

# TH320-30 Intercultural Performance Practices

**23/24**

**Department**

SCAPVC - Theatre and Performance Studies

**Level**

Undergraduate Level 3

**Module leader**

Yvette Hutchison

**Credit value**

30

**Assessment**

100% coursework

**Study location**

University of Warwick main campus, Coventry

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## Description

### Introductory description

We will address questions of how globalisation (media, travel, etc) has facilitated new spaces and modes of cultural representation. We will also explore Post-race theory in the context of post-colonial negotiation of place of race, history in engagement with cultural forms. In seminars that include practical elements, we will explore issues that arise in contemporary intercultural performance interactions through examples like the work of Brook, Mnouchkine, Japanese Takarazuka, Disney, contemporary Australian musicals, and African exhibitions. We will critically analyse cultural difference, the possible processes of mediation necessary in such work; the difference between inter- and multiculturalism, the impact of cultural imperialism and globalisation on performance production, and the aesthetic and ethical issues of this work.

### Module aims

This module sets out to look at the implications of contemporary intercultural performance practice in the context of globalisation in terms of form, focus, ideological and ethical implications.

### Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

## Autumn Term

Week 1: Defining key questions, concepts

Week 2: Imagining Insiders/ Outsiders – self x other – theoretically (ideology, stereotype) – revise Brook's Mahabharata (Zarilli), see also other readings.

Week 3: Kathakali Workshop (Tanya Welles, 18 Oct) Dress appropriately

Week 4: Analyse workshop experience,

Considering critiques of Brook/ Mnouchkine: Bharucha on New Asian Interculturality, Postcoloniality, and Recolonization.

Week 5: How Interculturalism Performs the Self as an Other: Hwang's M. Butterfly

Week 6: Reading week

Week 7: Nixon in China (opera)

Week 8: Post-war Japan - Takarazuka and the 1950s American musical/ Goth Lolita and Harajuku fashion

Week 9: India's postcolonial exploration of identity - Girish Karnad's Hayavadana (in Postcolonial Plays)

Week 10: Caribbean Postcoloniality- Derek Walcott's Pantomime (1978, Postcolonial Plays)

Discuss presentations

### SPRING TERM:

We will address questions of globalisation (media, travel, etc) has facilitated new spaces and modes of cultural representation We will also explore Post-race theory in the context of post-colonial negotiation of place of race, history in engagement with cultural forms.

Week 1 - Discuss possible research areas – presentations exam

Post-race, Geopolitical division and identity construction - Guillermo Verdecchia: Fronteras Americanas (Canada) (in Postcolonial Plays, 419- 442.) See also Anoop Kayak, After race: Ethnography, race and post-race theory, Ethnic and Racial Studies, 29:3 (May 2006), 411 – 430,

Week 2 - Australian aboriginal identity - Jimmy Chi and Kuckles: Bran Nue Dae (in Postcolonial Plays, 320-347) (also impact of Hip Hop on Australian Aboriginal identity, see <http://www.indigenoushipop.com/>, <http://www.localnoise.net.au/tags/culture/indigenous-hip-hop/>, [http://www.bbc.co.uk/1xtra/tx/documentaries/hip\\_hop\\_down\\_under.shtml](http://www.bbc.co.uk/1xtra/tx/documentaries/hip_hop_down_under.shtml)

Aboriginal hip hop and youth identity, Stavrias, Australian Aboriginal Studies 2005/2, 44-54. See [http://lryb.aiatsis.gov.au/PDFs/aasj05.02\\_stavrias.pdf](http://lryb.aiatsis.gov.au/PDFs/aasj05.02_stavrias.pdf)

Week 3: South - South Collaboration: Sogolon and Handspring Puppet Company's Tall Horse (2005)

Week 4: Present work-in-progress of research presentations

Week 5: Disney and interculturalism

Week 6: Reading week

Week 7: Paul Prescott – Global Shakespeare and Olympics

Week 8: Bollywood - Bride & Prejudice

Week 9: Computer games, Internet engagements – avatars, second life

Week 10: Updates and finalising research presentations

## Learning outcomes

By the end of the module, students should be able to:

- On successful completion of the module students should be able to:- demonstrate a critical analysis of cultural differences and to examine the processes of their mediation through the

various cultures;

- - articulate an understanding of the concepts of (1) cultural in relation to identity and aesthetics, (2) the difference between inter- and multiculturalism, and (3) the impact of cultural imperialism and globalisation in relation to theatre production
- - analyse how theatre as a form can both reflect and challenge ideas of cultural representation and expression
- - engage in research-led investigation of these ideas in both primary and secondary material and communicate their findings both orally and in writing.

## **Indicative reading list**

Prescribed texts (recommend buying)

Pre-read - Ric Knowles, 2010. *Theatre & Interculturalism*. (Palgrave Macmillan) – overview.

Patrice Pavis (ed.) 1996. *The Intercultural performance Reader* (London/ NY: Routledge)

David Henry Hwang M. *Butterfly*. 1957. (Harmondsworth: Penguin, 1989, or in Wadsworth)

Helen Gilbert (ed.), 2001. *Postcolonial Plays: an anthology* (London: Routledge)

Video material and readings will be available to exemplify much of this material.

Other key references

Bharucha, R. 1993. *Theatre and the world: Performance and the politics of culture*. London: Routledge

McLeod, John. 2000. *Beginning Postcolonialism*. Manchester: Manchester University Press.

Said, E. 1994. *On Orientalism*, in *Culture & imperialism*. London : Vintage.

Schechner, R. & Appel, W. *By means of performance – intercultural studies of theatre and ritual*. Cambridge: CUP.

Schipper, Mineke. 1999. *Imagining Insiders: Africa and the question of belonging*. London: Cassell (the introduction)

Zarilli, Phillip, et al. *Theatre Histories: An Introduction*. Routledge, 2016.

## **Research element**

Essay: Research how interculturalism manifests itself in contemporary practices, and then the ability to critically analyse the issues related to universalist and post-colonial perspectives.

Relate theory to aesthetics

Practical presentations require students to research a specific issue that has emerged for them from the module and present it using appropriate form. This requires the negotiation between research and understanding practical forms they have engaged in the course, and a clear understanding of the impact of aesthetics chosen.

## **Interdisciplinary**

This module requires students to situate works historical, and then read theatrical decisions against specific sociological and political theory; analysing implications. It also asks students to engage with new media when considering performance.

## **International**

The curriculum spans analysis of cross-cultural and critical examples of theatre and performance from Europe, Africa, Asia, North and South Americas and Australia.

## Subject specific skills

The ability to

- critically analyse cultural differences and to examine the processes of their mediation through the various cultures in and through theatre and performance;
- articulate an understanding of the concepts of (1) cultural in relation to identity and aesthetics, (2) the difference between inter- and multiculturalism, and (3) the impact of cultural imperialism and globalisation in relation to theatre production
- analyse how theatre as a form can both reflect and challenge ideas of cultural representation and expression

## Transferable skills

Analysis

Undertake theoretical and situated - examples of intercultural engagement in actual and specific social settings

Co-operative theatre making

Using performance practice to provoke and facilitate social debate

Good written and oral communication skills

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## Study

### Study time

Type	Required	Optional
Seminars	16 sessions of 2 hours (55%)	
Tutorials	2 sessions of 1 hour (3%)	
Project supervision	2 sessions of 1 hour (3%)	
Demonstrations	(0%)	
Practical classes	2 sessions of 2 hours (7%)	
Supervised practical classes	1 session of 8 hours (14%)	
External visits	(0%)	1 session of 1 hour 30 minutes
Other activity	10 hours (17%)	
Total	58 hours	

### Private study description

Reading for class each week, watching video material, web-research.

## Other activity description

Preparation for their practical examination - apart from the research, they have to set aside time for group work and rehearsals.

## Costs

No further costs have been identified for this module.

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## Assessment

You do not need to pass all assessment components to pass the module.

### Assessment group A1

	<b>Weighting</b>	<b>Study time</b>
Essay	30%	60 hours
Students are invited to choose from a list of topics that raise specific issues around intercultural performance practices from a theoretical and practical perspectives and asked to critically discuss these, using specific examples, and include a full bibliography. They may also negotiate a specific, personally defined topic with me as an alternative.		
Research Presentation	50%	81 hours
50% (exam equivalent). In groups of 2 - 5, students lead the group through an interactive presentation (e.g. performance, structured workshop, exhibition, active lecture) of research that they have conducted on a question that has emerged from their exploration of contemporary intercultural theatre practices.		
The aim of your piece is primarily to provoke discussion/ debate on the issue you have chosen to highlight.		
Criteria for assessment:		
<ul style="list-style-type: none"><li>• evidence of significant research on your chosen topic/ issue</li><li>• sufficient problematising of the concepts for and with your audience</li><li>• good interaction with your audience, evidence that you have considered them in the content and form of your presentation (i.e. facilitated discussion)</li></ul>		
Critique	20%	30 hours
Your critical review should document the students' research, in relation to the group as a whole, through references and a bibliography, as well as analyse the processes leading to the presentation. Rather than being a descriptive account, the critique should demonstrate an understanding of the relationship between the research process, the working processes undertaken and the presentation itself; in relation to the overall aims and objectives of the module. It may be submitted in a variety of forms which could include: research information,		

## Weighting

## Study time

photographic evidence, visual material and any other documents that has been central to the process.

## Feedback on assessment

Written feedback on essay, practical presentation and critical review.  
Oral feedback on Presentation and written components, if sought.

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## Availability

### Courses

This module is Optional for:

- Year 4 of UENA-QW35 Undergraduate English and Theatre Studies with Intercalated Year
- Year 4 of UTHA-W422 Undergraduate Theatre and Performance Studies (with Intercalated Year)

This module is Option list B for:

- Year 3 of UTHA-QW34 Undergraduate English and Theatre Studies
- UTHA-W421 Undergraduate Theatre and Performance Studies
  - Year 3 of W421 Theatre and Performance Studies
  - Year 3 of W421 Theatre and Performance Studies
- Year 4 of UTHA-W422 Undergraduate Theatre and Performance Studies (with Intercalated Year)