

University of California, Santa Barbara
Interdisciplinary Humanities Center

Performance Studies

Research Focus Group

Graduate Courses 2005-2006

Fall 05

Interdisciplinary Studies 201MT /Dramatic Art 252

METHODOLOGY & HISTORIOGRAPHY

Prof. Catherine M. Cole

This course is an introduction to some of the essential intellectual and practical processes involved in conducting academic theatre and performance studies scholarship today. We will talk about how to formulate a project, decide which methodologies to use, write research proposals, find answers to research questions, and make persuasive claims and arguments based on evidence. We will read leading examples of theatre and performance research with an eye to analyzing and criticizing how the research was done. What questions did this author ask? What kinds of evidence did s/he consider? What methodologies were employed? How does this research reflect historical trends of the discipline and historiographical debates of a particular field?

Music 176/276

STUDIES IN ETHNOMUSICOLOGY

Prof. Timothy J. Cooley

With intensive readings and discussions, this course will explore ways in which people study musical practices of the world. Though some scholars actively work to establish a single ethnomusicological method, the field remains polymorphic with many different approaches to the study of people making music. This course considers the lack of a prevailing method as a strength and one of the qualities that makes this field exciting. With this in mind, the goal for this course is not to guide students to the best approach to ethnomusicology, but to present models for them to choose and draw from as they think about, write about and experience music.

This is a modified seminar style class. Brief presentations, lectures, videos, and performances will be part of most sessions, but the bulk of the class meetings will be devoted to the discussion of ideas. Students can expect to read 100-300 pages weekly for this course. For most weeks this load is reduced for undergraduates (those enrolled in 176). Musical performance ability is *not* required for this course. Students from all departments are encouraged to enrol.

Winter 06

Asian American Studies 594

PERFORMANCE AND ETHNOGRAPHY: A THEORY AND PRACTICE COURSE

Prof. Celine P. Shimizu

Theories and practices of ethnography and performance rethink our conceptions of subjectivity, community, culture and experience. This graduate level theory and video production course requires students to conduct critical reading of major recent works focused on ethnography and performance in the context of Asian American Studies as well as to begin exploring the practice of videomaking. In various media, the class will assess new approaches to understanding racial subjectivities, experiences and cultures and their contributions to social theory, knowledge and disciplinary scholarship. The course does so within an interdisciplinary framework, evaluating works focused on performativity, transnationalism, race and sexuality and postcolonial feminist theory. The discussions will place emphasis on the methodology and voice of the various studies as part of thinking about subjectivity, experience and culture as social processes. Central to our investigation is interrogation of the possibilities and limitations of knowledge regarding the self and others. In this, students will also learn how to use video production and post-production while conducting 3-4 exercises on representing yourself and others.

Dramatic Art 271

GENDER AND EAST ASIAN PERFORMANCE

Prof. Suk-Young Kim

This course explores the shifting boundaries between the notions of male and female, and the ways such gendered identities and performance interact in the most crucial moments of theatre history of China, Japan and Korea from antiquity to contemporary times. Topics include gendered movements and stage role types, ban on female performers, male and female impersonations, homoeroticism in spectatorship, Socialist Revolution and gender reform. Students will read key drama texts, critical writings concerning performance, learn about important genres (Yuan variety plays, Beijing opera, Nô, Kabuki, Takarazuka, Korean Pansori and shaman rituals), performance techniques and performing environment. The course looks at the correlations between gender and performance not only as a question limited to traditional theatre environments, but also as being deeply rooted in historical events and social practices, such as marriage customs, family structure, semiotics of space, medical practice, and the notions of modernity in East Asia.

Spring 06

Dramatic Art 273A

COUNTER-CONQUEST AND POLITICAL THEATRE IN LATIN-AMERICA

Prof. Leo Cabranes-Grant

This seminar will consider the most important contributions of Latin-American theatre: the dramatization of intercultural experiences, and the re-definition of the links between audience and spectacle.

Dramatic Art 273C

CONTEMPORARY AMERICAN DRAMA

Prof. Naomi Iizuka

The course "Contemporary American Drama" will explore a cross-section of playwrights that embody some of the more exciting voices in American Theater from the end of the twentieth century onwards. The writers will include: Erik Ehn, Suzan-Lori Parks, Jose Rivera, and Chuck Mee, as well as the newest generation of playwrights - writers like Liz Duffy Adams, Adam Bock, and Jordan Harrison.