THEA 2202: Hemispheric Islam(s), Decolonial Theatre(s)
Fall 2015
Meeting times: Thursdays 3-525pm, CL 1627

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Office Hours: Thursdays, 9am to 12noon, CL1617B

Course Description:
In this seminar, we will examine the ways in which “hemispheric,” as an analytical lens, aspires to destabilize cartographies of geopolitical power and privilege. With particular attention to current engagements with Islamic, Hispanic, Latino/a and African histories in the Americas, we will interrogate how hemispheric propositions/provocations interface with, challenge, resist and support projects of the decolonial (in and of themselves in process and to be ascertained), in theory and in practice.

Performance --in practice, production, circulation and reception--serves as both our object and method: object to analyze but also, and more importantly, site of theorization in and of itself. To these ends, while the seminar is concerned with the ways in which the theoretical and critical discourses of the hemispheric and decolonial illuminate contexts of theatre and performance, the more pressing preoccupations of the seminar center on the ways in which the embodied practices of theatre and performance challenge, disrupt and/or advance theoretical discourses across artistic, historiographical and analytical-critical enquiry.

Cross-listings: Latin American Studies Certificate; Cultural Studies Certificate (“C” Cultural Antagonisms and Cultural Crises); Global Studies Certificate

Expectations:
Given our materials, we are necessarily engaging with ways in which representation in the theatre (and in performance) reflects, troubles, intersects with, narrates and/or makes sense of cultural and historical moments, movements, events. Representation in the theatre, as we know, does not take place in a vacuum. Hence, this course expects that you will, on a weekly basis during our time together, not only digest the assigned material but also contextualize it. That is, I expect that you will complete outside research in order to apprehend with considerable fluency the key preoccupations of any piece on the syllabus (i.e., historical background, textual references, provenances and genealogies, intellectual and/or artistic foundations and influences, production histories, critical reception and so on). Additionally, but no less important, I expect you to read (watch, consume) widely and broadly across media in two ways. One, carry on your usual media/cultural/news consumption, bearing in mind the key questions of our course. And, two, seek out representations both within and outside of the theatre that explicitly take up our themes in order to position your/our work within the larger scapes of our contemporary moment. Simultaneously, you will also of course carry out your own research for course assignments.
which will at times, but not always, overlap with the above. The richer our out of class/off syllabus engagement with the preoccupations of our course, the richer our time together will be.

Please note: the course presumes familiarity with foundational texts such as, for example, Said, Gilroy, Membre, Cesaire, and Roach, among others. You may wish to review such texts as we move through the semester, in light of assigned readings and your own work.

Outside of professional obligations, it is expected that students will attend every seminar meeting, fully prepared to actively contribute to the discussion at hand, both in regards to the materials on the day's docket as well as to the cumulative conversation of our course.

Email is the best method of communication with me. I will do my best to reply within 48 hours to any message. Please note: I do not check/reply to email on the evenings, and do so rarely on weekends.

Assignments:

**Assignments are due as noted. No late assignments will be accepted. Please plan carefully and accordingly.**

Weekly attendance, preparation and participation, as laid out above.

Three position papers: historical- theoretical explications of two to three scenes of a single play or across two plays. You will sign up for three separate weeks, between weeks 4 and 14. The papers should be appropriately written and rewritten, in order to permit me to evaluate your writing as well as your argumentation. The papers should be at least 5 pages, no more than 8. They should be posted to me by email 24 hours in advance of our seminar meeting (i.e., I will expect them in by inbox 3pm Wednesday). You may be asked to read from them to inform or shape our discussion. I will provide you feedback on your work; please be prepared to rewrite within a week's time, in response to my feedback, as applicable.

Final paper: 12-18 pages. Theoretical, textual analytical, historiographical. You will present your work in progress at our last meeting. Your final version will be due Monday, December 14 at 12noon as a hardcopy in my mailbox.

Outside seminar commitments:
1. Please meet 1:1 with Dominique Luster, our librarian, to discuss your research for the course, as well as your larger interests. Please do this by November 1st.

2. Symposium: Please plan to attend the symposium organized by Dr. Granshaw, in October. Details and dates to be provided.

3. CMOA Exhibit: She Who Tells a Story. Please visit the exhibit before week four of class. Admission is free with your student id. If you do not have a student id, please see me to arrange attendance.
4. Visit to the Islamic Center of Pittsburgh: TBA.

5. Attend: *Water by the Spoonful*, by Quiara Alegría Hudes. UP Stages. October 22 to November
1. Ticket information available on play.pitt.edu.

**Course Materials:**
The following required books have been ordered through the university bookstore:
- José Rabasa, *Without History: Subaltern Studies, the Zapatista Insurgency, and the Specter of History*, Pitt Press, 2010
- Kristoffer Diaz, *The Elaborate Entrance of Chad Deity*, Sam French, 2011
- Anouar Majid, *We Are all Moors: Ending Centuries of Crusades against Muslims and Other Minorities*, 2012 Univ of Minnesota Press

The following is a required book and may be ordered at 20% off from McFarland, per below. I have also requested the library purchase it to be placed on reserve.

How Students Can Order Direct from McFarland:
When a McFarland book has been assigned as a required text for coursework, individual students are entitled to a discount of 20% when ordering direct from McFarland. Students can place their orders via our online catalog, entering the coupon code HOOKUP in the coupon field at the bottom of their shopping cart. During the checkout process, we also ask that students jot in the following information in the “special instructions” field: the university/college name, instructor’s name, course name, and semester to be offered.

Recommended texts, ordered at University bookstore:

Additional readings will be available online through Pitt libraries, on reserve in Hillman library, or provided by me.
COURSE PROGRESSION
(Subject to change, with sufficient notice)

MATERIALS KEY:
R=reserve at Hillman
L= Lisa copy, to be provided
E=available as ebook through pittcat/pitt libraries
O=ordered at bookstore, not on reserve

Week One  9.3
~Mignolo, “Islamophobia/Hispanophobia: The (Re) Configuration of the Racial
Imperial/Colonial Matrix” (2006) available online

~Wai Chee Dimock, “Hemispheric Islam: Continents and Centuries for American Literature”


Week Two  9.10
Continue with Mignolo and Dimock

PLUS
~ Anibal Quijano, “Coloniality of Power, Eurocentrism, and Latin America,” Nepantla available
online.
~James Corner, “The Agency of Mapping: Speculation, Critique, Invention”—L
~begin timeline/constellation of U.S. engagement with East-West and North-South.
~two of the following plays:
José Rivera, References to Salvador Dali Make Me Hot (2001) E
Viner and Rickman, My Name is Rachel Corrie (2005) R
Jonathan Holmes, Falluja (2007) L
Lisa Loomer, Living Out (2005) L

Week Three  9.17
*Please note: we will not meet this week.
Students should plan to attend the CMOA exhibit, *She Who Tells a Story*. Students will also be asked to respond to a series of questions, provided by me, in relation to the readings of weeks 1, 2, 3 and the exhibit. Responses will be due by Saturday, September 20 at 5pm EST, to my gmail account (lisajschebetta@gmail.com).


~Taylor, “Remapping Genre through Performance: From "American" to "Hemispheric" Studies,” *PMLA* October 2007, available online

~CMOA catalogue introduction, *She Who Tells a Story*

~ carry on reading plays from week two’s list, gaining fluency with representation contained therein, across the works

**Week Four 9.24**

~Taylor, *Archive and Repertoire*, Chapters 1, 9, 10 plus an additional of your choosing, R

~ Betty Shamieh, *The Black Eyed* L

~Heather Raffo, *Nine Parts of Desire* L

~Excerpts from Jihad Against Violence: oh ISIS Up Yours!”, by Fawzia Afzal-Khan


~“Alternative Dramaturgy for Jihad Against Violence: oh ISIS Up yours!”, (Afzhal-Khan, Alrefaa, Mezur)


**Week five 10.1**

~*Theatre and the Arab Spring*, special issue of *TRI*, edited by Carlson and Azmy. July 2013. Available online. Read editor’s introduction, plus at least two articles, of interest to you.

~Abdulrazzak, *Baghdad Wedding* R

~Abdulrazzak, *The Prophet* L

~Hollingsworth, *Multitudes* L

**Week six 10.8**

~María de Guzmán, *Spain’s Long Shadow*, chapters 1, 2, 5, R

~Harris, *Aztecs, Moors and Christians* selection, tbd, E
~Lopez, *The Whipping Man*  L
~Berman, *Heresy*  R

**Week seven 10.15**
~Aidi, “Interference of Al-Andalus: Spain, Islam and the West,” available online
~García Romero, *Paloma* in *New Playwrights*  O
~Nottage, *Las Meninas*  E

**Week eight 10.22**
~José Rabasa, *Without History*, Chapters 1, 8, 10  O
~Richard Montoya, *Palestine New Mexico*  L

**Week Nine 10.29**
~Díaz, *The Elaborate Entrance of Chad Deity*  O
~Adriana Sevahn Nichols, *Night Over Erzinga*  L
~Hudes, *The Happiest Song Plays Last*  E

**Week ten 11.5 ASTR, no class**

**Week eleven 11.12**
~Majid, *We Are All Moors*  O
~El Guindi, *Back of the Throat*  L (or R, tba)
~Akhtar, *Disgraced*  R

**Week twelve 11.19**
~Bishop, *Artificial Hells* selection tba  L (or R, tba)
~Wafaa Bilal, *Shoot an Iraqi*  L (or R, tba)
~Ed Cardona, Jr, *La Ruta*  L (or R, tba)

**Week thirteen 11. 26 Thanksgiving, no class**

**Week fourteen 12.3**
~Herrera, *Latin Numbers*, selection tba  O
~Najjar, *Four Arab-American Plays*, selection tba to purchase

**Week fifteen 12.10**
Paper presentations.
**Final papers due Monday, December 14th at 12noon.**