

21F.067 Cultural Performances of Asia
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Foreign Languages and Literatures
Fall 2005

Week 9: Takarazuka and Sexual Politics

- 1) Both kabuki *onnagata* and Takarazuka *otokoyaku* perform the opposite gender, yet Jennifer Robertson says they are understood differently? Why? How does this contribute to our understanding of how different stage contexts affect performance?
- 2) What was the most interesting point that Robertson makes, in your opinion?
- 3) What didn't you like about the book?
- 4) How important is authenticity for understanding race and gender performances? Why is being "real" important in jazz and hip-hop, but Takarazuka performers are more valued for their portrayal of men precisely because they are not real men?