

授課老師：謝一誼 博士

時間：週四 14:20- 17:20

教室：

劇場人類學 Theater Anthropology

課程主旨 COURSE INTRODUCTION：

劇場人類學在跨文化身體理論上的實踐、以及其對儀式象徵的重視，與 1970 年代起人類學在儀式與象徵理論的研究，交互影響。本課程從二十世紀初 Anton Chekhov 針對現代劇場發起的藝術革命開始，引介在二戰後的脈絡中，劇場人類學如何針對現代劇場的經典議題 (何謂人性、身體是否有文化性、集體性與個人性等)，提出跨文化藝術的實驗與實踐。

「劇場人類學」將介紹此一領域重要的學者與藝術家，包括 Richard Schechner, Eugenio Barba, Antoni Artaud, Jerzy Grotowski, Peter Brook, Diana Taylor, 以及在亞洲現代劇場中重要的劇種如大眾演歌劇、日本與台灣帳篷劇、台灣小劇場等，探討他們的藝術實踐與理論開展，如何影響了我們對於現代戲劇在角色、場景、悲喜劇等重要文化形式的構成，並進一步探究劇場與國家、社會、歷史問題、與政治之間的關係。我們也將延伸討論表演研究 (Performance Studies) 這個建立於「劇場人類學」土壤上、所展開出的研究論述與藝術實踐。除了討論表演研究在文化差異、種族、性別、地緣政治等議題上的積極介入，以回應當代全球藝術史 (Global Art History) 的跨文化視角，重寫深植於藝術史中的歐洲中心 (將希臘羅馬做為藝術起源、將歐洲以外的美學表現歸為文化，此一範式)，進一步反思「藝術 vs 文化」此一架構中的原始主義。

This course aims to understand the development of Theatre Anthropology at the emergency of the different tendencies of the "Théâtre d'Art" and its critical legacy. Introducing the trajectory of the widely influential Theater Anthropology alongside its recent development in the US, naming Performance Studies, we dive into the work and lives of prominent scholars and artists in the field - such as Richard Schechner, Eugenio Barba, Antoni Artaud, Jerzy Grotowski, Peter Brook, and Diana Taylor, alongside important theatre genres in Asia such as Tent Theatre and Little Theatre. Addressing their experiments in forms and methods of theater, we discuss how they have been paramount in forming the ways modern theater and performing arts are conceived and practiced today.

As theater arts remain deeply connected to Philosophical Anthropology, in the issues concerning human nature, the unity and identity of human beings into their constituent elements, and meanings of life, this course also aims to venture into the root of Theatre Anthropology in relation to Anthropology of Symbolism and

Anthropology of Body. On one hand, the approach allows us to engage with the contemporary Performance Studies' lineage in Anthropological studies of ritual and performance, owing much to scholars such as Victor Turner and Clifford Geertz who had pioneered in the analysis of body and symbolism in movement. On the other hand, we shall be able to unpack how and why contemporary theater and performance arts are deeply concerned with critical engagement with sociopolitical issues of race, gender, cultural appropriation, Anthropocene, and, at times, geopolitics. In this approach, this course hopes to embark on a path toward what Global Art History aims at, which is the re-writing of a Euro-centric genealogy of art history, and critically engaging with the "art vs. culture" paradigm – which continues to occupy a paramount place in our cultural imaginaries today.

課程報告與成績計算 ASSESSMENT AND FINAL GRADE:

1. Critical Reflections (2) 20%: two short essays summarizing and analysing the arguments of the readings assigned, which should lead to your own reflections on the subject at hand. 5-10 pages, double-spaced, 12 ft. You should use these reflection papers to build up the subject of interest for your final term paper.
2. Final Essay 40%: essay topic decided by the student but has to be relevant to at least one or two themes introduced in the course. 10-20 pages, double-spaced, 12 ft. Students are welcome to discuss the essay topic with the instructor during the semester.
3. Individual Presentation 20%: Student oral presentations based on their final paper subject, delivered at the last two sessions of the semester.
4. Participation 20%: Your attendance, participation, and discussion performance will be counted toward the participation portion of your grade.

TOTAL 100%

每週課程 COURSE SCHEDULE:

Week 1 – Introduction

How have the anthropological studies of performance and ritual influenced the ways in which theater anthropology and performance studies consider body, symbolism, and sociality? This week we dive into the syllabus carefully and introduce main themes of the readings.

指定閱讀:

Eugenio Barba. 2012. '簡介：劇場人類學'，〈劇場人類學辭典：表演者的秘藝〉。丁凡，譯。Pp. 6-21. 台北：國立臺北藝術大學戲劇學院與書林出版社有限公司合作翻譯發行

Week 2 – The modern theater

Widely considered the first play of the 20th century, Anton Chekhov's *the Seagull* sets up the themes that remain essential in the modern theater arts - including human nature, character formation, the metaphor, relationship, love, and vanity. By tracing the origin of these dramatic tropes back to Chekov, we may understand how issues of body and semiotics later come into shaping many discussions in theater anthropology.

指定閱讀:

Anton Chekhov. 1895. *The Seagull*.

Week 3 – Anthropological Theories of Theatrical Symbolism and Performance

指定閱讀:

- Clifford Geertz. 1973. *The Interpretation of Cultures*. Ch.6 'Ritual and Social Change: a Javanese Example' & Ch.15 'Deep Play: Notes on the Balinese Cockfight.' U. of Chicago P.

Week 4 – Performance and Ethnography

指定閱讀:

Diana Taylor. 2003. 'Scenario of Discovery: Reflections on Performance and Ethnography,' *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Pp. 53-78. Durham: Duke U.P.

Week 5 – Theatre and the State

We discuss the important post-war theatre genre, Tent Theatre, which first emerged in Tokyo in the 1968 social movement. As a postwar political theatre, Tent Theatre often aligns with other critical Japanese postwar art forms such as Butoh and dark enlightenment photography. We will use this week to discuss theatre's complex relationship with the state, addressing the cultural and historical politics constantly entangled in voicing critique in a theatrical form.

指定閱讀:

- I-Yi Hsieh. 2019. 'Theatre on the Move: Sakurai Daizo's Tent Theatre in Asia,' *Asian Theatre Journal* Vol. 36 No.1: 101-121
- Jae Kyoung Kim. 2019. '2017 Black Tent Theatre Project in Gwanghwamun Square: Staging Tragic Memory and Building Solidarity through Public Theatre.' *Asian Theatre Journal* Vol. 36 No.1: 122-143

Week 6 – Affect and the Politics of Aesthetic Categories

指定閱讀:

- Sianne Ngai. 2015 *Our Aesthetic Categories: Zany, Cute, Interesting*. Harvard University Press. Ch. 3 'The Zany Science'

- Peter Brook. 1995. 'Melodrama and Romantic Dramatization,' *the Melodramatic Imagination: Balzac, Henry James, and the mode of Excess*. Pp. 81-109

Week 7 – Ephemerality and Representational Visibility

指定閱讀:

Peggy Phelan. 1993. *Unmarked: The Politics of Performance*. Routledge

Week 8 – Dramaturgy 戲劇構作

客座講師：馮程程 (香港前進進戲劇導演、香港演藝學院戲劇學院講師)

Dramaturgy has been underappreciated despite its essential place in the creative process for a play. It is particularly important for works striving for forming artistic relationship with society. We introduce the work of dramaturgy and discuss how it is also a craft of modern theater.

指定閱讀:

Eugenio Barba. 2012. '演出創作 Dramaturgy', 《劇場人類學辭典：表演者的秘藝》。丁凡，譯。Pp. 66-71. 台北：國立臺北藝術大學戲劇學院與書林出版社有限公司合作翻譯發行

#First Reflection Paper due

Week 9 – The Melodramatic Imagination

指定閱讀:

Peter Brook. 1995. 'The Melodramatic Imagination,' *the Melodramatic Imagination: Balzac, Henry James, and the mode of Excess*. Pp. 1-23

Week 10 – Japanese Melodrama

指定閱讀: Marilyn Ivy. 1995. 'Theatrical Crossings, Capitalist Dreams,' *Discourses of the Vanishing: Modernity, Phantasm, Japan*. Pp. 192-240. Chicago: Chicago U.P.

Week 11 – Grotowski and Poor Theatre

Renown scholar Peter Brook considers Grotowski exquisitely unique for his experiment on acting. This week we discuss how Grotowski develops new methods of theater that combine mental, physical, and emotional processes. We will explore the Grotowski method and asks how it engages with the nature of modern theater and acting.

指定閱讀:

- Peter Brook. 2002. 'Preface,' *Towards a Poor Theatre*. Pp. 11-14 Eugenio Barba, ed. New York: Routledge/ A Theatre Arts Book
- Jerzy Grotowski. 2002. 'Towards a Poor Theatre,' *Towards a Poor Theatre*. Pp. 15-26. Eugenio Barba, ed. New York: Routledge/ A Theatre Arts Book

Week 12 – Performance Studies and Embodied Memories

指定閱讀:

Diana Taylor. 2003. 'Acts of Transfer,' *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Pp. 1-52. Durham: Duke U.P.

#2nd Reflection Paper Due

Week 13 – Soundscape and Border

指定閱讀:

Sunhee Koo. 2021. *Sound of the Border: Music and Identity of Korean Minority in China*. U. of Hawaii P. Ch. 4 & 5

Week 14 – Little Theater in Taiwan

Guest Lecturer: 秦家嫻 (成大中文系副教授)

Week 15 – Eurasian Theatre 歐亞劇場

指定閱讀:

Eugenio Barba. 2012. '歐亞劇場 Eurasian Theatre', 《劇場人類學辭典：表演者的秘藝》。丁凡，譯。Pp. 102-111. 台北：國立臺北藝術大學戲劇學院與書林出版社有限公司合作翻譯發行

Week 16 – Student Presentation

Students oral presentation on term project.

Week 17 – 期末自主學習加強週

學生期末報告研究與寫作，歡迎學生與老師個別面談，討論期末報告

Week 18 – 期末彈性教學週

歡迎學生與老師個別面談，討論本學期學習成果、未來相關學習規劃

#Term paper due