MUSC/THAR 328: Japanese Traditional Performing Arts
Fall 2014
Texas A&M University

Course number: MUSC/THAR 328
Meeting days/times: TBA
Instructor: Dr. Martin Regan
Office: LAAH 433
Phone: (979) 458-0939
Office hours: By appointment
Email: reganmm@tamu.edu
Credit hours: 3
Course website: elearning.tamu.edu (with access to mediaplex.tamu.edu for recordings)

Required materials:

Prerequisites:
Junior or senior classification or approval of the instructor.

Catalog description of course: Study of various genres of Japanese performing arts from the 7th century to the present; understanding these genres in their historical and cultural contexts and recognizing shared aesthetic values.

Learning outcomes:
• Discuss of assigned readings and listening assignments
• Identify and analyze features, characteristics, values of traditional Japanese music through a midterm and a final exam
• Discuss course concepts in an online forum by posting responses to assigned questions and engaging with one’s peers
• Apply intercultural competence and critical analytical skills through the completion of guided critical reflection/summary sheets
• Give a final group presentation during week 14 on a chosen topic that demonstrates your ability to work with others in support of a shared purpose and communicate effectively using Powerpoint/Keynote, and multi-media and audio-visual components

Introduction:
This course examines various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, analyze their various features and characteristics, compare aesthetic values that are shared between these genres, discuss important individuals and events in the development of the traditional Japanese performance arts, and critically articulate the cultural and social values that are expressed in these artistic forms. The primary goal of this course is to enrich and broaden the students’ artistic horizons by being exposed to various Japanese traditional performing arts. A secondary goal includes developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres (and in turn about
regional national, and other genres of world music), specifically focusing on how music serves as a social document that aurally documents social change and aesthetic values.

**Instructional method:**
Faculty lectures and discussion of course readings will be supplemented by audio and visual assignments posted on mediamatrix and active participation on an on-line discussion forum. Classes will begin with a brief review of topics covered in the previous session and answering of students’ questions, followed by a summary covering the main points of the reading. Students are expected to read in advance the topic under investigation and be prepared to actively participate in discussions.

**Course Topics and Schedule:**

Week 1: Overview of Japanese musical history from the 7th-century to the present day
   *Past and Present of Japanese Music: pp. 29-47 (Malm)*
   *Online discussion forum no. 1*
   *Guided Critical Reflection/Summary Sheet no. 1*

Week 2: Traditional Japanese instruments I (Winds and Strings)
   *The Shakuhachi: pp. 165-192 (Malm)*
   *The Koto: pp. 193-211 (Malm)*
   *The Biwa: pp. 149-164 (Malm)*
   *The Shamisen: pp. 213-238 (Malm)*

Week 3: Traditional Japanese instruments II (Percussion)
   *Online discussion forum no. 2*
   *Guided Critical Reflection/Summary Sheet no. 2*

Week 4: Gagaku (aristocratic court music)
   *Gagaku: pp. 97-118 (Malm)*
   *Online discussion forum no. 3*
   *Guided Critical Reflection/Summary Sheet no. 3*

Week 5: Shomyō (Buddhist chanting)
   *Religious Music: pp. 47-98 (Malm)*
   *Online discussion forum no. 4*
   *Guided Critical Reflection/Summary Sheet no. 4*

Week 6: Sankyoku (19th-century chamber music for the shakuhachi, koto, and shamisen)
   *Online discussion forum no. 5*
   *Guided Critical Reflection/Summary Sheet no. 5*

Week 7: Folk Music
   *Folk and Popular Musical Arts: pp. 261-273 (Malm)*
   *Online discussion forum no. 6*
   *Guided Critical Reflection/Summary Sheet no. 6 (mock midterm)*

Week 8: Midterm

Week 9: Japanese theater I: Bunraku
   *Bunraku: pp. 102-120 (Caveye, Griffith, Senda)*

Week 10: Japanese theater II: Noh
   *Noh: pp. 164-180 (Caveye, Griffith, Senda)*

Week 11: Japanese theater III: Kabuki
abuki: pp. 25-98 (Caveye, Griffith, Senda)

Online discussion forum no. 7
Guided Critical Reflection/Summary Sheet no. 7

Week 12: Contemporary Japanese Music
Japanese Music in the Twenty-First Century: pp. 131-165 (Wade)
Online discussion forum no. 8
Guided Critical Reflection/Summary Sheet no. 8

Week 13: Japanese Music in the Diaspora
Online discussion forum no. 9
Guided Critical Reflection/Summary Sheet no. 9

Week 14: Final group presentations
Redefined days: Wrap-up and review
Online discussion forum no. 10
Guided Critical Reflection/Summary Sheet no. 10 (mock final)

Final Exam: TBA per registrar schedule

Grading:

Class participation – 5% (50 points)
10 points of class participation credit can be gained each week. This credit can be received in three different ways:
1) Responding thoughtfully to the professor’s questions regarding the assigned readings
2) Asking questions that demonstrate engagement with the assigned readings and lectures
To insure full credit, make an effort to speak up during class at least twice per week.

Attendance – 5% (50 points): Attendance is mandatory. You are allowed only two unexcused absence during the semester. Each additional unexcused absence will result in your overall grade being lowered by fifty points. Excessive tardiness will also negatively affect your grade (See NOTE below). Excused absences for health reasons, pre-approved university functions, officially recognized religious observances, or family emergencies will be handled according to university rules. You are required for the material covered in class and for obtaining instructions for assignments on days that you are absent. Refer to student rule 7: http://student-rules.tamu.edu/rule07

Midterm – 15% (150 points):
This exam will consist of several essay questions assigned in advance, and will be based on material covered in weeks 1-8.

Final exam – 25% (250 points):
This exam is similar to the midterm, except it is cumulative, based on the entire semester’s work.

NOTE: Any combination of two: incidents of arriving more than 10 minutes late or arriving unprepared (i.e. classes where the student has not completed assigned readings) will result in an overall grade penalty of 50 points, except in the case of a university-approved reason per student rule 7: http://student-rules.tamu.edu/rule07.
Online Discussion Forum – 10% (100 points)
Ten weeks out of fifteen, the instructor will post relevant discussion questions and solicit feedback on the course material at elearning.tamu.edu. You are expected to post responses and engage in the online forum with your colleagues by the assigned due date. Five possible points can be gained for each successful posting and will determined by two main factors:
• Posting pertinent response by the requested deadline
• Reading and responding to (when applicable) the responses of your colleagues
Discussion forum activity, which includes time spent online and the number of postings viewed, will be monitored by the instructor.

Guided Critical Reflection/Summary Sheets – 20% (200 points)
At the end of each unit, students will receive guided critical reflection/summary sheets and be requested to answer specific questions focusing on the synthesis and interpretation of artistic expression of cultural and social values that are expressed in various artistic forms of traditional Japanese music.

Final Group Presentation – 20% (200 points)
Students will be divided into small groups and give a final 20-minute presentation chosen from a variety of possible topics. This presentation must use Powerpoint/Keynote, multi-media, and audio-visual components.

Points will be tallied and the final grade will be based on the following scale:

<table>
<thead>
<tr>
<th>Points Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>900-1000</td>
<td>A</td>
</tr>
<tr>
<td>800-899</td>
<td>B</td>
</tr>
<tr>
<td>700-799</td>
<td>C</td>
</tr>
<tr>
<td>600-699</td>
<td>D</td>
</tr>
<tr>
<td>599 and below</td>
<td>F</td>
</tr>
</tbody>
</table>

Assignments are due at the beginning of class on the assigned deadline date. Since this class meets every day, it is very difficult to catch up with your work when you submit late assignments. NO LATE ASSIGNMENTS WILL BE ACCEPTED UNLESS MISSED DUE TO AN EXCUSED ABSENCE. Refer to student rule 7: http://student-rules.tamu.edu/rule07

Academic Integrity Statement:
"An Aggie does not lie, cheat or steal, or tolerate those who do." Please see http://aggiehonor.tamu.edu.

Americans with Disabilities Act (ADA) Policy Statement:
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu.
MUSC/THAR 328: Japanese Traditional Performing Arts
Texas A&M University summer session I, 2014 “TAMU in Tokyo” Syllabus
May 16-June 23, 2014 Tokyo, Japan

Course number: MUSC/THAR 328 Time: M, T, W, TH, F 10:35AM-11:50
Place: Kokuritsu Olympic Kinen Seishonen Sogo Center in Tokyo, Japan
Instructor: Dr. Martin Regan Office: LAAH 433
Phone: (979) 458-0939 Email: reganm@tamu.edu
Office hours: By appointment Credit hours: 3

This course is part of “TAMU in Tokyo,” a five-week study abroad program hosted by two TAMU faculty to be held in Tokyo, Japan from May 16-June 23, 2014. Admission to the program is by application and interview. Students in the program must register for MUSC/THAR 328 and JAPN 110: Functional Japanese, History & Culture. Due to the nature of the course offerings, Asian Studies Minors, International Studies Majors, and Music and Theater Arts Majors and Minors may find the program particularly relevant to their academic interests. However, this course is open to all undergraduate majors with junior or senior classification, or approval of the instructor, and fulfills the following requirements:

- Asian Studies Minor (humanities/social sciences requirement)
- Asian Studies electives
- Music Major/Minor electives
- Theater Arts Major/Minor electives

During the fourth week of the program, we will take a group field trip to Kyoto, the political and cultural center of Japan from 794 to 1185. In Kyoto we will visit various temples, gardens, castles, historical sites, and monuments referenced in our course readings and discussions in an attempt to place the course material into a more personal context.

The 45+ hours of contact time required to receive three credits for this course will be allocated from the following rubrics:

- 1 hour pre-travel orientation session to be held in College Station two weeks before departure
- 23 hours of class time in weeks 1-3, and 5
- 12-14 hours of performances and field trips in Tokyo in weeks 1-3, and 5
- 12-18 hours of faculty-led field trips in Kyoto during week 4

Required materials:

- A blank, lined journal

The instructor may supply additional materials throughout the course.
Prerequisites:
Junior or senior classification or approval of the instructor.

Catalog description of course: Study of various genres of Japanese performing arts from the 7th century to the present; understanding these genres in their historical and cultural contexts and recognizing shared aesthetic values.

Learning outcomes:
- Discuss of assigned readings and listening assignments
- Identify and analyze features, characteristics, values of traditional Japanese music through a midterm and a final exam
- Discuss course concepts in an online forum by posting responses to assigned questions and engaging with one's peers
- Apply intercultural competence and critical analytical skills through the completion of guided critical reflection/summary sheets
- Reflect on your culminating experience in a journal and final essay

Introduction:
This course will be a survey of various Japanese traditional performing arts from the seventh-century to the present day. At the end of the course, students will be able to identify various genres of traditional Japanese performance arts, articulate their various features and characteristics, come to a basic understanding of aesthetic values that are shared between these genres, recognize important individuals and events in the development of the traditional Japanese performance arts, and be able to identify the cultural and social values that are expressed in these artistic forms. The primary goal of this course is to enrich and broaden the students' artistic horizons by being exposed to various Japanese traditional performing arts. A secondary goal includes developing modes of inquiry and analysis that will give the students opportunities to think critically about these genres (and in turn about regional national, and other genres of world music), specifically focusing on how music serves as a social document that aurally documents social change and aesthetic values.

Instructional method:
Host faculty lectures and discussion of assigned course readings will be supplemented by guest lectures from prominent artists and musicians in Tokyo and an active schedule of choreographed field trips. Students will be requested to actively reflect on their first-hand experiences of the Japanese performing arts through a daily journal, critical reflection/summary sheets to accompany field trip and performances, and a post-program final reflection of their experiences abroad. Genres of Japanese music and performing arts likely to be covered include the following (other contemporary genres may be added/included as the instructor sees fit, depending on what is going on in Tokyo during our program):

- Gagaku (Japanese imperial court music)
- Kabuki (a form of Japanese theater characterized by elaborate make-up)
- Noh (an austere dramatic form using masks that originated in the 14th century)
- Bunraku (puppet theater)
- Shakuhachi honkyoku (classical Zen “meditation” pieces for the end-blown bamboo flute)
- Sankyuoku (Edo period chamber music for the shakuhachi, koto, and shamisen)
Shomyō (Buddhist chanting)
Matsuri-bayashi (Festival music)
Gendai-hōgaku (Contemporary-traditional Japanese music)

Course Schedule:

<table>
<thead>
<tr>
<th>Week 1: Introduction to Japanese Musical Instruments and History</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: A brief introduction to the history of Japanese music</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon field trip: Bunraku performance</td>
<td>2 hours</td>
</tr>
<tr>
<td>T: The Koto (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: The Biwa (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>TH: The Shamisen (guest presentation)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>F: Traditional Japanese Aesthetics</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon activity: Tokyo National Museum</td>
<td>2 hours</td>
</tr>
</tbody>
</table>

Readings:
Past and Present of Japanese Music: pp. 29-47 (Malm)
The Koto: pp. 193-211 (Malm)
The Biwa: pp. 149-164 (Malm)
The Shakuhachi: pp. 165-192 (Malm)
The Shamisen: pp. 213-238 (Malm)

Assignments due:
Journal no. 1 (May 25)
Guided Critical Reflection/Summary Sheets (May 27)
### Week 2: Japanese Folk Music

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>A brief introduction to Japanese Folk Music I</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T</td>
<td>A brief introduction to Japanese Folk Music II</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W</td>
<td>Japanese Folk Music and Dancing I-II (workshop)</td>
<td>2.5 hours</td>
</tr>
<tr>
<td>TH</td>
<td>No class</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Taiko drumming (workshop)</td>
<td>4 hours</td>
</tr>
</tbody>
</table>

#### Readings:
- *Folk and Popular Musical Arts*: pp. 261-273 (Malm)

#### Assignments due:
- Journal no. 2 (June 1)
- Guided Critical Reflection/Summary Sheet no. 2 (June 3)

### Week 3: Japanese Theater

<table>
<thead>
<tr>
<th>Day</th>
<th>Activity</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>Introduction to bunraku (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T</td>
<td>Introduction to noh (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W</td>
<td>Introduction to kabuki (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>TH</td>
<td>Field trip (kabuki performance)</td>
<td>4 hours</td>
</tr>
<tr>
<td>F</td>
<td>Wrap-up lecture on Japanese Theater</td>
<td>75 minutes</td>
</tr>
</tbody>
</table>

#### Readings:
- *Kabuki*: pp. 25-98 (Caveye, Griffith, Senda)
- *Noh*: pp. 164-180 (Caveye, Griffith, Senda)
- *Bunraku*: pp. 102-120 (Caveye, Griffith, Senda)
Assignments due:
Journal no. 3 (June 8)
Guided Critical Reflection/Summary Sheet no. 3 (June 10)

<table>
<thead>
<tr>
<th>Week 4: Field trips in Kyoto</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: Higashiyama (Sanjūsangendo, Kiyomizu temple, Sannen-zaka, Ninenzaka, Yasuka Pagoda, Maruyama Park)</td>
<td>2 hours</td>
</tr>
<tr>
<td>Afternoon field trip:茶艺</td>
<td>50 minutes</td>
</tr>
<tr>
<td>T: Kinkakuji and Ryōanji temples</td>
<td>2 hours</td>
</tr>
<tr>
<td>W: Uji and Manpukuji</td>
<td>2 hours</td>
</tr>
<tr>
<td>Afternoon activity: Zen meditation</td>
<td>90 minutes</td>
</tr>
<tr>
<td>TH: Nara (Tōdaiji temple, Shōshin repository)</td>
<td>2 hours</td>
</tr>
<tr>
<td>Afternoon activity: Shakuhachi performance at Hyakumanpen-Chionji temple w/ Yoshio Kurahashi</td>
<td>90 minutes</td>
</tr>
<tr>
<td>F: Day trip to Hiroshima (Peace Park, Atomic Dome Museum, Miyajima)</td>
<td>6 hours</td>
</tr>
</tbody>
</table>

Assignments due:
Journal no. 4 (June 15)
Guided Critical Reflection/Summary Sheet no. 4 (June 17)
<table>
<thead>
<tr>
<th>Week 5: Japanese Music Today</th>
<th>Contact hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>M: Introduction to Contemporary Japanese Music I (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>T: Introduction to Contemporary Japanese Music II (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>W: Introduction to Contemporary Japanese Music III (lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon field trip: Noh performance</td>
<td>2 hours</td>
</tr>
<tr>
<td>TH: Composition in the 21st-century (guest lecture)</td>
<td>75 minutes</td>
</tr>
<tr>
<td>F: Final mini-presentations</td>
<td>75 minutes</td>
</tr>
<tr>
<td>Afternoon field trip: Edo Tokyo Museum</td>
<td>2 hours</td>
</tr>
</tbody>
</table>

Readings:
Japanese Music in the Twenty-First Century: pp. 131-165 (Wade)

Assignments due:
Journal no. 5 (June 22)
Guided Critical Reflection/Summary Sheet no. 5 (June 22)

Grading:
Class participation – 5% (50 points)
10 points of class participation credit can be gained each week. This credit can be received in three different ways:
1) Responding thoughtfully to the professor’s questions regarding the assigned readings
2) Asking questions that demonstrate engagement with the assigned readings and lectures
3) Asking questions of and interacting with guest lecturers
To insure full credit, make an effort to speak up during class at least twice per week.

Attendance – 5% (50 points): Attendance at classes and fields trips is mandatory. You are allowed only one unexcused absence during the semester. Each additional unexcused absence will result in your overall grade being lowered by fifty points. Excessive
tardiness will also negatively affect your grade (See NOTE below). Excused absences for health reasons, preapproved university functions, officially recognized religious observances, or family emergencies will be handled according to university rules. You are required for the material covered in class and for obtaining instructions for assignments on days that you are absent. Refer to student rule 7: http://student-rules.tamu.edu/rule07

NOTE: Any combination of two: incidents of arriving more than 10 minutes late or arriving unprepared (i.e. classes where the student has not completed assigned readings) will result in an overall grade penalty of 50 points, except in the case of a university-approved reason per student rule 7: http://student-rules.tamu.edu/rule07.

Daily Journal – 30% (300 points)
Student will be requested to keep a daily journal that critically reflects upon their life abroad and their first-hand experiences of the Japanese performing arts. This journal will be collected on Fridays and returned on Mondays for host faculty feedback.

Guided Critical Reflection/Summary Sheets – 30% (300 points)
At least one choreographed field trip or musical/theatrical performance will be organized for this class per week. Students will receive guided critical reflection/summary sheets and be requested to answer specific questions about their experience and make connections with the course readings and class discussions.

Final Reflection – 30% (300 points)
Please provide a personal reflection/summary (3-5 pages, double-spaced) on your academic and personal growth during the program. The host faculty will review your reflection provide a written response (Due via email: July 4, 5:00PM CST).

Points will be tallied and the final grade will be based on the following scale:
- 900-1000 A
- 800-899 B
- 700-799 C
- 600-699 D
- 599 and below F

Assignments are due at the beginning of class on the assigned deadline date. Since this class meets every day, it is very difficult to catch up with your work when you submit late assignments. NO LATE ASSIGNMENTS WILL BE ACCEPTED UNLESS MISSED DUE TO AN EXCUSED ABSENCE. Refer to student rule 7: http://student-rules.tamu.edu/rule07

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