Buried Modernities—The Phenomenological Criticism of Kamei Hideo"

Michael Bourdaghs, "Overthrowing the Emperor in Japanese Literary Studies"

Takashi Fujitani, *Splendid Monarchy: Power and Pageantry in Modern Japan*, "Overview," "Fabricating Imperial Ceremonies"

Ayako Kano, *Acting Like a Woman in Modern Japan: Theater, Gender, and Nationalism*, "Acting Like a Woman," "Modern Formations of Gender and Performance"

Roland Barthes, "The Grain of the Voice"

Christine Yano, "Tears of Longing," (Prologue, Chapters 1, 3, 5, 7)

Roland Barthes, "From Work to Text"

Roland Barthes, *Empire of Signs* (pp. 15–16, 48–72, 88–94)

Roland Barthes, "On Bunraku"

Susan Sontag, "A Note on Bunraku"

Charlotte Eubanks, *Miracles of Book and Body: Buddhist Textual Culture and Medieval Japan*, "Introduction: The Cult of the Book and the Culture of Text," "Locating Setsuwa in Performance"

Reginald Jackson, "Dying in Two Dimensions: *Genji emaki* and the Wages of Depth Perception"

Jonathan Zwicker, "Stage and Spectacle in an Age of Maps: Kabuki and the Cartographic Imagination in Nineteenth-Century Japan"

For WEDNESDAY

Embodiments and Disciplines

Wednesday evening: Watch clips of *Aoi no Ue* and *Jinen Koji*

(Hare, trans.), *Zeami: Performance Notes* (excerpts)

Zeami Motokiyo, (Nihon Gakujutsu Shinkôkai, trans.) *Aoi no Ue* and (Royally Tyler, trans.) *Jinen Koji*

Michele Marra, *Representations of Power: The Literary Politics of Medieval Japan*, pp. 70-82

Monica Bethe, "Okina: An Interview with Takabayashi Kôji"

Eric Rath, "The Myth of Okina"

Carrie Preston, *Learning to Kneel: Noh, Modernism, and Journeys in Teaching*, "Introduction to Noh Lessons"

Rajashree Pandey, *Perfumed Sleeves and Tangled Hair: Body, Woman, and Desire in Medieval Japanese Narratives*, "Introduction," and "Rethinking Body, Woman, Sex, and Agency in Medieval Japanese Narratives"

Julia Kristeva, *Powers of Horror: An Essay on Abjection*, "Approaching Abjection"

Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism*, "Refiguring Bodies"

Monica Bethe, "The Use of Costumes in Nô Drama"

Thomas Looser, *Envisioning Eternity: Aesthetics, Politics, and History in the Early Modern Noh Theater*, "Times and Visions of the Instant"

Donald Shively, "Bakufu versus Kabuki"

Maki Isaka, "Box-Lunch Etiquette: Conduct Guides and Kabuki *Onnagata*."

Kristin Surak, *Making Tea, Making Japan: Cultural Nationalism in Practice*,

For THURSDAY

Moving Otherwise

Thursday Evening: watch Yasuko Yokoshi, *Hangman Takuzo*

Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others*, "Introduction: Find Your Way," "Conclusion: Disorientation and Queer Objects"

André Lepecki, *Exhausting Dance: Performance and the Politics of Movement*, "Introduction"

Joshua Lubin-Levy and Aliza Shvarts, "Living Labor: Marxism and Performance Studies"

Jose Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics*, "Introduction: Performing Disidentifications" and *Cruising Utopia: The Then and There of Queer Futurity*, "Gesture, Ephemera, and Queer Feeling: Approaching Kevin Aviance"

Yasuko Yokoshi and Beth Gill, "Beth Gill in conversation with Yasuko Yokoshi" Reginald Jackson, "Suspensions: Some Thoughts on Yasuko Yokoshi's Recent Work"

Rosemary Candelario, *Flowers cracking Concrete*, "From Utter Darkness to White Dance," "Asian/American"

For FRIDAY

Institutions and Sites of Intervention

Friday Evening: Eat and Recap

Bill Readings, *The University in Ruins*, Introduction, "The Idea of Excellence"

Masao Miyoshi, "'Globalization,' Culture and the University"

Lisa Yoneyama, *Hiroshima Traces: Time, Space, and the Dialectics of Memory*, "Mnemonic Detours"

Barbara Thornbury, *America's Japan and Japan's Performing Arts: Cultural Mobility and Exchange in New York, 1952–2011*, "Introduction"

Tomie Hahn, *Sensational Knowledge: Embodying Culture through Japanese Dance*, "introduction: sensual orientations," "moving scenes: history and social structure"