

Globalization and Theater
(THEATRST 338S, ENGLISH 387.01, AMES 182.01)

Spring 2020, Duke University
MW 3:05 pm – 4:20 pm, Page 106

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Office Hours: MW 4:20 – 5:30 pm and by appointment
Office: 03B Page

Course Website: <https://sakai.duke.edu>

Course Description

This course surveys the various ways in which contemporary theatre has been created and circulated in a global context. With increasing globalization, new possibilities of theatre and performance have emerged, bringing together previously unconnected styles and artists. New forms of theatre have been used for political activism, social development, and cultural education. Globalization has also brought about vast commercialization of corporate-sponsored shows that have reached audiences worldwide. Topics of the course include: commercial theatre, political theatre, community theatres, ethnic theatre, interculturalism, multiculturalism, and diaspora. The course introduces representative works from around the world, but emphasis will be given to works that have been produced in the U.S. Readings include play scripts and critical essays.

Assignments and Evaluations

All readings are available on Sakai. The course is a seminar, which means that the quality of the course depends upon the contribution of each member to the discussion. Students are all therefore required to actively participate in all phases of the course. All readings should have been completed prior to the seminar. All written assignments (including the exams) should be proofread and fully cited.

Attendance and Participation: All students are expected to actively participate in class discussions. Academic communities rely on open debate and discussion as well as on honesty. For that reason, it is essential that all students respect the views of their colleagues and instructors while responding thoughtfully and honestly to the opinions and information presented to them. Students are required to come to class every day and on time. They should complete all assignments and participate actively in class discussions. Students will be allowed ONE un-penalized absences during the term for any reason. The second absence, and beyond, negatively impacts the course grade. Absences that are unavoidable and include documentation can be made up with 1-page (250 words) responses to the assignment for the day. This applies to athletes who miss class for official sporting events. Such make-up responses should be submitted to Prof. Kim with a brief note and documentation explaining the reason for the absence before the beginning of the following class session. If you do not turn in the responses, you will be marked absent for the day. Personal use of electronic devices is not allowed during class.

Two Take-Home Exams: Exam 1 (February 26) and Exam 2 (April 24) consist of short answer and essay questions. Students must work independently on the exam and submit the answers in typed, double-spaced format. Students will have one week to answer the exam questions.

Presentations: Each student is required to make TWO presentations on assigned readings from the course schedule. The reading can be either a play or a critical essay. For each report, prepare a one-page printed handout and a short (20-minute) oral presentation to the class on the day of the assigned reading. The class will begin with the presentation. The purpose of the presentation is to provide a summary of the day's reading and to suggest discussion topics. The presentation will be evaluated on preparedness, research, and communication.

Event Response: Attend a theatre production by Theater Studies at Duke and write a 2-page (500 words) response. www.theaterstudies.duke.edu

Final Project: All students are required to present on a final project on a current topic related to globalization and theatre. Students should identify a theatrical production that expands the concept of globalization in the performing arts, and the final project should explain how and why the production is significant. The project format can be in various forms, including a term paper (10 pages), performance of creative work, digital media, and others imagined by the student. An abstract (250 words) of the project must be posted on Sakai before class on March 29 at midnight, and the project must be approved by the professor. Groups projects are allowed. All projects must include a 2-page written conclusion and 1-page bibliography. The project will be evaluated on originality, intellectual rigor, effort, analytical clarity, and presentation. The final project must be submitted and presented by the last day.

Grading and Evaluation:

Attendance and Participation	20%	Exam 1	15%
Exam 2 (comprehensive)	25%	Event Response	5%
Presentations	20%	Final Project	15%

**** This syllabus is subject to change. ****

Date	Lecture & Discussion Schedule (READ = Have read before class)
Week 1 1/8	Background and Introduction
Week 2 1/13	Critical Concepts READ: Appaduari, "Disjuncture and Difference in the Global Cultural Economy" Appadurai, "The Production of Locality" (p. 178-)
1/15	Excursion to Theatre
Week 3 1/20	No Class. Martin Luther King, Jr. Day holiday.
1/22	READ: Stuart Hall, "Cultural Identity and Diaspora"
Week 4 1/27	Colonialism (Will) READ: Suzan-Lori Parks, <i>Venus</i>
1/29	READ: Sara Warner, "Suzan-Lori Parks's Drama of Disinterment: A Transnational Exploration of <i>Venus</i> "
Week 5 2/3	Interculturalism (Kaya) Watch video clips of Peter Brooks' <i>The Mahabharata</i> https://www.youtube.com/watch?v=EENh1hxD6E
2/5	READ: Rustom Bharucha, "Peter Brook's <i>Mahabharata</i> : A View from India" READ: Rustom Bharucha, "Interculturalism and Multiculturalism"
Week 6 2/10	History and Race (Rui) READ: Ping Chong, <i>Chinoiserie</i>
2/12	READ: Joshua Takano Chambers-Letson, "'A Race so Different,': Staging Racial Exception in Ping Chong's <i>Chinoiserie</i> "
Week 7 2/17	McTheatre and Musical Theatre (Jerry) READ: David Savran, "Trafficking in Transnational Brands: The New 'Broadway-Style' Musical"
2/19	READ: Esther Kim Lee, <i>The Miss Saigon</i> Controversy
Week 8 2/24	In-class Clip: "The Heat is On: The Making of <i>Miss Saigon</i> "
2/26	<u>No Class: Take-Home Exam 1 due by 4:00pm on Sakai. The exam will be posted on Sakai by February 7, 1:00pm.</u>
Week 9 3/2	Mistranslation (Stacy) READ: Naomi Iizuka, <i>36 Views</i>
3/4	READ: David Henry Hwang, <i>Chinglish</i> http://ebookcentral.proquest.com/lib/duke/detail.action?docID=932128

Week 10 3/9 3/11	SPRING BREAK No class No class
Week 11 3/16 3/18	War and Conflict – Trauma (David) READ: Lynn Nottage's Ruined http://ebookcentral.proquest.com/lib/duke/detail.action?docID=478763 READ: Kerry Brystrom, "Broadway without Borders: Eve Ensler, Lynn Nottage, and the Campaign to End Violence Against Women in the Democratic Republic of Congo"
Week 12 3/23 3/25	Global Activism and Performance (Julie) READ: Jill Lane, "Digital Zapatistas" READ: Marina Kotzamani, "Artist Citizens in the Age of the Web" and "Lysistrata on the Arabic Stage"
Week 13 3/30 4/1	Share final project in class <u>Final Project Abstract Due 3/29 midnight on Sakai</u> READ: Dan Rebellato, "Playwriting and Globalisation: Towards a Site-Unspecific Theatre"
Week 14 4/6 4/8	Cosmopolitanism – Technology (Alan) Watch: "Call-Cutta in a Box" https://vimeo.com/41693479 READ: Meg Mumford, "Rimini Protokoll's Reality Theatre and Intercultural Encounter" READ: "Experimental geopolitics: Wafaa Bilal's 'Domestic tension'" READ: "Interview with Iraqi Artist Wafaa Bilal"
Week 15 4/13 4/15	Post-911 (Jeremy) READ: Ayad Akhtar. <i>Disgraced: A Play</i> READ: Lopamudra Basu "Between Performativity and Representation: Post-9/11 Muslim Masculinity in Ayad Akhtar's <i>Disgraced</i> "
Week 16 4/20 4/22	Final Project Presentations Last Day: Conclusion