

科目名：人文社会科学特別講義Ⅰ／人文社会科学特別講義Ⅱ Humanities and Social Sciences I (Special lecture) / Humanities and Social Sciences II (Special lecture)

曜日・講時：後期集中

セメスター：(3)

単位数：1

担当教員：大野晃嗣 教授、Adedoyin AGUORU 教授

講義コード：LB98829/LM98822

科目ナンバリング： 使用言語：英語

1. 授業題目： The Interface of Art, Theatre, and National Identity
2. Course Title (授業題目)： The Interface of Art, Theatre, and National Identity
3. 授業の目的と概要 (Course Objectives and Course Description)：

この授業は、Adedoyin AGUORU (イバダン大学教授) を講師に招き、英語による講義を提供する。

Course Description by Professor Adedoyin Aguoru.

This course examines the relationship between theatrical traditions, artistic performance, and the construction of national identity. Drawing primarily upon Japanese theatrical traditions, including *Nōh*, *Kyogen*, *Bunraku*, musical theatre, comic performance, and contemporary performance cultures, the course explores the ways in which artistic forms participate in the creation, preservation, negotiation, and transformation of collective identities. Approaching performance as both artistic expression and cultural document, students will investigate how societies imagine and represent themselves through theatre, ritual, storytelling, spectacle, and performance. The course introduces the idea that theatrical traditions function as valuable ethnographic sources through which historical memory, social values, philosophical ideals, political aspirations, and cultural anxieties can be examined and understood.

Particular attention will be given to three major performance traditions: the operatic, comic, and puppetry. Through comparative case studies drawn from Japanese and Nigerian theatrical cultures, students will explore how performance preserves cultural memory, transmits aesthetic values, and contributes to the formation of national consciousness. Comparative perspectives from Nigerian theatrical traditions, including *Alarinjo*, *Awada and Kwagh-Hir* puppetry, and contemporary comic performance, will be incorporated to illuminate broader questions concerning the relationship between art, nationhood, tradition, modernity, and cultural continuity.

The course combines lecture, discussion, performance analysis, and collaborative inquiry. Students will be encouraged to examine both historical and contemporary performance cultures as frameworks for understanding the social and cultural dynamics of the twenty-first century.

4. 学習の到達目標 (Learning Goals)：

Through interdisciplinary approaches informed by comparative literature, cultural studies, and performance studies, students will explore how theatrical traditions respond to social change, globalization, technological transformation, and evolving understandings of community and belonging.

5. 授業の内容・方法と進度予定 (Course Content, Methods, and Course Schedule)：

The course will be conducted as an intensive seminar combining short lectures, guided discussion, collaborative activities, student presentations, and performance analysis. Students will engage directly with visual, textual, and audiovisual materials throughout the course.

Session 1: Performance and National Imagination

Part 1: Introduction

- Why study performance and national identity?
- Art as cultural memory
- Performance as an ethnographic source
- Theatre as a repository of social values and collective experience

Part 2: Workshop

- Mapping contemporary understandings of national identity
- Identifying cultural symbols of nationhood
- Formation of discussion groups and project themes

Session 2: Tradition, Aesthetics, and National Identity

Part A: Operatic Traditions and Cultural Memory

- Noh and Alarinjo as cultural institutions
- Ritual origins of performance traditions
- Art, memory, and national imagination
- Tradition and continuity in performance cultures

Part B: Aesthetics and Collective Identity

- Zeami's concept of *Yūgen*
- Yoruba aesthetic principles of *Iwa Lẹwa*
- Beauty, excellence, and cultural values
- Artistic traditions as expressions of national philosophy

Suggested Readings

- Aguoru, A.A. (2012) *A Comparative Analysis of Japanese and Nigerian Operatic Theatre*
- Aguoru, A.A. (2019) *Yūgen and Iwa Lẹwa: The Underlying Principle of Excellence in Japanese and Yoruba Operatic Theatre*

Session 3: Comic Performance and Everyday Life

Part A: Humor, Society, and Popular Culture

- Kyogen and comic performance traditions
- Alarinjo and popular performance
- Comedy as social criticism
- Performance and everyday experience
- Audiences, participation, and cultural critique

Part B: Research Workshop

- Interim reports on collaborative projects
- Group discussions and feedback

Suggested Reading

- Aguoru, A.A. (2022) *From Alarinjo to Oniduro: Stand-Up Comedy as a Neo-Cultural Expression in Nigeria*

Session 4: Puppetry, Cultural Memory, and Community

Part A: Puppetry and Cultural Narratives

- Bunraku and Kwagh-Hir traditions
- Storytelling and collective memory

- Symbolism, identity, and community
- Puppetry as cultural archive

Part B: Preserving Cultural Heritage

- Performance as ethnographic record
- Theatre and national heritage
- Translation, archiving, and transmission
- Art and the preservation of cultural identity

Suggested Readings

- Aguoru, A.A. *Theatre and National Identity: The Case of Kwagh-Hir of Tivland*
- Aguoru, A.A. (2025) *Bunraku and Kwagh-Hir: A Comparative Exploration of Cultural Dialogues and Identity in the Puppet Theatres of Nigeria and Japan*
- Aguoru, A.A. (2022) *Retrieving, Translating, and Archiving Hubert Ogunde's Ayé*

6. 成績評価方法 (Grading) :

Performing Identity in the Twenty-First Century

Student presentations of collaborative projects.

Active Participation and Contribution to Discussion: **20%**

Individual Reflection Reports: **20%**

Collaborative Research Project: **40%**

Final Symposium Presentation: **20%**

Attendance and active engagement are essential components of the course. Students are expected to contribute thoughtfully to collaborative discussions and group activities.

7. 教科書および参考書 (Materials) :

All required materials will be provided electronically.

Digital archives and museum collections

Audiovisual recordings of theatrical performances

Donald Keene, *Traditional Japanese Theatre*

James R. Brandon, *Kabuki's Forgotten War*

C. Andrew Gerstle, *Circles of Fantasy*

Samuel Leiter, *Historical Dictionary of Japanese Traditional Theatre*

8. 授業時間外学習 (Out-of-hours learning) :

The learning hours will be 3 hours scheduled for November 10, 11, 12 and 13 2026.

9. その他 (Others) :

The class will be in English.