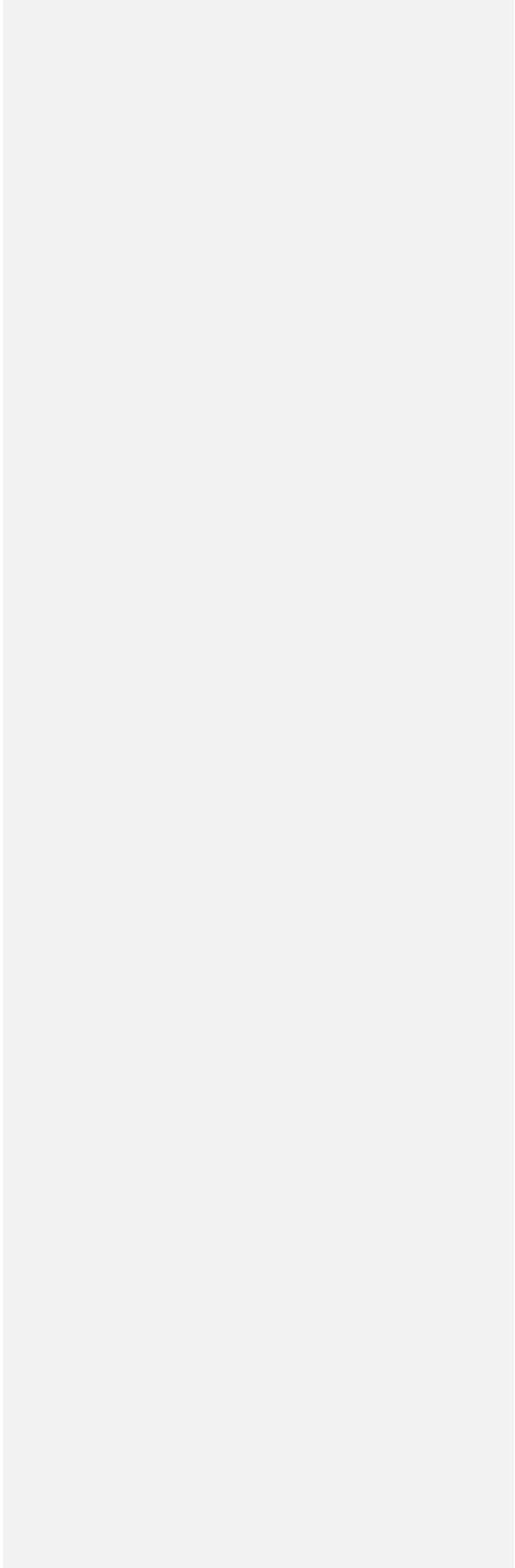


director, directing in Macedonia, doesn't necessarily direct global theatre experiences. Global



writing about theatrical practice.

The course is an upper division course in theatre arts, and develops emerging levels of competence in the discipline. The outcome, therefore, is:

Students demonstrate a developing level of Core Knowledge in major literature, history, and theory of western [sic] theatre practice.

Global Theatre in General Education

Westmont has created a marvelous General Education program, which fosters intellectual vitality, Christian character, and commitment to service that will last a lifetime. The General Education program is comprised of a range of courses intended to develop competencies in a variety of different disciplines and methods of inquiry. This course satisfies Thinking Globally component of the Westmont General Education opportunities. According to Westmont's Common Document for the General Education, the "concept of the "global" refers to the growing interconnectedness of our world through systems of information, finance, trade, travel and migration, climate and biosphere, cultural and religious diffusion, or political engagement. To think globally is to understand how experiences of processes occurring in one part of the world carry immediate and lasting implications across vast distances. The study of these

Students will be able to describe and analyze the dynamics of a particular artistic, economic, political, scientific, or social connection across cultural or regional boundaries.

Consequently, the Student Learning Outcome for this course is:

Students will effectively describe and analyze the many connections, perspectives and dynamics of a Global Shakespeare production. (See project description and requirements in

Assignments

Unit One: Three Global Theatre Case Studies

T Jan 11	Introduction to Course
R Jan 13	<i>Eurydice</i> in Yerevan
T Jan 18	No Class: Martin Luther King Day Holiday
R Jan 20	<i>Eurydice</i> in Yerevan, continued Readings in Global Christianity TBA
T Jan 25	Global Theatre on the Network: <i>The Three Si</i>

Unit Three: Global Shakespeare

- T Mar 8 Case Study: *Henry VI, Part 3* at Globe to Globe, Shakespeare's Globe London
R Mar 10 *Henry VI, Part 3*, continued
Readings in Global Christianity TBA
- T Mar 15 No Class: Spring Holiday
R Mar 17 No Class: Spring Holiday
- T Mar 22 Readings from *Eating Shakespeare*, Anne-

Discussion and Assignment 2

Context

The second essay involves ecology, theatre, and Christian Stewardship. Those of us in the theatre are involved in a transitory art form. We consciously invest and immerse ourselves in making things that are not made to last. Indeed, they are made to eventually disappear. What are the moral and ethical implications for a Christian artist in terms of the ecological aspect of Global Theatre? Topics might include recycling of scenic and costume materials, use of “disposable” items for performance, the use of food in theatrical performance, the use of animal-based food used in theatrical performance, economic implications of large budgets used to make impermanent things, and a person’s carbon footprint relative to global theatre experience. In a classroom conversation, we will discuss these challenges and problems in light of Christian Stewardship.

Assignment

Psalm 24 “The earth is the Lord’s and all that is in it, the world, and those who live in it.”

Using the Psalm above, write a 1,000-word Statement of Commitment that describes the behaviors you intend to follow in your own Global Theatre practices, in the light of an ethics of Christian Stewardship.

For the final project, students research and examine one Global Shakespeare production, and analyze it in terms of issues in adaptation, cultural appropriation, translation, ecology, interculturalism, and/or performative hybridity, among other topics. Students present their project in a 30-minute oral presentation during the final two weeks of the semester.

Outcome: Students will effectively describe and analyze the many connections, perspectives, and dynamics of a Global Shakespeare production.

Academic Accommodations: Students who have been diagnosed with a disability (medical, learning, physical, or psychological) are strongly encouraged to contact the Office of Disability Services (ODS) as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by ODS. For more information, contact Sheri Noble, Director of Disability Services (565-6186, snoble@westmont.edu) or visit the website <http://www.westmont.edu/offices/disability>. ODS is located in Voskuyl Library rooms 310A and 311.

Writing Help. Writers’ Corner, the campus writing center, is an academic support service free for all Westmont students. Peer tutors are available for one-on-one tutorials in Voskuyl Library 215. Tutorials are typically offered after 4:00 p.m. on Monday-Thursday and after 7:30 p.m. on Sunday. Appointments are encouraged in order to receive first priority (make an appointment online at <https://westmont.mywconline.com>). Drop ins are also welcome (first come, first served). We look forward to helping you succeed as a writer. For more information, visit the writing center website: <http://www.westmont.edu/academics/departments/english/writers-corner.html>

Notes and Policies

1. Readings, assignments, projects, etc. subject to change. Things will definitely change; I can guarantee it, and the syllabus will be adjusted accordingly.
2. Complete all reading on dates indicated. As a seminar course, discussion and conversation is central to the methodology of the course, and reading the material is essential to student success and enjoyment in the course.