



THTR 572 GLOBAL DRAMATIC WRITING (Semester/Year)

Term No./Class No.: Spring Semester 2011, Class #63267D, Lecture/Lab

Location: MCC (McClintock) 109

Instructor: Dr. Velina Hasu Houston Professor of Theatre, Resident Playwright, Director of Dramatic Writing; Office Hours: M 10-11:45 (email confirmation please) or by appointment. Office: Drama Center 111-C E-mail: greentea@usc.edu (preferred mode); Telephone: (213) 740-1292

Mandatory Final Exam Date/Time: Friday May 6, 11 am-1 pm

Subject Matter

"Tour" of non-European and non-European American cultures with regard to their dramatic subject matter and traditions toward the creation of a dramatic writing project.

Course Overview

As the world gets smaller via heightened global access and the local and global are intertwined into the "glocal," the dramatic writer has a greater terrain to explore in the human laboratory as a point of departure for his or her work. As a traveler the dramatic writer can enrich her or his writing with cultural narratives and perspectives beyond the United States and Europe, narratives already entrenched in our academic perspectives.

Students will "tour" non-central European and non-central European American cultures with regard to their dramatic subject matter and traditions. Discoveries will be used to provoke new thoughts in theme and/or form, culminating in the writing of a new dramatic writing project that reflects the journey taken. The "tour" will be taken via Internet exploration, primary research as available, articles, prose and poetry, plays, films, visual art, cuisine, guest experts, and field trips.

Each semester, the course focuses on one cultural community, determined by the instructor. Students will maintain a research journey comprised of text and images gathered on the "tour" that support specific interests. The objective is to enrich artistic expression and expand artistic perspective by looking beyond one's own cultural geography. This course is for the advanced dramatic writer as well as advanced writers from other genres who have completed at least one full-length dramatic writing work. In spring 2011, the focus is Japan.

Class Meetings

Mondays 12 Noon to 2:50 pm.

Required Texts

Zen and Japanese Culture

http://www.amazon.com/Zen-Japanese-Culture-Paper-Bollingen/dp/0691144621/ref=sr_1_9?s=books&ie=UTF8&qid=1294185637&sr=1-9

Introducing Japan

http://www.amazon.com/Introducing-Japan-Donald-Richie/dp/477001791X/ref=sr_1_6?s=books&ie=UTF8&qid=1294185816&sr=1-6

The Makioka Sisters by Junichiro Tanizaki

http://www.amazon.com/Makioka-Sisters-Junichiro-Tanizaki/dp/0679761640/ref=sr_1_1?s=books&ie=UTF8&qid=1294185948&sr=1-1

Written on the Sky: Poems from the Japanese

http://www.amazon.com/Written-Sky-Japanese-Directions-Paperbook/dp/0811218376/ref=sr_1_11?s=books&ie=UTF8&qid=1294186140&sr=1-11

A Guide to the Japanese Stage: From Traditional to Cutting Edge

http://www.amazon.com/Guide-Japanese-Stage-Traditional-Cutting/dp/477002987X/ref=pd_sim_b_3

Japanese No Dramas

http://www.amazon.com/Japanese-No-Dramas-Penguin-Classics/dp/0140445390/ref=sr_1_2?ie=UTF8&s=books&qid=1294216068&sr=8-2-catcorr

Spirited Away (Film, Anime)

http://www.amazon.com/Spirited-Away-Hayao-Miyazaki/dp/B00005JLEU/ref=sr_1_1?ie=UTF8&qid=1294216004&sr=8-1

The Taste of Tea (Film)

http://www.amazon.com/Taste-Tea-Takahiro-Sato/dp/B000PE0H0E/ref=sr_1_1?ie=UTF8&s=dvd&qid=1294216035&sr=1-1

Please read/view on-line:

Fugetsu-Do, <http://www.fugetsu-do.com/mochi.htm>, “What is Mochi?” and “History”

Noh Theatre

Noh Scene from Ozu's *Banshun (Late Spring)* 1949

<http://www.youtube.com/watch?v=OKLjKX75ja4&feature=related>
http://www.youtube.com/watch?v=kTv8uM_jmmI&feature=related

Bunraku

http://www.youtube.com/watch?v=nm_u9qOfE7g&feature=related
<http://www.youtube.com/watch?v=UV938f46Wpg&feature=related>
<http://www.youtube.com/watch?v=kvsSTrJ2Jko&feature=related>

Kabuki

<http://www.youtube.com/watch?v=67-bgSFJiKc>
<http://www.youtube.com/watch?v=mi3qwjF1XZI&feature=related>
<http://www.youtube.com/watch?v=xIEGZvaBg8Y&feature=related>

Takarazuka

<http://www.youtube.com/watch?v=4qjS62sykoA>
<http://www.youtube.com/watch?v=B6xsh-4lgAw&feature=related> (Ohana as Marie Antoinette)

Jero

http://www.youtube.com/watch?v=_tLuMA-s2RA&feature=related
<http://www.youtube.com/watch?v=36m5Esysd5o8&feature=related>

Recommended Reading

Dreams & Diversions

250 Years of Japanese Woodblock Prints, Through June 5, 2011
San Diego Museum of Art, <http://www.sdmart.org/art/exhibit/dreams-diversions>

Japanese American National Museum (closed on Mondays)

<http://www.janm.org/visit/>

Grading Guidelines

Academic integrity is important to the University. The student is urged to remember that professors do not “give” grades; students *earn* grades. Thus, a final grade is entirely up to the student with regards to the effort he or she chooses to expend to meet course requirements. Please note that late work is given a ten percent (20%) penalty and is accepted only within one week of its due date. The only exception is illness or personal crisis. Here are USC’s definitions of grades: **“A” for work of excellent quality, “B” for work of good quality, “C” for work of fair quality** for undergraduate credit and minimum passing for graduate credit, **“C-”** as a failing grade for graduate credit, **“D-”** for work of minimum passing quality for undergraduate credit, **“F”** for failure, **“IN”** for incomplete work,

student-initiated after 12th week and only awarded under exceptional circumstances. There will be three categories of grading:

20% - Weekly Grade. This evaluates your engagement in “touring,” related writing exercises, and dramaturgical and critical discussions of students’ work-in-progress.

30% - Research Journal. This evaluates the quality of your journal: materials included, maintenance on a weekly basis, and completed journal.

50% - Completed Project/Final Exam. Your final project will be a dramatic writing project (play, screenplay, or other media project) that is approved by Week Five by the instructor. FYI: Calculating stage time from length of manuscript is based upon the amount of dialogue versus stage directions that your plays may contain. Plays should be typed in standard, Samuel French manuscript format, Courier 12 point, bound as standard manuscript format (card stock cover, *all-brass* brads with 1 1/- to 2-inch shanks); suggested length 50-90 pages. Screenplays must range in length from 85-120 pages typed in standard format using Courier 12 point font, bound as standard manuscript format (card stock cover, *all-brass brads with 1 1/- to 2-inch shanks*). In standard format, each page equals one minute of screen time. Please do not plagiarize.

Grading is determined on the following scale:

96-100%=A	88-90%=B+	81-84%=B-	75-77%= C	67-70%=D+	61-63%=D-
95-91%=A-	85-87%=B	78-80%=C+	71-74%= C-	66-64%=D	

[Failing Grade for Graduate Credit = C-]

When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class has been good, but will be weighted toward the negative end of the scale for those with poor attendance and participation.

The final project grade is evaluated on a percentage scale (the same as the Weekly Grade) with the grade breaking down as follows: 25% Quality of structure/through-line/plotting, 25% Quality of character development, 25% Quality of dialogue development, and 25% Quality of overall creative achievement and professionalism of project.

Please note that the Final Exam is mandatory on a day and time set by the University. Your attendance is required.

Assignments may be emailed to the instructor if approved in advance, but never full scripts.

Policy of Attendance, Tardies, and Absences

You are tardy if you arrive more than fifteen minutes late for class. Excused absences (due to illness, personal crisis, or familial matters) are allowed. Your grade will not be adversely affected unless you have more than three tardies and/or more than three absences. Because we operate as a workshop that requires engagement in process, missing part or all of class becomes problematic. After three tardies and or absences, your Weekly Grade (see Grade Evaluation section) will be lowered by 20 percent for any succeeding tardies or absences. (See guideline on grading in handbook, page 4.)

Academic Integrity

Dishonesty in any form harms the individual, other students, and the School of Theatre. Therefore, USC policies on academic integrity will be enforced in this course. Papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another’s ideas, wording, or images) will be verified for authenticity by the School of Theatre through Internet services. I expect you to familiarize yourself with the academic integrity guidelines found in the current SCampus (www.usc.edu/dept/publications/scampus).

Disability Services

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 am to 5:00 p.m., Monday through Friday. The phone number for DSP is 213-740-0776.

Communications Notice

Each student is required to maintain a USC usc.edu e-mail account, which is available free of charge. Each student is required to check his/her e-mail on a regular basis and definitely every Wednesday evening for any notices pertaining to class. The professor's e-mail is noted at the top of this contract.

Course Assignments

Note that all field trips are subject to change or adjustment due to availability of venue or artist. Thank you.

1/10: Introduction of "tour" destination and modes of transportation. Discussion of story and character. Nature of constructive criticism. Assignment: website investigation. Readings (complete by 1/24, record notes in journal): *Introducing Japan, Zen and Japanese Culture*. Discussion of focus culture and group interests: prose, poetry, dance, *shikishi*, food, Fugetsu-do, film, theatre (traditional, contemporary), *o-hanami*. Overview of building and maintaining research journals. Peer histories related to Japan.

1/17: USC Holiday. No class.

1/24: Field trip. *Shikishi* exhibit, Japanese American Cultural and Community Center, Doizaki Gallery. Oomasa Restaurant, Little Tokyo. Visit to Fugetsu-do. Discussion of reading, *Introducing Japan, Zen and Japanese Culture, A Guide to the Japanese Stage*.

1/31: Guest Artists: Sawako Shiga, Tokyo Engeki Ensemble Artistic Director, director, actress; and Mariko Hori Tanaka, writer and professor or field trip: tea ceremony with Nakada-sensei. Readings: *The Makioka Sisters, Written on the Sky*; please complete by 2/28.

2/7: Field trip. Wakana Hanayagi Conservatory of Japanese Classical Dance.

2/14: Field trip. Japanese gardens at Huntington Library and Museums, San Marino. Semester's project articulation and commitment due to instructor via e-mail. Articulation must include: (1) Proposed title, (2) 200-words or less description of project and the form it will take, (3) source of your inspiration, and (4) 200 words or less of why you must create this project.

2/21: USC Holiday. No class.

2/28: Discussion of readings: *The Makioka Sisters, Written on the Sky*. Screening: *A Taste of Tea*.

3/7: Writing workshop. Project presentations. This can be outlines, scene work, general overviews. Your presentation should clearly illustrate your creative intentions and reveal that your developmental work has begun. Prompt(s) will be utilized to stimulate source reflection. Peer evaluation and mentor dramaturgy will help students in the evolution of their projects. Read No plays for 3/21.

3/14: USC Spring Recess. No class.

3/21: Presentation of projects plus peer and mentor evaluation. Discussion of No plays, exercise.

3/28: Field trip. *O-hanami* @ Balboa Park, San Fernando Valley.

4/4: Writing week. No class. (Some of the field trip days may consume more of your time due to travel. This will make up for some of that time, but primarily allow you to evolve your project to its next step in preparation for 4/11 and for 4/29.)

4/11: Writing workshop.

4/18: Writing workshop.

4/25: Writing workshop. Discussion of Anime. Screening of *Spirited Away*. Last day of class.

4/29: Projects and research journals due in my mailbox by noon.

5/6: Mandatory final exam (please plan your schedule including trips accordingly). 11 am-1 pm. Site TBD.