

L81 EALC 355
Performance as Engagement:
Theater, Dance, & Digital Media in Contemporary Korea

LAND ACKNOWLEDGEMENT

Washington University in St. Louis is located on the ancestral lands of the Osage, Missouri and Illini people, who were removed unjustly, and we in this community are the beneficiaries of that removal. We honor them as we live, work, and study here in St. Louis. Indigenous peoples have inhabited Missouri since time immemorial. Today, there are over 183,400 Native Americans living in the state.

COURSE INFORMATION

Fall 2022

Washington University in St. Louis, Department of East Asian Languages and Cultures

Instructor: Hayana Kim

Instructor Contact: hayana@wustl.edu

Class Hours: Tuesday & Thursday 11:30-12:50pm

Office Hours: Tuesday 2:00-4:00pm, or by appointment

Office: Busch 227

COURSE DESCRIPTION

What is the role of performance in shaping contemporary Korean politics and cultures? In this course, we will examine a variety of performances that represent and transform Korean cultures and histories, both South and North, and across the Korean diasporas in the 20th and 21st centuries. Performance, as we understand in this course, does not simply mean a set of aesthetic works. Rather, it encompasses a much broader cultural phenomenon that includes practices of everyday life, practices that structure law and politics, products of popular culture, and embodied communications in the public sphere. Because of such breadth of topics, course materials will come from various sources and genres, including plays, musicals, dance, avant-garde theatre, postdramatic theatre, protest, and digital media arts. Engaging with these materials, we will pay attention to historical contexts from which each performance emerges, as well as what interventions it makes in contemporary Korean politics. Some of the key events and topics include the “Comfort Women,” the Jeju 4.3 Uprising, the Korean War, military dictatorship, the Gwangju Uprising, democratization movements, and globalization. We will wed these historical discussions with critical discourse on gender, modernity, nationalism, global Korean diaspora, multiculturalism, human rights, and digital media. This course mixes lectures, discussion, written assignments, student presentations, and public-facing multimedia projects as a final project. All readings and recordings are in English or subtitled and provided by the instructor in electronic files and links. By the end of this course, students will have read and watched at least 32 plays and performances by contemporary Korean and Korean diasporic artists and activists and be able to engage in informed debate on contemporary performance cultures in Korea.

READINGS

All reading is required unless otherwise noted and available in PDF files on Canvas.

GRADE and ASSESSMENT

Your works will not be judged against the ones by your classmates, but in the context of your own previous works. In other words, assessments are based on consistent progress that you demonstrate in your assignments throughout the course. This makes it important that you take the feedback seriously, demonstrating that you are making serious efforts to incorporate it towards your next assignments leading to the final paper.

GRADE BREAKDOWN/ASSIGNMENTS

- Attendance 10%
- Engagement Notes and Class Participation 30%
- Discussion Leadership 10%
- Mid-Term Paper 20%
- Final Project 30%

ENGAGEMENT NOTES AND CLASS PARTICIPATION (30%)

This class uses what's called Engagement Notes, a short 250- to 500-word essay where students put their emerging thoughts and responses to assigned readings, raising one or two discussion questions that reflect their curiosity. This assignment is intended to help students feel more ready to participate in class discussion by putting their ideas on page before coming to class.

This assignment is due 6pm the evening before class. Keeping this deadline is important as the instructor will gather students' responses to center them in structuring the conversation the next day. For each Engagement Notes, there will a prompt for the format, but students should feel free to consider this assignment as a personal journal of sort that's intended to serve themselves: it is a space for you to document, lay out, and distill your own takeaways from readings – takeaways that matter to you than to anyone else. When writing this note, consider asking the following questions:

- 1) What do I find most striking from the play and or performance?
- 2) What do I want to carry with me from these readings?
- 3) What are some of the most important concepts or ideas discussed in the reading?
- 4) Who is the key figure or what is the most important event in understanding contemporary Korean politics and cultures?
- 5) What questions do these materials inspire me to ask?
- 6) What questions do I see as worthy of asking for a class discussion?

Note that you are welcome to bring half-baked ideas or things that you do not yet fully understand as those inconclusive ideas and questions will engender even more meaningful dialogues.

As for grading, what matters most is the submission itself. As long as you turn in something, it will count as complete. And because Engagement Notes is essentially a preparatory step for in-class discussion, it will be considered as an inseparable part of and an extension of class participation and therefore graded in tandem with each other.

This syllabus has a total of 26 Engagement Notes, but you will submit just 15 Engagement Notes. Make your own decision on when and when not to submit as you navigate the workload from other courses. But make sure that the total number of Notes you submit is 15 to get the full 30 percent points for Engagement Notes and Class Participation. If you turn in more than 15, any additional submission will count towards extra credit.

DISCUSSION LEADERSHIP (10%)

Over the course of the semester, each student will take the role of a discussion leader to provide a 10-minute presentation on an essay listed under additional readings. The role of a discussion leader is to help expand our engagement with the artist, text, or performance assigned for the day by offering a short mini-lecture-style presentation, subsequently facilitating a discussion for about 10 minutes. Each presentation can take various forms as long as it includes the following components:

- 1) Who is the author of the essay? What are their areas of specialty?
- 2) What are the main ideas and arguments of the essay?
- 3) What is the significance of this essay? What kind of contributions does it make for the field? How does it expand knowledge regarding Korean theatre and performance?
- 4) What connections do you see with other readings and/or videos?
- 5) In what ways, do the ideas and arguments discussed in the essay help us better understand topics for the day? How do they complement, complicate, and nuance our understanding?
- 6) What is one or two questions that this essay inspires you to ask for a class discussion?

Make every effort to include any external, non-textual materials that are relevant to the essay you are presenting. (It's possible that there won't be any visual or video materials. It's okay if that's the case.)

MID-TERM PAPER (20%) and FINAL PROJECT (30%)

What is a piece of contemporary Korean dramatic literature that you'd like to advocate for a broader attention for a global audience? If you create a public-facing Wikipedia page or a YouTube video to introduce that play, what would that look like? Over the course of the semester, students will take multiple steps that cohere towards a final project in which they create a comprehensive, research-based, public facing piece of scholarship that introduces a piece of modern Korean dramatic literature to a global audience. Which play would you want to introduce to the public? What information would you put into your project to advocate for the play of choosing? And, in what format, would you present your work so the public would find it not only informative but also fun and accessible? If the work of your choosing is already relatively widely known internationally, how was that fame made possible? If the work is significantly under-examined, why do you think it is the case?

To pursue these inquiries, you will follow five developmental steps as below:

- 1) Pick a play **(9/16)**: Submit a title of a play that best serves your intellectual inquiry
- 2) Bibliography **(9/23)**: Submit a bibliography list for the play of your choosing.
- 3) Mid-Term Paper **(10/7)**: Submit a five-page (single-spaced) paper that includes:

- Background information on the playwright
 - Plot summary
 - Main themes
 - Moments in the play where these themes are best dramatized
 - Historical context of the play
 - Significance of the work in understanding Korean politics and cultures
 - Feel free to add a section that's relevant to your project
- 4) **First Draft of Final Project (11/11):** Expand your mid-term paper to create a comprehensive piece of a public-facing scholarship that introduces a piece of dramatic literature from the 20th or 21st Korea (South, North, or diasporic that is non-North American) for English-speaking readers and audiences and make an argument for why the world needs a play of your choosing. Some of the sections that you'll include in your work should include:
- Biography of the playwright
 - Plot summary
 - Historical context
 - Main themes
 - Representative Scenes
 - Production history (if any)
 - Audience reception (critical and/or popular)
 - Why this play now?
 - Suggestions for further readings
- 5) **Final Project (12/12):** Incorporate feedback on your first draft to submit your final version of your project.

You may choose a format that looks like a conventional, text-centered paper, (e.g. a Wikipedia page), but do use your creativity to render this project in an engaging form, (e.g. YouTube video) so it's accessible to, if not captivating for, the public. In other words, by all means, please include photos, audio files, videos, etc.

Note that while the format should be easy to follow and fun, your contents should be based on robust research that is conducive to offering a credible, comprehensive piece of scholarship for the public.

You are welcome to work on a play that is included as part of the syllabus, in which case, you will be expected to offer a much more robust analysis of the work as well as a much more in-depth exploration of the work in terms of the work's significance in the history of contemporary Korean dramatic literature. If you venture to work on a play outside the course curriculum, you'll still create rigorous work, yet the grading will be less strict compared to working on a play that was already discussed in the class.

GRADING POLICIES

- In case you can't meet the deadline, you can suggest an extension. Email me in advance to communicate your situation, suggesting your own deadline that does not exceed a week from the original deadline.
- Extensions communicated in this manner won't impact your grade negatively. But lateness that was not communicated will lead to losing one percentage point per day.
- Extension will be permitted twice over the semester.
- Note that extension won't apply for discussion leadership.

GRADE SCALE

- A+ 100-98 / A 97-93 / A- 92-90
- B+ 89-87 / B 86-84 / B- 83-80
- C+ 79-78 / C 77-74 / C- 73-70
- D+ 69-68 / D 67-64 / D- 63-60
- For those taking the course for pass / fail, passing grade is C+ (78 and up.)

MASK POLICY

Please wear a mask at all times. As per the current student policy, masking is strongly recommended for all Danforth Campus spaces regardless of the size of gatherings. Although we won't question someone or make assumptions about them because of their choice to wear or not wear a mask, if anyone in our classroom asks you to wear a mask, please consider doing so to be supportive, even if the rules don't require it. Keep in mind they may be at a higher risk, caring for others at a higher risk, or feeling less comfortable in a mask-optional environment. For more details about WashU's COVID policy, see this link: <https://covid19.wustl.edu/health-safety/>

LIST of PLAYS FOR MID-TERM PAPER

From *Wedding Day and Other Korean Plays*, edited by the Korean National Commission for UNESCO (Seoul: The Si-sa-yong-o-sa Publishers, 1983)

- O Yöng-jin, *Wedding Day*
- Ch'a Pöm-sök, *The Fourth Class Car*
- Yi Kün-sam, *A New Common Sense*
- O T'ae-sök, *The Drug Peddler*
- Yi Kang-baek, *Getting Married*
- Ch'oe In-hun, *Wha ... i, Whai, a Long Long Time Ago*

From *Sunset: A Ch'ae Manshik Reader*

- Ch'ae Manshik, *Blind Man Shim* (1947)

From *Three Plays Produced by the National Theater Company of Korea (2013)*

- Pae Samshik, *Snow in March* (2011)
- Park Kunhyung, *Red Bus* (2012)
- Ko Yeonok, *The Master Has Come* (2011)

From *Modern Korean Drama: An Anthology (2009)*

- Cha Pomsok, *Burning Mountain*
- Pak Choyol, *O Chang-Gun's Toenail*
- Yi Manhui, *Please Turn off the Lights*

- O Taesok, *Bellflower*
- Yi Kangbaek, *A Feeling, Like Nirvana*
- Pak Kunhyong, *In Praise of Youth*
- Pae Samshik, *Ch'oe Seunghui*

From *The Metacultural Theater of Oh T'ae-Sok* (1999)

- *Bicycle*
- *Intimacy between Father and Son*
- *Ch'un-p'ung's Wife*
- *Lifecord*
- *Why did Shim Ch'ong Plunge into the Sea Twice?*

From *Allegory of Survival: The Theater of Kang-Baek Lee* (2007)

- *Five*
- *Watchman*
- *Wedding*
- *Chaos and Order at a Gallery*
- *Spring Day*

More Works:

Myung-Wha Kim, *The Wind's Desire* (2007), Translated by Dr. Walter Byongsok Chon
 Rimini Protokoll, *100% Gwangju* (2015), <https://vimeo.com/104284517> (English subtitle)

OR PROPOSE A DIFFERENT PLAY OF YOUR CHOOSING!

PRIMARY TEXT SOURCES

Sunset: A Ch'ae Manshik Reader. Edited and translated by Bruce and Ju-Chan Fulton. New York: Columbia University Press, 2017.

The Methuen Drama Anthology of Modern Asian Plays. Edited by Siyuan Liu and Kevin J. Wetmore, Jr. London: Bloomsbury, 2013.

Three Plays Produced by National Theatre Company of Korea. Translated by Alyssa Kim and Heidi Shon. Edited by Seulgi Kim. Seoul: National Theatre Company of Korea, 2013.

Allegory of Survival: The Theatre of Kang-Baek Lee. Translated by Alyssa Kim and Hyung-Jin Lee. Youngstown, New York: Cambria Press, 2007.

Modern Korean Drama: An Anthology. Edited by Richard Nichols. New York: Columbia University Press, 2009.

The Metacultural Theater of Oh T'ae-Sok: Five Plays from the Korean Avant-Garde. Translated by Ah-jeong Kim and R. B. Raves. Honolulu: Hawai'i University Press, 1999.

DISCUSSION LEADERSHIP SCHEDULE (TBD)

Register for your discussion day here:

<https://docs.google.com/document/d/1i74sBfUkNkRjiAaK3-4DqjMQm6w65EtDGhM8evkho6w/edit?usp=sharing>

| Date | Material title | Student Name |
|-----------------------------------|---|--------------|
| WEEK 2 DAY 2 THURSDAY, SEPT 8 | Jaesuk Kim (2020), "Yoo Chijin's Strategy to Popularize <i>Singeuk</i> in Colonial Korea: <i>The Story of Chunhyang and Porgy</i> ." | |
| WEEK 3 DAY 1 TUESDAY, SEPT 13 | Jan Creutzenberg (2019), "Dreaming of a New Theatre in Cold War South Korea: Yu Chi-jin, the Rockefeller Foundation and the Seoul Drama Center." | |
| WEEK 3 DAY 2 THURSDAY, SEPT 15 | Meewon Lee (2019), "The Modernization of Korean Theatre Through the Reception of Western Realism." | |
| WEEK 4 DAY 2 THURSDAY, SEPT 22 | Hyung-Jin Lee (2003), "Jo-Yeol Park and Theatrical Frustration." | |
| WEEK 5 DAY 2 THURSDAY, SEPT 29 | Elizabeth W. Son (2018), "Redressive Theater: Histories of 'Comfort Women' on the Stage" | |
| WEEK 6 DAY 1 TUESDAY, OCT 4 | Joohee Park (2014), "Performing Modernization of the Fatherland: Nationalism and School Theatre in South Korea during the Park Regime (1960–1979)." | |
| WEEK 6 DAY 2 THURSDAY, OCT 6 | Hayana Kim (forthcoming), "Performing Insurgent Melancholia: The Gwangju Mangwoldong Cemetery as South Korea's Affective Space for Democracy" | |
| WEEK 7 DAY 2 THURSDAY, OCT 13 | Jessica Nakamura (2021), "The Empire Lingers: Staging Zainichi Korean Lived Experiences in Contemporary Japan." | |
| WEEK 8 DAY 1 TUESDAY, OCT 18 | Suk-Young Kim (2014), "Imagined Border Crossers on Stage" | |

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| WEEK 8 DAY 2 THURSDAY, OCT 20 | Jungman Park (2013), “Yeonwoo Mudae and the Korean Theatre Movement in the 1980s.” | |
| WEEK 9 DAY 1 TUESDAY, OCT 25 | Chungmoo Choi (1995), “Transnational Capitalism, National Imaginary, and the Protest Theater in South Korea.” | |
| WEEK 9 DAY 2 THURSDAY, OCT 27 | Byung-Ho Chung (2008), “Between Defector and Migrant: Identities and Strategies of North Koreans in South Korea” | |
| WEEK 10 DAY 1 THURSDAY, NOV 1 | Ji Hyon (Kayla) Yuh (2020), “Choreographing Neoliberal Marginalization: Dancing Migrant Bodies in the South Korean Musical <i>Bballae</i> (Laundry).” | |
| WEEK 10 DAY 2 THURSDAY, NOV 3 | Sang Mi Park (2006), “The Making of a Cultural Icon for the Japanese Empire: Choe Seung-hui's U.S. Dance Tours and ‘New Asian Culture’ in the 1930s and 1940s.” | |
| WEEK 11 DAY 2 THURSDAY, NOV 10 | Ji-Yeon Kang (2016), “Introduction: Igniting the Internet and the New Dynamics of Popular Politics.” | |
| WEEK 12 DAY 1 TUESDAY, NOV 15 | Suk-Young Kim (2018), “Hologram Starts Greet Live Audiences.” | |
| WEEK 12 DAY 2 THURSDAY, NOV 17 | Areum Jeong (2020), “Representing the Unrepresentable in South Korean Activist Performances.” | |
| WEEK 13 DAY 1 TUESDAY, NOV 22 | Andrew Killick (2010), “Women’s National Drama: Yosong Kukkuk.” | |
| WEEK 14 DAY 1 TUESDAY, NOV 29 | David Barnett (2008), “When Is a Play Not a Drama? Two Examples of Postdramatic Theatre Texts” & Kai Tuchmann (2022), “Introduction.” | |

OTHER UNIVERSITY-WIDE GUIDELINES

COVID-19 Health and Safety Protocols

Students experiencing symptoms consistent with COVID-19 or concerned about a possible exposure should contact Habib Health and Wellness Center (314 935-6666) to arrange for testing as indicated. If instructed by Habib to quarantine or isolate, students should notify their instructor as soon as possible by forwarding the email they received from Habib. Any accommodation needs for COVID-related absence not covered in an instructor's standard course policies should be discussed between the student and instructor.

While on campus, it is imperative that students follow all public health guidelines established to reduce the risk of COVID-19 transmission within our community. The full set of University protocols can be found at <https://covid19.wustl.edu/health-safety/>. This includes:

—Strongly recommended masking in indoor spaces. Masking remains a valuable tool in the mitigation of COVID-19, particularly in light of new and emerging variants. Students and instructors are encouraged to treat requests to mask with care and consideration, keeping in mind that some individuals may be at a higher risk, caring for others at a higher risk, or feeling less comfortable in a mask-optional environment. Based on monitoring of regional and campus conditions, a mask requirement may be implemented as needed. For current masking policies, see the WashU Together website.

Students with disabilities for whom masked instructors or classmates create a communication barrier are encouraged to contact Disability Resources (www.disability.wustl.edu) or talk to their instructor for assistance in determining reasonable adjustments. Adjustments may involve amplification devices, captioning, or clear masks but will not allow for the disregard of mask policies should a requirement be in place.

—Maintaining physical distancing as needed. While distancing requirements have been removed for vaccinated students, those who are not fully vaccinated are strongly encouraged, for their own health, to maintain a distance of 6 ft from others in the classroom. If you are not able to be vaccinated or have conditions that may put you at increased risk of failed immunity and classroom activities would bring you in frequent proximity to other students, contact your instructor to discuss alternatives.

—Practicing healthy personal hygiene, including frequent handwashing with soap and warm water for at least 20 seconds and/or using hand sanitizer with at least 60% alcohol.

Reporting Sexual Assault and Harassment

If a student discusses or discloses an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if a faculty member otherwise observes or becomes aware of such an allegation, the faculty member will keep the information as private as possible, but as a faculty member of Washington University, they are required to immediately report it to the Department Chair or Dean or directly to Ms. Cynthia Copeland, the University's Associate Title IX Coordinator, at (314) 935-3411, cmcopeland@wustl.edu. Additionally, you can report incidents or complaints to the Office of Student Conduct and

Community Standards or by contacting WUPD at (314) 935-5555 or your local law enforcement agency. See: Title IX

Disability Resources (DR)

WashU supports the right of all enrolled students to an equitable educational opportunity, and strives to create an inclusive learning environment. In the event the physical or online environment results in barriers to the inclusion of a student due to a disability, they should notify the instructor as soon as possible.

Disabled students requiring adjustments to equitably complete expectations in this course should contact WashU's Disability Resources (DR), and engage in a process for determining and communicating reasonable accommodations. Because accommodations are not applied retroactively, DR recommends initiating requests prior to, or at the beginning of, the academic term to avoid delays in accessing accommodations once classes begin. Once established, responsibility for disability-related accommodations and access is shared by Disability Resources, faculty, and the student.

Disability Resources: <http://www.disability.wustl.edu/> and 3147-935-5970

Statement on Military Service Leave

Washington University recognizes that students serving in the U.S. Armed Forces and their family members may encounter situations where military service forces them to withdraw from a course of study, sometimes with little notice. Students may contact the Office of Military and Veteran Services at (314) 935-2609 or veterans@wustl.edu and their academic dean for guidance and assistance. See: <https://veterans.wustl.edu/policies/policy-for-military-students/>.

Preferred Name and Personal Pronouns

Washington University in St. Louis recognizes that many students prefer to use names other than their legal ones to identify themselves. In addition, in order to affirm each person's gender identity and lived experiences, it is important that we ask and check in with others about pronouns. This simple effort can make a profound difference in a person's experience of safety, respect, and support. See: <https://students.wustl.edu/pronouns-information/>, <https://registrar.wustl.edu/student-records/ssn-name-changes/preferred-name/>.

Emergency Preparedness

Before an emergency, familiarize yourself with the building(s) that you frequent. Know the layout, including exit locations, stairwells and the Emergency Assembly Point (EAP). Review the "Quick Guide for Emergencies" that is found near the door in many classrooms and main lobby areas of buildings for specific emergency information and instructions. For additional Information and EAP maps, visit <https://emergency.wustl.edu/>. To ensure that you receive emergency notifications, make sure your information and cell phone number is updated in SIS, and/or download the WashU Safe app and enable notifications.

To report an emergency:

Danforth Campus: (314) 935-5555

School of Medicine Campus: (314) 362-4357

North/West/South and Off Campus: 911 then (314) 935-5555

Academic Integrity

Effective learning, teaching and research all depend upon the ability of members of the academic community to trust one another and to trust the integrity of work that is submitted for academic credit or conducted in the wider arena of scholarly research. Such an atmosphere of mutual trust fosters the free exchange of ideas and enables all members of the community to achieve their highest potential.

In all academic work, the ideas and contributions of others must be appropriately acknowledged and work that is presented as original must be, in fact, original. Faculty, students and administrative staff all share the responsibility of ensuring the honesty and fairness of the intellectual environment at Washington University in St. Louis.

For additional details on the university-wide Undergraduate Academic Integrity policy, please see: <https://wustl.edu/about/compliance-policies/academic-policies/undergraduate-student-academic-integrity-policy/>

Turnitin (*Note that this should be included if you might use TurnItIn in your course at any point)

In taking this course, students may be expected to submit papers and assignments through Turnitin for detection of potential plagiarism and other academic integrity concerns. If students do not have an account with Turnitin and/or do not utilize Turnitin when submitting their papers and assignments, the instructor may upload your paper or assignment to Turnitin for processing and review.

STUDENT RESOURCES

Find more information on this under Announcements on Canvas

CLASS SCHEDULE

WEEK 1 DAY 1

TUESDAY, AUGUST 30, 2022

**WHAT WILL I GET TO LEARN IN THIS CLASS?
HOW DOES THE SYLLABUS LOOK LIKE?**

Home Assignments

Submit Engagement Notes, Due Aug. 31, 6pm
Do a quick search on Google, Google Scholar, and YouTube about modern and contemporary Korean playwright, dramatist, performer, and about theatre and performance in and across Korea, North, South, and diasporic, more broadly. See what it shows; skim a few web pages and watch a few videos to write an informal essay discussing 1) what you find yourself already familiar with, 2) what you seem to know very little about, and 3) what you hope to find out more about. Be ready to share what you found when we meet Thursday. If you'd like, feel free to include some of the links you found. Also include in your essay any hopes and concerns about this class, adding a few words on how your instructor can help you with that. Use this essay as a space to let me know what I can do to help you succeed in this class.

WEEK 1 DAY 2

THURSDAY, SEPTEMBER 1, 2022

**WHAT DO I ALREADY KNOW ABOUT CONTEMPORARY KOREAN THEATRE?
WHAT DO I HOPE TO LEARN THROUGH THIS COURSE?**

Home Assignments

Look Park Jong-shik, "Eye-catching performance held in Gwanghwamun Plaza to commemorate victims of Jeju Uprising," *The Hankyoreh*, April 4, 2018, http://english.hani.co.kr/arti/english_edition/english_national/839123.html

Watch *403 Gwanghwamun Performance* (2018) [4:32]
<https://www.youtube.com/watch?v=JKq7b9NXsFs>

Read Elizabeth W. Son, "Dancing with the Living Dead: State Violence in South Korea and the Performance of Memory," in *The Routledge Companion to Theatre and Performance Historiography* (New York: Routledge, 2020), 104-117.

Seong Nae Kim, "Lamentations of the Dead: The Historical Imagery of Violence on Cheju Island, South Korea," *Journal of Ritual Studies* (1989), 251-285.

Submit Engagement Notes, Due Sept. 5, 6pm

What do you find most striking about *403 Gwanghwamun Performance*? What questions do the assigned readings inspire you to ask? Write an informal essay to show your engagement with the video and/or readings, offering a question or two for class discussion. Make sure to refer to a specific moment in the video or use a direct quote from the texts in writing your response. Be ready to share what you wrote when we meet Tuesday.

WEEK 2 DAY 1
TUESDAY, SEPTEMBER 6, 2022

WHAT'S THE JEJU UPRISING?
HOW DOES PERFORMANCE HELP US TO RECKON WITH STATE VIOLENCE?

Home Assignments

- Read** Yun-Cheol Kim, "Korea," in *Routledge Handbook of Asian Theatre* (New York: Routledge, 2016), 340-345.
- Jan Creutzenberg, "Korea," in *Routledge Handbook of Asian Theatre* (New York: Routledge, 2016), 448-450.
- Owen Stampton, "Yi Kwang-su's *Gyuban* (Sorrows of the Inner Room): Korea's First Modern Play?" *Asian Theatre Journal* 39, no. 1 (2022), 58-82.
- Add. Read** Jaesuk Kim, "Yoo Chijin's Strategy to Popularize *Singyeok* in Colonial Korea: *The Story of Chunhyang* and *Porgy*," *Asian Theatre Journal* 37, no. 2 (2020), 426-441.
- Hyaeweol Choi, "Debating the Korean New Woman: Imagining Henrik Ibsen's "Nora" in Colonial Era Korea" *Asian Studies Review* 36, no. 1 (2012), 59-77.
- Submit** **Engagement Notes, Due Sept. 7, 6pm.**
 Choose one keyword, event, or person from readings to 1) write a definition, 2) discuss its significance to modern Korean theatre, 3) raising a question that you'd like to bring for discussion on Thursday.

WEEK 2 DAY 2
THURSDAY, SEPTEMBER 8, 2022

WHAT IS MODERNITY?
WHAT IS MODERN KOREAN THEATRE?

Home Assignments

- Read** Youngmin Kwon and Bruce Fulton, "Drama," in *What is Korean Literature* (Institute of East Asian Studies, University of California, Berkeley, 2020), 195-208.
- Yi Kunsam, *A Respectable Profession* (1961), 208-225.

Wook-Dong Kim, “*The Eternal Thread: Gunsam Lee’s First Play in English*,” *Asian Theatre Journal* 33, no. 1 (2016), 36-56.

Add. Read Jan Creutzenberg, “Dreaming of a New Theatre in Cold War South Korea: Yu Chi-jin, the Rockefeller Foundation and the Seoul Drama Center.” *Journal of Global Theatre History* 3, no. 2 (2019), 34-53.

Submit Engagement Notes, Due Sept. 12, 6pm

Write a short essay to show your engagement with one of the assigned readings. If you choose Kwon and Fulton’s essay, choose one keyword, event, or to 1) write a definition and 2) discuss its significance to modern Korean theatre. If you choose Yi’s play, choose a moment in the play that you find most striking and explain why. If you choose Kim’s text, write about what you find most striking and explain why. Whichever text you choose, make sure to raise a question that you’d like to bring to the classroom for discussion on Thursday.

WEEK 3 DAY 1

TUESDAY, SEPTEMBER 13, 2022

WHAT IS MODERN KOREAN DRAMA?

WHAT’S THE SIGNIFICANCE OF YI KUNSAM AND HIS PLAYS?

Home Assignments

Read Kevin J. Wetmore, Jr et al eds., “Modern Korean Theatre,” in *Modern Asian Theatre and Performance 1900-2000* (London: Bloomsbury, 2014), 143-168.

Richard Nichols, “Preface” and “Introduction,” in *Modern Korean Drama: An Anthology* (New York: Columbia University Press, 2009), ix-xi and 1-12.

Kee-Yoon Nahm, “Following The #MeToo Movement in Korean Theatre,” *The Theatre Times*, May 20, 2018, <https://thetheatretimes.com/following-metoo-movement-korean-theatre/>

Watch “Seo Ji-hyun, The South Korean Prosecutor Who Spoke Up & Sparked The Country's MeToo Movement” from *TIME Magazine*
<https://www.youtube.com/watch?v=I5ZM18oyuSY> [3:15]

[Foreign Correspondents] *The #MeToo Movement Lands in South Korea*
<https://www.youtube.com/watch?v=MEh590KfKGQ> [11:59]

Read Soo Ryon Yoon, “Mapping the Stage Differently: Theatre Me Too Movement and Internet Culture in South Korea,” *GenderIT.org* 2019
<https://genderit.org/articles/mapping-stage-differently-theatre-metoo-movement-and-internet-culture-south-korea>

Add. Read Meewon Lee, “The Modernization of Korean Theatre Through the Reception of Western Realism,” in *Modernization of Asian Theatres: Process and Tradition*, edited by Yasushi Nagata and Ravi Chaturvedi (Singapore: Springer, 2019), 23-39.

Min-young Yoo, “Fifty Years of Korean Drama since Liberation.” *Korea Journal* 36, no. 1 (1996): 115-143.

Submit **Engagement Notes, Due Sept. 14, 6pm.**

Write a short essay to show your engagement with one or two of the assigned materials. You can choose to do the definition format – i.e. to choose one keyword, event, or person from readings to 1) write a definition, 2) discuss its significance to modern Korean theatre, 3) raising a question that you’d like to bring for discussion on Thursday. Or you can choose to write more freely to show your thoughts and responses to the readings and videos concerning the #metoo movement, raising a discussion for the class. If you choose the latter, just make sure that your response does not write about #metoo movement in general but discuss your thoughts in relation to Korean theatre.

PICK A PLAY DUE
SUBMIT A TITLE OF PLAY FOR YOUR MID-TERM PAPER
FRIDAY, 6PM, SEPT 16, 2022

WEEK 3 DAY 2

THURSDAY, SEPTEMBER 15, 2022

WHAT IS MODERN KOREAN THEATRE AND DRAMA?

HOW HAS THE METOO MOVEMENT INFLUENCED KOREAN THEATRE?

Discussion Leadership: [Student Name]

Home Assignments

Watch Interview of Oh Tae-suk, Korean Director, MIT Global Shakespeare
https://www.youtube.com/watch?v=btv83vpFP_E [10:59]

Read O Tae-sok’s *Bicycle* (1983), 249-275.

Look The 2007 London Production Photos
<https://londonkoreanlinks.net/2007/07/26/last-chance-to-see-oh-tae-seok%E2%80%99s-masterpiece/>

Watch Korea Today - The Tragic Play by a Legendary Korean Playwright
<https://www.youtube.com/watch?v=l7m4qXAKvNM> [7:20]

Read Younghee Park and Jeremy Neideck, “A Single Drop of Water: Vulnerability, Invisibility, and Accountability in South Korean Theatre’s Moment of Crisis,” in *Performance Paradigm* 15 (2020), 56-80.

Add. Read Min-young, Yoo, 1996. "Fifty Years of Korean Drama since Liberation." *Korea Journal*, 36(1): 115-143.

Submit **Engagement Notes, Due Monday, Sept. 19, 6pm**
 What did you find most striking about *Bicycle*? What questions does it inspire you to ask? Submit a short essay to show your engagement with the play, raising a question or two for discussion. Make sure in your response that you quote a line or two or refer to a specific moment in the play. Or, you can choose instead to engage with Younghee Park and Jeremy Neideck's article to discuss how this text shapes your engagement with *Bicycle*. Make sure in either case to propose a question or two that you'd like to bring for class discussion on Tuesday.

WEEK 1 DAY 1

TUESDAY, SEPTEMBER 20, 2022

**CHECK-IN: HOW'S WORKLOAD? HOW'S CLASS IN GENERAL?
 WHAT DOES SOUTH KOREAN AVANT-GARDE THEATRE LOOK LIKE?
 HOW DOES THE METOO MOVEMENT HELP US MOVE FORWARD?
 Discussion Leadership: [Student Name]**

Home Assignments

Read Park Jo-Yeol, *O Chang-Gun's Toenail* (1977/ revised 1994), 77-115.

Shim Jung-Soon, "The Shaman and the Epic Theatre: The Nature of Han in the Korean Theatre," *New Theatre Quarterly* Vol. 20 No. 3 (2004), 216-224.

Add. Read Hyung-Jin Lee, "Chapter Five: Jo-Yeol Park and Theatrical Frustration," In *Censorship of The Plays of Eugene O'Neill, Federico García Lorca, And Jo-Yeol Park: A Comparative Study* (The Pennsylvania State University, 2003), 158-208.

Submit **Engagement Notes, Wednesday, Sept 21, 6pm**
 What did you find most striking about *O Chang-Gun's Toenail*? What questions does the play inspire you to ask? Submit a short essay to show your engagement with the play by quoting a line or two, while also raising one or two questions that you want to bring to the classroom for discussion on Thursday.

Submit **Check-In, Wednesday, Sept 21, 6pm**
 How's the reading load? How's class in general? Submit an anonymous google survey to let the instructor know how to better help you succeed in this course.

***SUBMIT A BIBLIOGRAPHY PAGE FOR YOUR MID-TERM PAPER
 DUE SEPT 22, 6PM, 2022***

WEEK 1 DAY 2

THURSDAY, SEPTEMBER 22, 2022

HOW DOES THE KOREAN WAR LOOK LIKE ON STAGE?**Discussion Leadership: [Student Name]****Home Assignments****Read** Ch'a Pomsok, *Burning Mountain* (1962), 13-75.Owen Stampton, "National Division, Rural Lives, and Anti-War Sentiment in Cha Beom-Seok's *Forest Fire*," in *The Review of Korean Studies*, vol. 21, no. 1 (2018), 7-31.**Submit** **Engagement Notes, Monday, Sept 26, 6pm**What did you find most striking about *Burning Mountain*? What questions does the play inspire you to ask? Submit a short essay to show your engagement with the play by quoting a line or two, while also raising one or two questions that you want to bring to the classroom for discussion on Tuesday.**WEEK 5 DAY 1****TUESDAY, SEPTEMBER 27, 2022****HOW DO YOU STAGE AN EXPERIENCE OF WAR?****Home Assignments****Watch** Asian Boss, Life as A "Comfort Woman": Story of Kim Bok-Dong [18:14]
https://www.youtube.com/watch?v=qsT97ax_Xb0**Read** Elizabeth W. Son, "Introduction: Reckoning with Histories of Violence and Erasure," in *Embodied Reckonings: "Comfort Women," Performance, and Transpacific Redress* (Ann Arbor: University of Michigan Press, 2018), 1-25.Elizabeth W. Son, "Korean Trojan Women: Performing Wartime Sexual Violence." *Asian Theatre Journal* 33, no. 2 (2016), 369-394.**Add. Read** Elizabeth W. Son, "Redressive Theater: Histories of 'Comfort Women' on the Stage," in *Embodied Reckonings "Comfort Women," Performance, and Transpacific Redress* (Ann Arbor: University of Michigan Press, 2018), 103-146.**Submit** **Engagement Notes, Wednesday, Sept 28, 6pm**What did you find most striking about *The Trojan Women: An Asian Story*? What questions does the text inspire you to ask? Submit a short essay to show your engagement with the work, while also raising one or two questions that you want to bring to the classroom for discussion on Thursday.**WEEK 5 DAY 2****THURSDAY, SEPTEMBER 29, 2022****WHAT'S THE "COMFORT WOMEN" SYSTEM?**

HOW DO YOU STAGE A SEXUAL TRAUMA?**Discussion leadership: [Student Name]****Home Assignments**

- Read** Sang Mi Park, “The Paradox of Postcolonial Korean Nationalism: State-Sponsored Cultural Policy in South Korea, 1965-Present,” in *The Journal of Korean Studies* Vol. 15, No. 1 (fall 2010), 67-93.
- Joan Kee, “Why Performance in Authoritarian Korea?” in *Cultures of Yusin* (Ann Arbor: University of Michigan Press, 2018) 245-278.
- Add. Read** Joohee Park, “Performing Modernization of the Fatherland: Nationalism and School Theatre in South Korea during the Park Regime (1960–1979),” in *Nationalism and Youth in Theatre and Performance* (New York: Routledge, 2014), 64-80.
- Submit** **Engagement Notes, Due Monday, Oct. 3, 6pm.**
Choose one keyword, event, or person from readings to 1) write a definition, 2) discuss its significance to understanding the relationship between performance and politics in South Korea, 3) raising a question that you’d like to bring to the classroom for discussion on Tuesday.

WEEK 6 DAY 1**TUESDAY, OCTOBER 4, 2022****WHAT’S THE RELATIONSHIP BETWEEN THE STATE AND CULTURE?****Discussion leadership: [Student Name]****Home Assignments**

- Read** Han Kang, “Chapter 3: The Editor, 1985,” in *Human Acts: A Novel* (London: Portobello, 2016) 69-109.
- David Eng and David Kazanjian, “Introduction: Mourning Remains,” in *Loss: The Politics of Mourning*, edited by David L. Eng and David Kazanjian (University of California Press, 2003), 1-7.
- Sallie Yea, “Rewriting Rebellion and Mapping Memory in South Korea: The (Re) Presentation of the 1980 Kwangju Uprising through Mangwol-dong Cemetery.” *Urban Studies* 39, no. 9 (2002), 1551-1572.
- Watch** Kwangju: Agencies of Memory | Perspectives on Contemporary Korea Conference https://www.youtube.com/watch?v=cnff_9J_mtw&t=112s [just till 25:00]
- Add. Read** Hayana Kim, “Performing Insurgent Melancholia: The Gwangju Mangwoldong Cemetery as South Korea’s Affective Space for Democracy,” in *Reclaiming the City*, edited by Se-Mi Oh and Francisco Sanin (Ann Arbor: University of Michigan Press,

forthcoming).

- Submit** **Engagement Notes, Due Wednesday, Oct. 5, 6pm.**
 Write a short essay engaging with one of the readings. If you choose Han Kang's novel, discuss what you find most striking from the excerpt by either quoting or by referring to a specific moment. If you choose other texts, choose one keyword, event, or person from readings to 1) write a definition, 2) discuss its significance to understanding the Gwangju Uprising and performances surrounding it, 3) raising a question that you'd like to bring to the classroom for discussion on Thursday.

WEEK 6 DAY 2

THURSDAY, OCTOBER 6, 2022

**WHAT'S THE GWANGJU UPRISING?
 WHAT DOES WOMEN-LED ACTIVIST PERFORMANCE FOR GWANGJU LOOK LIKE?**

Home Assignments

Work on Your Mid-Term Paper

***MID-TERM PAPER DUE
 FRIDAY, 6PM, OCTOBER 7, 2022***

WEEK 7 DAY 1

TUESDAY, OCTOBER 10, 2022

NO CLASS, FALL BREAK

Home Assignments

- Read** Philip Flavin, "Chong Wishing's *Yakiniku Dragon*: A Portrait of the Zainichi Korean-Japanese Experience" in *Asian Theatre Journal* 31, no. 1 (2014), 17-102.
- Watch** PEN World Voices 14: Chong Wishing – Yakiniku Dragon, April 29th 2014
<https://www.youtube.com/watch?v=Gu6hnJCNNhE> [1:00:04]
- Read** Chong Wishin interviewed by Manabu Noda, "Through the Eyes of the Other: The Many Faces of Japan's Chong Wishing/ Jung Euishin," *Critical Stages/Scènes critiques*, Issue No. 5 (December 2011)
<https://www.critical-stages.org/5/through-the-eyes-of-the-other-the-many-faces-of-japans-chong-wishing-jung-euishinchong-wishin/>
- Add. Read** Jessica Nakamura, "The Empire Lingers: Staging Zainichi Korean Lived Experiences in Contemporary Japan," in *Theatre After Empire*, edited by Megan E. Geigner and Harvey Young (New York: Routledge 2021), 148-161.

Submit Engagement Notes, Wednesday, Oct 12, 6pm
 What did you find most striking about *Yakiniku Dragon*? What questions does the play inspire you to ask? Submit a short essay to show your engagement with the play by quoting a line or two, while also raising one or two questions that you want to bring to the classroom for discussion on Thursday.

WEEK 7 DAY 2
THURSDAY, OCTOBER 13, 2022

HOW DO YOU STAGE EXPERIENCES OF A ZAINICHI KOREAN?
Discussion Leadership: [Student Name]

Home Assignments

Watch *Yoduk Story* Trailer [2:59]
<https://www.youtube.com/watch?v=uuYtSIovxuc>

Yoduk Story [8:48]
<https://www.youtube.com/watch?v=fxSTNECCVr8>

Read Suk-Young Kim, "Gulag, the Musical: Performing Trauma in North Korea through *Yoduk Story*," *TDR* 52, no. 1 (2008), 118–35.

Suk-Young Kim, "Introduction: Contesting the Border, Redefining Citizenship," in *DMZ Crossing: Performing Emotional Citizenship along the Korean Border* (New York: Columbia University Press, 2014), 1-16.

Colin Mackerras, "Theatre in the Democratic People's Republic of Korea," *Asian Theatre Journal* 1, no. 1 (1984), 76–89.

Ji Hyon (Kayla) Yuh, "North Korea," in *Routledge Handbook of Asian Theatre* (New York: Routledge, 2016), 345-348.

Add. Read Suk-Young Kim, "Imagined Border Crossers on Stage," in *DMZ Crossing: Performing Emotional Citizenship along the Korean Border* (New York: Columbia University Press, 2014), 17-42.

Submit Engagement Notes, Monday, Oct 17, 6pm
 What did you find most striking about *Yoduk Story* or about ideas and concepts discussed in assigned texts? What questions do these materials inspire you to ask? Submit a short essay that shows your engagement with one of the readings, raising one or two questions that you want to bring to the classroom for discussion on Tuesday.

WEEK 8 DAY 1
TUESDAY, OCTOBER 18, 2022

**HOW DOES THEATRE LOOK LIKE IN NORTH KOREA?
WHAT KIND OF PERFORMANCE HAPPEN ACROSS THE DMZ?**

Discussion leadership: [Student Name]

Home Assignments

Read Eugene Van Erven, "Resistance Theatre in South Korea: Above and Underground," *TDR* 32, no. 3 (1988), 156-173.

Seong-kwan Cho, "Theatre Censorship in South Korea: A Nation in Permanent Crisis," *New Theatre Quarterly* 34, no. 3 (2018), 249-259.

Nancy K. Nanney, "Observing Modern Korean Plays," *Asian Theatre Journal* 2, no. 1 (1985), 67-70.

Add. Read Jungman Park, "Yeonwoo Mudae and the Korean Theatre Movement in the 1980s," *Asian Theatre Journal* (2013), 67-89.

Submit **Engagement Notes, Thursday, Oct 19, 6pm**
What ideas did you find most striking from the readings? Submit a short essay to show your engagement with one or multiple of the assigned readings, raising one or two questions that you want to bring to the classroom for discussion on Thursday.

**WEEK 8 DAY 2
THURSDAY, OCTOBER 20, 2022**

WHAT DOES THEATRE LOOK LIKE IN SOUTH KOREA IN THE EIGHTIES?

Discussion leadership: [Student Name]

Home Assignments

Read Nam-hee Lee, "Between Indeterminacy and Radical Critique: Madang-guk, Ritual, and Protest," *positions: east asia cultures critique* 11, no. 3 (2003), 555-584.

Young Mee Lee, "Korean Traditional Theatre and Madangguk Theatre," *Korea Journal* (Autumn 1997), 40-62

Dong-il Lee, "Contemporary *Madang Kut* of South Korea," in *Performing Democracy: International Perspectives on Urban Community-Based Performance*, edited by Susan C. Haedicke and Tobin Nellhaus (Ann Arbor: University of Michigan Press, 2001), 302-309.

Add. Read Chungmoo Choi, "Transnational Capitalism, National Imaginary, and the Protest Theater in South Korea," *Boundary* 2, 22 (1995), 235-261

Submit **Engagement Notes, Thursday, Oct 24, 6pm**

What ideas did you find most striking from the readings? Submit a short essay to show your engagement with the assigned readings, raising one or two questions that you want to bring to the classroom for discussion on Thursday.

WEEK 9 DAY 1

TUESDAY, OCTOBER 25, 2022

**WHAT DOES IT TO PERFORM DEMOCRACY?
WHAT'S MADANG-GUK? AND WHAT'S MADANG-KUT?
Discussion Leadership: [Student Name]**

Home Assignments

- Watch** U-M Theatre & Drama Presents “You for Me for You” [2:43]
<https://www.youtube.com/watch?v=3JxtxxfxeL8>
- Watch** Sideshow Theatre Production of *You For Me for You*
<https://www.sideshowtheatre.org/you-for-me-for-you-streaming.html>
(added belatedly! I saw this production in person; I didn't realize this video is now made free and public)
- Read** Elinor Fuchs, “EF’s Visit to a Small Planet: Some Questions to Ask a Play,” *Theater*, vol. 34, no. 2 (2004), 5-9.
- Mia Chung, *You for Me for You* (2012)
- Eunha Na, “Freedom in the Marketplace: Staging Defector Narratives in Mia Chung’s *You for Me for You* and Kim Eunsung’s *Sister Mokrahn*,” *Theatre Journal* 72, no. 2 (2020), 179-196.
- Add. Read** Byung-Ho Chung, “Between Defector and Migrant: Identities and Strategies of North Koreans in South Korea,” *Korean Studies* (2008), 1-27.
- Submit** **Engagement Notes, Wednesday, Oct 26, 6pm**
What did you find most striking about *You for Me for You*? Submit a short essay to show your engagement with the work, raising one or two questions that you want to bring to the classroom for discussion on Thursday.

WEEK 9 DAY 2

THURSDAY, OCTOBER 27, 2022

**WHAT DOES IT MEAN THAT A PLAY IS A PLANET?
HOW DO YOU STAGE NORTH KOREAN DIASPORA?
Discussion Leadership: [Student Name]**

Home Assignments

- Read** Kim Eunsung's *Sister Mokerahn* (2013), 36-143.
- Watch** PEN World Voices 17: Eunsung Kim [2:22:43]
<https://www.youtube.com/watch?v=wKPOPZ8XITA>
- Read** Miseong Woo, "Uncharted Borders, Ideological Disorientation, and Diasporic Conditions," in *Mediating the South Korean Other: Representations and Discourses of Difference in the Post/Neocolonial Nation-State*, edited by David C. Oh (Ann Arbor: University of Michigan Press, 2022), 141-158.
- Walter Byongsok Chon, "Pondering Over the Division Between North and South Korea, Kim Eunsung's 'Sister Mok-Rahn' Greets New York," *The Theatre Times*, June 16, 2017, <https://thetheatretimes.com/pondering-division-north-south-korea-kim-eunsungs-sister-mok-rahn-greets-new-york/>
- Walter Byongsok Chon, "Interview with the Playwright, Director, and Translator Of 'Sister Mok-Rahn': How An Authentically Korean Story Crosses Over To New York," *The Theatre Times*, June 24, 2017, <https://thetheatretimes.com/interview-playwright-director-translator-sister-mok-rahn-authentically-korean-story-crosses-new-york/>
- Look** Photos of the 2013 Seoul Production
<https://www.doosanartcenter.com/ko/performance/1136>
- Watch** Doosan Art Center, the 2017 Seoul Production [1:35] (No subtitles)
<https://www.youtube.com/watch?v=3Vs8kBGBNv8>
- Doosan Art Center, the 2013 Seoul Production [2:47] (No subtitles)
<https://www.youtube.com/watch?v=2wbXa-3sx4A>
- A Look Inside the Senior Thesis: Korean Identity Takes Center in *Sister Mok-rahn* [08:40] <https://arts.princeton.edu/news/2020/06/a-look-inside-the-senior-thesis-korean-identity-takes-center-stage-in-sister-mok-rahn/>
- Add. Read** Ji Hyon (Kayla) Yuh, "Choreographing Neoliberal Marginalization: Dancing Migrant Bodies in the South Korean Musical *Bballae* (Laundry)," in *Corporeal Politics: Dancing East Asia*, edited by Katherine Mezur and Emily Wilcox (Ann Arbor: University of Michigan Press, 2020), 135-152.
- Submit** **Engagement Notes, Due Monday, Oct. 31, 6pm**
 What do you find most striking about *Sister Mokerahn*? Submit a brief, informal essay to show your engagement with the work (either the script or the YouTube clip, or both), raising one or two questions that you want to bring to the classroom for discussion on Tuesday.

WEEK 10 DAY 1

TUESDAY, NOVEMBER 1, 2022

WHAT'S NORTH KOREAN DIASPORA AND HOW DO YOU STAGE IT?

Home Assignments

- Read** Judy Van Zile, "Performing Modernity in Korea: The Dance of Ch'oe Sŭng-hŭi," *Korean Studies* 37 no. 1 (2013), 124–149.
- Emily Wilcox, "Locating Performance: Choi Seung-hui's East Asian Modernism and the Case for Area Knowledge in Dance Studies," in *Futures of Dance Studies*, edited by Susan Manning, Janice Ross, and Rebecca Schneider. (Madison: University of Wisconsin Press, 2020), 505-522.
- Listen** Choi Seunghee singing 'A Garden in Italy' (1936) [2:54]
<https://www.dailymotion.com/video/x359uwu>
- Watch** Dance That Unites Two Koreas [50:29]
<https://www.youtube.com/watch?v=74qGQleRnOM>
- Add. Read** Sang Mi Park, "The Making of a Cultural Icon for the Japanese Empire: Choe Seung-hui's U.S. Dance Tours and 'New Asian Culture' in the 1930s and 1940s." *positions: east asia cultures critique* 14, no. 3 (2006), 597-632.
- Submit** **Engagement Notes, Wednesday, Nov. 2, 6pm**
 What do you find most striking about Choi Seunghui as she is discussed in the readings or reenacted in the video? Submit a short essay to show your engagement with the readings and/or videos, raising one or two questions that you want to bring to the classroom for discussion on Thursday.

WEEK 18 DAY 2

THURSDAY, NOVEMBER 3, 2022

WHAT'S THE SIGNIFICANCE OF CHOI SEUNGHUI TO MODERN KOREAN DANCE?

Discussion Leadership: [Student Name]

Home Assignments

- Read** Haekyung Um, "Performance," in *Korean Musical Drama: P'ansori and the Making of Tradition in Modernity* (London and New York: Routledge, 2016), 11-33.
- Haekyung Um, "P'ansori in Diaspora," in *Korean Musical Drama: P'ansori and the Making of Tradition in Modernity* (New York: Routledge, 2016), 167-180.
- German N. Kim and Youngsarm Hwang, "Korean Theater in Kazakhstan as a Cultural Hub of the Diaspora," in *Korea Journal* 59, no. 2 (2019), 177-201.

Add. Read Hae-kyung Um (2005), "The dialectics of politics and aesthetics in the Chinese Korean dance drama, *the spirit of Changbai Mountain*," in *Asian Ethnicity*, 6:3, 203-222

Submit **Engagement Notes, Thursday, Nov. 7, 6pm**
What ideas did you find most striking from the readings? Submit a short essay to show your engagement with the assigned readings, raising one or two questions that you want to bring to the classroom for discussion on Tuesday.

WEEK 11 DAY 1
TUESDAY, NOVEMBER 8, 2022

WHAT DOES KOREAN DIASPORIC THEATRE LOOK LIKE IN CENTRAL ASIA?

Home Assignments

Read Ji-Yeon Kang, "Internet Activism Transforming Street Politics: The 2008 'Mad Cow' Candlelight Festivals and New Democratic Sensibilities," in *Igniting the Internet: Youth and Activism in Postauthoritarian South Korea* (Honolulu: University of Hawaii Press, 2016), 109-130.

So-Rim Lee, "From Boyfriend to Boy's Love: South Korean Male ASMRtists' Performances of Digital Care." *Television & New Media* 23, no. 4 (2022), 389-404.

Add. Read Ji-Yeon Kang, "Introduction: Igniting the Internet and the New Dynamics of Popular Politics," in *Igniting the Internet: Youth and Activism in Postauthoritarian South Korea* (Honolulu: University of Hawaii Press, 2016), 1-21.

Submit **Engagement Notes, Wednesday, Nov. 9, 6pm**
What ideas did you find most striking from the readings? Submit a short essay to show your engagement, raising one or two questions that you want to bring to the classroom for discussion on Thursday.

WEEK 11 DAY 2
THURSDAY, NOVEMBER 10, 2022

HOW DOES TECHNOLOGY RESHAPE PERFORMANCES IN SOUTH KOREA?

Discussion leadership: [Student Name]

Home Assignments

Read Suk-Young Kim, "Disastrously Creative: K-Pop, Virtual Nation, and the Rebirth of Culture Technology." *TDR* 64, no. 1 (2020), 22-35.

Suk-Young Kim, "Beauty and the Waste: Fashioning Idols and the Ethics of Recycling in Korean Pop Music Videos," *Fashion Theory* 25, no. 1 (2021), 53-73.

Add. Read Suk-Young Kim, "Hologram Starts Greet Live Audiences," in *K-Pop Live: Fans, Idols, and Multimedia Performance* (Ann Arbor: University of Michigan Press, 2018), 129-160.

Submit **Engagement Notes, Monday, Nov. 14, 6pm**
What ideas did you find most striking from the readings? Submit a short essay to show your engagement with the assigned readings, raising one or two questions that you want to bring to the classroom for discussion on Tuesday.

WEEK 12 DAY 1
TUESDAY, NOVEMBER 15, 2022

HOW DOES TECHNOLOGY RESHAPE K-POP?

Discussion leadership: [Student Name]

Home Assignments

Read Areum Jeong, "Beyond the Sewol: Performing Acts of Activism in South Korea," *Performance Research* 24, no. 5 (2019), 33-43.

Jae Kyoung Kim, "2017 Black Tent Theatre Project in Gwanghwamun Square: Staging Tragic Memory and Building Solidarity through Public Theatre," *Asian Theatre Journal* 36, no. 1 (2019), 122-143.

Watch Seung-jun Yi, In the Absence (2018) [28:52]
<https://www.youtube.com/watch?v=Mrgpv-JgH9M>

Add. Read Areum Jeong, "Representing the Unrepresentable in South Korean Activist Performances," *New Theatre Quarterly* 36, no. 4 (2020), 292-305.

Submit **Engagement Notes, Wednesday, Nov. 16, 6pm**
What did you find most striking about the readings and/or the documentary? Submit a short essay to show your engagement with the assigned readings, raising one or two questions that you want to bring to the classroom for discussion on Thursday.

WEEK 12 DAY 2
THURSDAY, NOVEMBER 17, 2022

**WHAT'S THE SEWOL INCIDENT?
WHAT DOES ACTIVIST PERFORMANCE FOR THE SEWOL LOOK LIKE?**

No Home Assignments

Optional
**SUBMIT YOUR REVISION OF MID-TERM PAPER IN PROGRESS
DUE 6PM, NOV. 22**

**WEEK 13 DAY 1
TUESDAY, NOVEMBER 22, 2022**

NO CLASS, THANKSGIVING BREAK

**WEEK 13 DAY 2
THURSDAY, NOVEMBER 24, 2022**

NO CLASS, THANKSGIVING BREAK

Home Assignments

Read Andrew Killick, "A Night at the Korean Opera," in *In Search of Korean Traditional Opera: Discourses of Changguk* (Honolulu: University of Hawaii Press, 2010), 1-27.

Andrew Killick, "Inventing a Tradition? The National Changgeuk Company of Korea," in *In Search of Korean Traditional Opera: Discourses of Changguk* (Honolulu: University of Hawaii Press, 2010), 124-149.

Watch National Changgeuk Company of Korea's Chunhyang [13:50]
<https://www.youtube.com/watch?v=G4-NWpdbqY4&t=54s>

Browse US Premiere of National Changgeuk Company of Korea's *Trojan Women* at BAM
<https://www.bam.org/trojan-women>

Watch National Changgeuk Company of Korea's *Trojan Women* [19:54]
<https://www.youtube.com/watch?v=HPPcWS8z4H0>

Add. Read Andrew Killick, "Women's National Drama: Yosong Kukuk," in *In Search of Korean Traditional Opera: Discourses of Changguk* (Honolulu: University of Hawaii Press, 2010), 104-123.

Add. Watch Korean artist uses long-forgotten genre to challenge gender and identity
<https://www.youtube.com/watch?v=Ukwib6GYR7g>

Submit Engagement Notes, Monday, Nov. 21, 6pm
 What ideas did you find most striking from the readings and/or video on *changgeuk*? Submit a short essay to show your engagement with the assigned materials, raising one or two questions that you want to bring to the classroom for discussion on Tuesday.

WEEK 14 DAY 1
TUESDAY, NOVEMBER 29, 2022

**WHAT IS CHANGGEUK?
 WHAT'S ITS SIGNIFICANCE TO UNDERSTANDING KOREAN THEATRE?**

Home Assignments

Watch Isaac Chong Wai, *One Sound of the Futures* (2016) [38:29]
<https://www.youtube.com/watch?v=g-aWnuVTM8>

Explore <https://www.isaacchongwai.com/>

Read Hayana Kim, "Reckoning with Historical Conflicts in East Asian Theatre Festivals: The BeSeTo Theatre Festival and Gwangju Media Arts Festival," in *The Cambridge Companion to International Theatre Festivals* (2020), 192-206.

Kuan-Hsing Chen, "Asia as Method: Overcoming the Present Conditions of Knowledge Production" in *Asia as Method: Toward Deimperialization* (2010), 211-247.

Submit Engagement Notes, Wednesday, Nov. 30, 6pm
 What did you find most striking about *One Sound of the Futures*? Submit a short essay to show your engagement with the piece, raising one or two questions that you'd like to ask Chong. Your essay and questions will be shared with Chong.

WEEK 15 DAY 1
THURSDAY, DECEMBER 1, 2022

ARTIST'S TALK: ISAAC CHONG WAI'S VIRTUAL VISIT

Home Assignment

Work on your final project to share it during class as it is in progress.

WEEK 15 DAY 2
TUESDAY, DECEMBER 6, 2022

**WORKSHOP FINAL PROJECTS
 STUDENT PRESENTATIONS AND PEER FEEDBACK**

Home Assignment

Work on your final project to share it during class as it is in progress.

WEEK 15 DAY 2
THURSDAY, DECEMBER 8, 2022

WORKSHOP FINAL PROJECTS
STUDENT PRESENTATIONS AND PEER FEEDBACK

FINAL PROJECT DUE
MONDAY 6PM, DECEMBER 12, 2022

REFLECTION ESSAY
MONDAY 6PM, DECEMBER 12, 2022

Take some time to go over the syllabus. Skim through the title of plays you read, articles you engaged with, and a set of videos you watched to ruminate on how much you read and how hard you worked. Go and re-read the initial reflection essay, too -- the essay you wrote at the start of the semester where you discussed your motivations for taking this class and what you'd like to learn through this class. Now address the following questions in your final reflection essay:

What did it feel like to read your initial reflection paper? What changes do you feel you've gone through this semester?

What were some of your most favorite plays or performances that you read or watched in this course? Whose works do you hope to explore further and why?

If you were to further expand your scope of knowledge on modern Korean theatre, dance, drama, and performance, from which plays, artists, and performers, you start?

What are some of the lingering ideas and questions that you want to further delve into beyond the end of this semester?

How would your hard work throughout this semester inform the way you engage with Korean culture and with East Asian cultures more broadly?

As for grading, this essay won't be graded separately, but will be considered as part of the final project