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POL 2206Y/POL 487Y

Fall/Winter 2010-11

Human Security and Culture / Redefining Security through the Arts
An Applied Workshop on Culture, International Relations, and Social Change

Seminars: Wednesday, 3-6
BT 319 (Conference Room at the Centre for Comparative Literature: Isabel Bader Theatre, 93 Charles Street, 3rd floor, entrance at the south side of the theatre)

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COURSE OVERVIEW:

This course examines the increasingly prominent role of culture in international relations by examining the largely unexplored relationship between culture and human security. We will assess the validity of a *cultural* approach to achieving human security by taking two analytical approaches. By invoking the social science conception of ‘culture’ as a system of meaning encompassing people’s shared identities, values, norms, and beliefs, we will gauge the significance of culture in the causation of human security issues and its role in human security policies. At the same time we will embrace the humanities’ conception of ‘culture’ as artistic agency by analyzing the role of the arts in the causation and especially the mitigation of these threats.

Our course begins with a theoretical examination of the different linkages between security and culture. After considering different definitions of culture and the relationship between the arts and social change, we will turn to the increasing contestation of the basic meaning of security within contemporary security studies, focusing particularly on the human security literature. We will develop a socio-cultural approach to the concept of security by considering how local factors affect popular definitions of security, cultural identity as a constitutive component of human security, and how security practice shapes society. This opening part of the course will explore the contemporary *global* security context in which local, national, and regional aspects of social reality connect transnationally, and will consider critical and non-traditional positions within the ongoing -- and still unresolved -- global conversation about what security means in a changing world.

Based on this theoretical introduction, the ensuing units of the course focus on specific human security issues in which culture is an essential consideration: conflict, genocide, migration, youth and cities, gender and health. We will examine the role of culture in the causal dynamics of these threats – for example, how social taboos contribute to the spread of AIDS or whether social alienation causes youth to join criminal gangs – and the consequent opportunities and constraints that cultural factors place on any potential solution.

Throughout, we will be asking how a humanities understanding of culture as creative agency – songs, poetry, books, stories, plays, pictures, and films produced by artists – relate to human security. We will examine the ways that artists have engaged or could engage with human security issues – by raising popular awareness, using the arts to build human security, or employing their talents to exacerbate human security threats. While the course adds a new complexity to the human security problematic by examining it through a cultural lens, it simultaneously attempts to open space for new agents – cultural practitioners – to engage with the international peace agenda.

This seminar is not a traditional graduate course. Its unique multidisciplinary approach will require students to explore new modes of analysis and engage in highly innovative thinking. Additionally, the course workshops a forthcoming publication on human security and culture: many of the readings are draft chapters and we hope that students' work will help fill analytical gaps and potentially be included in the final book. As part of this broader project, this course does not take the traditional academic approach in which analysts pretend to be objectively disconnected from the reality they study. On the contrary, it will develop a non-military approach to security revolving around cultural agency which actively engages with human security around the globe. We will thus remain attentive to the policy implications of our project with the aim of providing new and potent cultural tools to politicians, civil society, activists, artists and citizens aspiring to contribute to constructive social change.

In order to undertake this non-traditional inquiry we will utilize an innovative and multidisciplinary pedagogical approach that builds on Pia Kleber's graduate workshops in Comparative Literature and the workshops that Stephen Clarkson has run with his students for the past six years when he has involved them in helping research and write his books on North America's political economy. We will have students from both disciplines working together in order to infuse a social-scientific approach to security in international relations with leading cultural theories and a practical understanding of contemporary artistic practice.

For students, the course offers a unique but challenging opportunity that should be rewarding for several reasons.

- Each student will produce an essay on a specific course theme which may contribute to or even be incorporated in the ultimate publication.
- Students will receive intense training in scholarly practice by presenting their work at academic conferences. At the end of the second term we will stage a conference at the Centre for

International Governance Innovation in Waterloo, where their ideas will be critiqued and discussed by CIGI scholars and their students. Should we be successful again in securing the funding, we will again mount a conference at Humboldt University in Berlin where we will engage with European human security scholars and their students.

- Each student will work collaboratively with a peer from the other half of the course (social science or humanities) in order to explore the relationship of culture and human security both descriptively and prescriptively – by examining creative agency as a potential part of a specific human security issue. Each human security problem will be treated by students from both fields in order to achieve this duality.
- Course materials include not only academic readings, but also a variety of films, plays, and other types of artistic production which we will view each week before or after the seminar.
- Since this course derives from an ongoing project involving scholars and artists from Canada and Europe, we will meet a wide variety of distinguished guest speakers from both the arts communities and the field of political science/international relations.

SEMINAR THEMES AND READINGS:

Week 1: Sept. 15 – Course Introduction

Sept. 16 - CLASS MIXER: Prosecco Tasting at Prof. Clarkson's

This social event will give us a chance to get to know each other better and prepare for the close collaboration ahead. Please arrive at 6pm at 59 Lowther, just off Bedford Road -- a hop and a jump north of Bloor.

UNIT 1: THE CULTURE OF SECURITY

Week 2: Sept. 22 –Culture and Bertolt Brecht's use of Theatre to Promote Social Change

Cultural Case Study: Bertolt Brecht's *The Threepenny Opera*

Seminar Guests: Johanna Schall (German Director and Brecht's granddaughter) and Maria Nickel (Professor of Sociology, Humboldt University)

While we will develop the conceptualization and contestation of 'security' over several session, given the connections we are trying to establish we must establish very firm definitions of what we mean by 'culture' right from the start. This session does not yet get to the question of security, but sets the stage by exploring different 'precedents' for our project: other areas where culture has been deliberately used to foster social change. Brecht provides us with the underlying performance theory; Bruce Kidd's work examines the use of sports to foster peace and development; cultural diplomacy concerns the use of artistic and cultural exchange to improve formal relations between countries; Joseph Nye's 'soft power' concept emphasizes the power of ideas in global affairs as treated within mainstream international relations theory; and Kymlicka amply demonstrates the new emphasis on cultural sensitivity and cultural context in global policymaking.

- Dick Stanley "The Three Faces of Culture: Why Culture is a Strategic Good Requiring Government Policy Attention," in Caroline Andrew, ed. *Accounting for Culture: Thinking through Cultural Citizenship* (Ottawa: University of Ottawa Press, 2005), 21-31.
- Danny Schechter, "The Politics of Culture and Culture as Politics," in David Held and Henrietta L. Moore, eds. *Cultural Politics in a Global Age: Uncertainty, Solidarity and Innovation* (Oxford: Oneworld, 2008), 98-105.

- Bertolt Brecht, "The Street Scene," in John Willett, ed./trans. *Brecht on Theatre: The Development of an Aesthetic* (New York: Hill and Wang, 1964), 121-9.
- Roland Barthes, "Diderot, Brecht, Eisenstein," in *Essais Critiques* (Paris: Seuil, 1964): 91-97.
- Joachim Tenschert, "The Origins, Aims, and Objectives of the Berliner Ensemble," in Pia Kleber and Colin Visser, eds. *Reinterpreting Brecht: His Influence on Contemporary Drama and Film* (Cambridge: Cambridge University Press, 1990): 38-49.
- Pia Kleber and Leslie Katz, "Redefining Security through Art: Stepping outside The Boundaries of Identity," [unpublished manuscript].
- Stephen Clarkson and Mike Lawrence, "Broadening and Deepening: A Cultural Approach to Human Security" [unpublished manuscript].

'Precedents' of culture in international relations (read at least 2):

- Bruce Kidd, "Sport, Peace and Development," in Sport for Development & Peace International Working Group, *Literature Reviews on Sport for Development and Peace* (Toronto: University of Toronto Faculty of Physical Education and Health, October 18, 2007): 158-186.
- United States Department of State, *Cultural Diplomacy: The Linchpin of Public Diplomacy* Report of the Advisory Committee on Cultural Diplomacy (September 2005). Also read: Public Diplomacy Alumni Association, "What is Public Diplomacy?" available at: <http://www.publicdiplomacy.org/1.htm>; and: Institute for Cultural Diplomacy, "What is Cultural Diplomacy?" available at: http://www.culturaldiplomacy.org/index.php?en_culturaldiplomacy.
- Joseph Nye, "The Changing Nature of Power," in *Soft Power: The Means to Success in World Politics* (New York: Public Affairs, 2004), 1-32.
- Will Kymlicka, "Culturally Responsive Policies," Background Paper for HDR 2004 (Development Report Office, 2004/05). Available at: http://hdr.undp.org/en/reports/global/hdr2004/papers/HDR2004_Will_Kymlicka.pdf.

Week 3: Sept. 29 – Human Security as a Global Challenge

*****Essay topic selection due**

In this session we examine the contestation of the basic concept of security over the last three decades, focusing on some of the key human security literature as a response to the new security problematic, in both theoretical and practical senses. Importantly, we will examine some of the problems of the human security discourse, as well as its merits. Mike Lawrence's essay 'What does culture have to do with human security?' will help us to systematically link the two, and outlines seven specific connections that we will develop over the year.

- Ken Booth, "Security and Emancipation," *Review of International Studies*, vol. 17, no. 4 (Oct. 1991), 313-326.
- United Nations Development Program, "New Dimensions of Human Security," in *Human Development Report 1994*, available at: http://hdr.undp.org/en/media/hdr_1994_en_chap2.pdf, 22-46.
- Commission on Human Security, *Human Security Now* (New York, 2003), available at: <http://www.humansecurity-chs.org/finalreport/index.html>, chapter 1, 2-13.
- J. Peter Burgess and Taylor Owen et al., "Special Section: What is Human Security?" *Security Dialogue* vol. 35 no. 3 (September 2004), 345-71. Read contributions by: Burgess & Owen; Thakur; Axworthy; Hampson; Leaning; Acharya; Grayson; Newman; Bajpai; Winslow and Erikson; Mack; and Buzan.
- Roland Paris, "Human Security: Paradigm Shift or Hot Air?," *International Security* vol. 26, no. 2 (Fall 2001), 87-102.

- Mike Lawrence, “What does Culture have to do with (Human) Security?” [unpublished manuscript].

Recommended:

- Ramesh Thakur, “Human Security,” in *The United Nations, Peace and Security: From Collective Security to the Responsibility to Protect* (Cambridge University Press), 71-92.
- Fen Osler Hampson, “Chapter 2: The Many Meanings of Human Security,” in *Madness in the Multitude: Human Security and World Disorder*. Don Mills: Oxford University Press Canada, 2002.

Week 4: Oct. 6 – Security and the Public Sphere I

Cultural Case Study: Samir Nasr’s *Folgeschäden (Seeds of Doubt)* (2005)

Seminar Guest: Samir Nasr

* We will discuss the details of the first assignment during class.

An essential connection between security and culture (and an important justification for a culturally-minded approach to security) is that the dominant security paradigm shapes culture in the public sphere, just as culture can shape security. We will spend three weeks on this connection. The first week will examine how the ‘War on Terror’ has fostered new militant nationalisms, xenophobia, racism, and Islamophobia, both in Europe (the focus of Samir Nasr’s work), in the United States and in Canada. The second session focuses in particular on the role of surveillance as a security measure that alters the character of the public sphere (how we see each other, how we see ourselves), considering David Rokeby’s artistic treatment of the phenomenon. Both sessions will feature extensive discussion of the past summer’s G20 meeting as a local example of what ‘security’ means and how it shapes the public sphere. These sessions are intended to assist students on their first assignment, which they will present to the class during week 6.

- Tyler Schuenemann, “(Un)Making Threats out of Race in the War on Terror: Contesting the Dynamics of Exclusion on America’s Domestic Front,” [unpublished manuscript].
- Fahimeh Farsaie, “Make Use of Stereotypes – Then Break them Down,” (interview with Samir Nasr) *Qantara.de* (2006), available at: http://www.qantara.de/webcom/show_article.php/c-310/nr-250/i.html.
- Rania Gaafar, “The Dangerous Edge of Things,” (interview with Samir Nasr) *Al-Ahram* iss. 770 (24-30 November 2005), available at: <http://weekly.ahram.org.eg/2005/770/cu2.htm>.
- Reading from Jürgen Habermas on the Public Sphere and Deliberative Democracy
- Jeffrey M. Bale, “Hiding in Plain Sight in Londonistan,” in Michael A. Innes, ed. *Denial of Sanctuary: Understanding Terrorist Safe Havens* (Westport, Connecticut: Praeger Security International, 2007), 139-51.
- Choose a few short essays to read from the “Terrorism and Democratic Virtues” section of the *Social Science Research Council* website: <http://essays.ssrc.org/sept11/essays/> (scroll down to the “Terrorism and Democratic Virtues” heading).

Read one of the following:

- Richard Jackson, “Writing September 11, 2001,” in *Writing the War on Terrorism: Language, Politics and Counter-Terrorism* (Manchester and New York: Manchester University Press, 2005), 29-58.
- Richard Jackson, “Writing Threat and Danger,” in *Writing the War on Terrorism: Language, Politics and Counter-Terrorism* (Manchester and New York: Manchester University Press, 2005), 92-120.

- Didier Bigo et al. “The changing landscape of European liberty and security: the mid-term report of the CHALLENGE project,” *International Social Science Journal* no. 192 (June 2008), 283-308.

Recommended:

- Didier Bigo and Anastassia Tsoukala, eds. *Terror, Insecurity, and Liberty: Illiberal Practices of Liberal Regimes after 9/11* (London and New York: Routledge, 2008).
- Michael Ignatieff *The Lesser Evil: Political Ethics in an Age of Terror* (Toronto : Penguin Canada, 2004).

German –Canadian Conference on Human Cultural Security **Fri. Oct . 8 – Sun Oct. 10**
Students should attend as many of the sessions as possible.

Week 5: Oct. 13 – Security and the Public Sphere II

Cultural Case Study: David Rokeby’s video installations

Seminar Guest: David Rokeby (Toronto-based video installation artist)

* Half of the class time will be devoted to collaborative work on the first assignment.

- David Rokeby’s Homepage <http://homepage.mac.com/davidrokeby/home.html>.
- David Rokeby, “Constructing Experience,” in Clark Dodsworth, ed. *Digital Illusions: Entertaining the Future with High Technology* (New York: Addison-Wesley, 1998), 27-47.
- Ray Surette, “The Thinking Eye: Pros and Cons of Second Generation CCTV Surveillance Systems,” *Policing* vol. 28 no. 1 (2005), 152-73.

Week 6: Oct. 20 – Security and the Public Sphere III: Student Presentations

*****Assignment #1 due in class**

Seminar Guest: Johanna Schall (German Director) and Prof. Joachim Fiebach (Free University, Berlin)

Each student will give a five minute presentation of their first assignment, followed by a brief class discussion.

UNIT 2: CULTURE AND CONFLICT

Week 7: Oct. 27 – The Security of Culture: Genocide and Ethnocide

Cultural Case Study: Daniel Jonah Goldhagen’s Documentary *Worse than War*

*****Essay Outline Due**

In this session we will develop a social-scientific model of the mobilization of genocide and ethnic conflict based on the examples of the Rwandan Genocide, ethnic cleansing in the Balkans, and Jack Goldstone’s 4th generation theory of social revolution. We will tailor this model to highlight the multiple casual roles played by culture, but contextualizing these factors amidst the many other variables in operation. In particular, we will examine the role of cultural factors and creative agency in constructing genocidal identities and mobilizing the killing. This session will provide the necessary theory and history (of the Rwandan genocide in particular) to inform the following sessions.

- United Nations General Assembly, “Convention on the Prevention and Punishment of the Crime of Genocide,” 9 December 1948. Available at: <http://daccessdds.un.org/doc/RESOLUTION/GEN/NR0/044/31/IMG/NR004431.pdf?OpenElement>
- Samantha Power, “A Crime Without a Name,” and “A Crime With a Name,” in “*A Problem from*

Hell: America and the Age of Genocide (New York: Harper Perennial, 2002), 17-45.

- Robert van Krieken, "Rethinking Cultural Genocide: Aboriginal Child Removal and Settler-Colonial State Formation," *Oceania*, vol. 75, no. 2 (2004), 125-51.
- Johan Galtung, "Cultural Violence," *Journal of Peace Research*, vol. 27, no. 3 (August 1990), 291-305.
- Ervin Staub, "The Origins and Prevention of Genocide, Mass Killing and Other Collective Violence," *Journal of Peace Psychology* vol. 5 no. 4 (1999), 303-36.
- Marie-Eve Desrosiers, "Culture, Communication and Conflict," [Unpublished Manuscript from the Cultural Human Security Project].
- Charles Mironko, "The Effects of RTLM's Rhetoric of Ethnic Hatred in Rural Rwanda," in Allan Thompson, ed. *The Media and the Rwandan Genocide* (London, Kampala and Ottawa: Pluto Press, Fountain Publishers and International Development Research Centre, 2007), 125-35.
- John A. Berry and Carol Pott Berry, "The Hutu Ten Commandments," in John A. Berry and Carol Pott Berry, eds. *Genocide in Rwanda: A Collective Memory* (Washington DC: Howard University Press, 1999), 113-15.

Week 8: Nov. 3 – Rwanda and Western Non-Intervention

Cultural Case Studies: Terry George's *Hotel Rwanda* (Metro Goldwyn-Meyer, 2004) and Michael Redhill's *Goodness* (Toronto: Coach House Books, 2005).

One of the most important facilitating factors for genocide/ethnic cleansing is open knowledge that the world will stand idly by. This session is designed to consider Western culture for its indifference towards humanitarian catastrophe, focusing specifically on *Hotel Rwanda* as one attempt to overcome popular indifference and inaction, and *Goodness* as a critical exploration of the West's relationship to tragedy in Africa. We will consider these themes in light of the Will to Intervene (W2I) Project (the next phase of the Responsibility to Protect doctrine) which examines how civil societies in the West can create sufficient policy pressure to actually mount an intervention in cases of atrocity. We will assess the potentialities for artistic efforts within this broader project.

- Mohamed Adhikari, "Hotel Rwanda – The Challenges of Historicising and Commercialising Genocide," *Development Dialogue* no. 50 (December 2008), 173-95.
- Michael Ignatieff, "Is Nothing Sacred? The Ethics of Television," in *The Warrior's Honour: Ethnic War and the Modern Conscience* (Toronto: Penguin Canada, 1998), 9-33.
- Annie Sparrow, "Drawing Attention to Darfur," in Rickie Solinger et al, eds. *Telling Stories to Change the World: Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims* (New York and London: Routledge, 2008), 127-37.
- International Commission on Intervention and State Sovereignty, *The Responsibility to Protect* (September 2001), available at: <http://www.iciss.ca/pdf/Commission-Report.pdf>. Read 'Synopsis,' "The Policy Challenge," and "A New Approach: The Responsibility to Protect".
- Montreal Institute for Genocide and Human Rights Studies, *Mobilizing the Will to Intervene: Leadership and Action to Prevent Mass Atrocities*. Read the Prefaces, "Introduction," and "Policy Recommendations" sections.

Week 9: Nov. 10 – Framing Afghanistan

Cultural Case Studies: Mohsen Makhmalbaf, *Kandahar* (Avatar Films, 2001) and Tony Kushner's *Homebody/Kabul* (New York: Theatre Communications Group, Inc., 2002).

Given that human security is a *global* concern premised on the interconnectivity of peoples and threats, this session begins with a look at the dearth of actual representation of other peoples in foreign news reporting. Afghanistan is an important case study for three reasons. First, it remains one of the central

foreign policy issues for Canada. Second, it is a case study we will revisit at different parts of the course. Third, the 2002 invasion of Afghanistan framed the issue as a response to 9/11, but even before the terrorist attacks two prominent artists deliberately tried to call attention to what was happening in Afghanistan and how it threatened the West, framing the issue in humanitarian terms rather than as part of the war on terror. By examining these two works (*Kandahar* and *Homebody/Kabul*) we examine one of the chief roles of the arts in human security: raising awareness and changing perceptions on important security issues. We will ultimately ask why the framing of Afghanistan as a terrorism-security threat ultimately won out over its framing as a humanitarian disaster or human security threat for Afghans.

- Gary C. Woodward, "Nationalism, Foreign News and War Reporting," in *Center Stage: Media and the Performance of American Politics* (Lanham, MD: Rowman & Littlefield Publishers, Inc., 2007): 129-155.
- Philip Mosley, "Mohsen Makhmalbaf's *Kandahar*: Lifting a Veil on Afghanistan," in Wheeler Winston Dixon, ed. *Film and Television after 9/11* (Carbondale : Southern Illinois University Press, 2004): 178-200.
- Roxanne Varzi, "Picturing Change: Mohsen Makhmalbaf's *Kandahar*," *American Anthropologist* vol. 104 no. 3 (Sept. 2002): 931-5.
- Mohsen Makhmalbaf, "Limbs of no body," *The Iranian* (June 20, 2001), available at: <http://www.iranian.com/Opinion/2001/June/Afghan/>.
- Hamid Dabashi, "Mohsen Makhmalbaf," *Interview* vol. 32 no. 1 (Feb. 2002): 55.
- Nelofer Pazira, "Refuge in the Dust," *Sight & Sound* vol. 11 no. 7 (July 2001): 12-3.
- M. Scott Phillips, "The Failure of History: Kushner's *Homebody/Kabul* and the Apocalyptic Context," *Modern Drama* vol. 47 no. 1 (Spring 2004): 1-19.
- Judith G. Miller, "New Forms for New Conflicts: Thinking About Tony Kushner's 'Homebody/Kabul and the Théâtre du Soleil's Le Dernier Caravanserail,'" *Contemporary Theatre Review* vol. 16, no. 2 (2006): 212-9.
- James Reston, Jr., "A Prophet in his Time: Premonition and Reality in Tony Kushner's *Homebody/Kabul*," *American Theater* vol. 19 no. 3 (March 2002): 28-30, 50-3.
- Framji Minwalla, "Tony Kushner's *Homebody/Kabul*: Staging History in a Post-Colonial World," *Theater* vol. 33 no. 1 (2003): 29-43.
- John Podhoretz, "Tony Kushner's Afghanistan," *The Weekly Standard* (Feb. 11, 2002): 7, 21.
- Sophia A McClennen, "Reading Afghanistan Post-9/11" in Matthew J. Morgan, ed. *The Impact of 9/11 on the Media, Arts, and Entertainment: The Day That Changed Everything?* (New York: Palgrave MacMillan, 2009): 119-40.

Week 10: Nov. 17 – Music as Peacebuilding

Cultural Case Study: *Knowledge is the Beginning: Daniel Barenboim and the West-Eastern Divan Orchestra* (Documentary, 2007).

In this session we consider the peacebuilding potential of the West-Eastern Divan Orchestra, a joint initiative of Daniel Barenboim and Edward Said that works towards peace in the Middle East by bringing together young musicians from Israel and other Middle Eastern countries in one orchestra. Whereas the two preceding sessions focus on the mobilization of conflict/genocide, this seminar focuses on the attempt to move towards peace in a conflict long underway, and the following two sessions focus on the role of the arts once the war/genocide has ended.

- Roger Brown, "Introduction to Ethnic Conflict," and "Conflict Resolution" in *Social Psychology* 2nd Ed. (London: Collier MacMillan, 1986): 533-9, 610-26.
- Daniel Barenboim, "On the West-Eastern Divan Orchestra," and "The Orchestra," in *Everything is Connected: The Power of Music* (London: Weidenfeld & Nicolson, 2008): 181-4, 60-89.

- Daniel Barenboim and Edward W. Said, *Parallels and Paradoxes: Explorations in Music and Society* (New York: Pantheon Books, 2002): 6-14, 24-7, 57-68, 144-155 (excerpts).
- Elena Cheah, *An Orchestra Beyond Borders: Voices of the West-Eastern Divan Orchestra* (London: Verso, 2009): assorted chapters.
- Arthur Lubow, “Conductor of the People,” *New York Times Magazine* (October 28, 2007), available at: http://www.nytimes.com/2007/10/28/magazine/28dudamel-t.html?_r=3.

Week 11: Nov. 24 – Culture and ‘Post-Conflict Reconstruction’

Cultural Case Study: Ariane Mnouchkine’s *Au Soleil Même la Nuit* (DVD of Mnouchkine’s theatre work in Kabul with Afghan actors).

The main focus of this week’s session stems from Ariane Mnouchkine’s work in Afghanistan. We will consider the rebuilding a cultural sphere is an essential part of post-war reconstruction – essential to building democratic citizenship, restoring trust in communities, prompting exchange and coping with the causes and legacies of the conflict. Here we develop the idea that culture promotes human security because it builds community. This is a very strong case study because of our access to Mnouchkine, and also to French diplomats that promote this form of ‘cultural’ reconstruction. We may also include a case study of the arts in Haiti. Finally, we will begin to explore some examples of the uses of arts for reconciliation – especially in the immediate wake of war – which will be further developed in the next session, which focuses on memory of historical trauma over even larger timescales.

- Ervin Staub, “Justice, Healing, and Reconciliation: How the People’s Courts in Rwanda can Promote them,” *Journal of Peace Psychology* vol. 10 no. 1 (2004), 25-32.
- Amanda Breed, “Performing the Nation: Theatre in Post-Genocide Rwanda,” *The Drama Review* vol. 52 no. 1 (spring 2008): 32-50.
- Alexi Marchel, “‘Brushed Out of History’: Enforced Narratives of Reconciliation in Community Performance in Post-Genocide Rwanda,” [Unpublished Manuscript].
- Wahid Omar, “From Storytelling to Community Development: Jaghori, Afghanistan,” in Rickie Solinger et al, eds. *Telling Stories to Change the World: Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims* (New York and London: Routledge, 2008), 193-200.
- Czarina Aggabao Thelen, “‘Our Ancestors Danced Like This’: Maya Youth Respond to Genocide through the Ancestral Arts,” in Rickie Solinger et al, eds. *Telling Stories to Change the World: Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims* (New York and London: Routledge, 2008), 39-54.

Week 12: Dec. 1 – Historical Trauma and Historical Memory

Cultural Case Studies: Atom Egoyan’s *Ararat* (Miramax, 2002) and Wajdi Mouawad’s *Scorched* trans. Linda Gaboriau (Toronto: Playwrights Canada Press, 2005).
Seminar Guests: Atom Egoyan and Arsinée Khanjian

With this session we are doing something very new and exciting: we are not exploring the actual acts of genocide and ethnocide as the human security threat, but rather the way they are remembered as a source of ongoing insecurity for affected groups. *Ararat* is an ideal case study for this session as a film not about the Armenian genocide so much as how that trauma is passed down generations. This session also offers us a great opportunity to connect to some of the more mainstream comparative literature theory, particularly holocaust narrative and the representation of trauma. *Scorched* builds on similar themes from the perspective of Lebanese immigrants in Canada searching for their past after the civil war in Lebanon. Importantly, the play has toured to Rwanda (and elsewhere) to be used as a tool of grassroots reconciliation.

- Samantha Power, "Race Murder," in *"A Problem from Hell": America and the Age of Genocide* (New York: Harper Perennial, 2002), 1-16.
- Atom Egoyan, "In Other Words: Poetic License and the Incarnation of History," *University of Toronto Quarterly* vol. 73 no. 3 (Summer 2004), 886-905.
- Lisa Siraganian, "Telling a Horror Story, Conscientiously: Representing the Armenian Genocide from *Open House* to *Ararat*," in Monique Tschofen and Jennifer Burwell, eds. *Image + Territory: Essays on Atom Egoyan* (Waterloo: Wilfrid Laurier University Press, 2007), 133-56.
- Rebecca Comay, "Krapp and Other Matters: A Conversation Between Atom Egoyan and Rebecca Comay," in *Lost in the Archives* (Toronto: Alfabet City, 2002), 342-71.
- Anonymous, "Wajdi Mouawad: Playwright, Actor and Director," *Contemporary Canadian Biographies* (Jan. 2007).
- Martin Morrow, "Hot Topic: Wajdi Mouawad discusses *Scorched*, his searing play about the Lebanese war," *CBC News* (Sept. 22, 2008), available at: <http://www.cbc.ca/arts/theatre/story/2008/09/19/f-wajdi-mouawad-scorched.html>.
- James Bradshaw, "Canadian Takes Theatre of Healing to Rwanda," *The Globe and Mail* (Dec. 23, 2008): R1.
- Bernhard Schlink, "Stories about the Past," in *Guilt About the Past* (Toronto: Anansi, 2009), 117-40.

UNIT 3: MIGRATION, IMMIGRATION, AND MULTICULTURALISM

Week 13: Jan. 12 – America’s ‘Hispanic Challenge’

Cultural Case Study: Eileen Thalenberg’s *Up Against the Wall*

- Didier Bigo, “From Foreigners to ‘Abnormal Aliens’: How the Faces of the Enemy have Changed Following September the 11th,” in Elspeth Guild and Joanne van Selm, eds. *International Migration and Security: Opportunities and Challenges* (New York: Routledge, 2005): 64-81.
- Majid Tehrani, “Cultural Security and Global Governance: International Migration and Negotiations of Identity,” in Jonathan Friedman and Shalini Randeria, eds. *Worlds on the Move: Globalization, Migration, and Cultural Security* (London and New York: I. B. Taurus, 2004), 3-22.
- Anthony H. Richmond, “Global Apartheid: Migration, Racism, and the World System,” in Anthony H. Richmond, *Global Apartheid: Refugees, Racism, and the New World Order* (Toronto, New York and Oxford: Oxford University Press, 1994), 206-17.
- Samuel P. Huntington, “The Hispanic Challenge,” *Foreign Policy* no. 141 (March/April 2004), 30-45.

Week 14: Jan. 19 – Europe’s New Migratory Reality

Cultural Case Study Ariane Mnouchkine’s *Le Dernier Caravanserail* (Theatre Production on DVD)

- Ulrich Beck, “Realistic Cosmopolitanism: How do Societies Handle Otherness?” in David Held and Henrietta L. Moore, eds. *Cultural Politics in a Global Age: Uncertainty, Solidarity and Innovation* (Oxford: Oneworld, 2008): 60-7.
- Patricia Krus, “Postcolonial Performance,” *Ariel* vol. 38 no. 1 (January 2008), 121-7.
- Judith G. Miller, “New Forms for New Conflicts: Thinking About Tony Kushner’s ‘Homebody/Kabul and the Théâtre du Soleil’s *Le Dernier Caravanserail*,” *Contemporary Theatre Review* vol. 16, no. 2 (2006): 212-9.
- John Lahr, “The New Nomads,” *The New Yorker* vol. 81 no. 22 (August 1, 2005): 88-9.

Week 15: Jan. 26 – Multiculturalism and Robert Lepage

Cultural Case Study: Robert Lepage’s *The Dragons’ Trilogy*

- Reading on Alport’s contact theory and its criticisms.
- Pia Kleber, “Experimenting with the Audience: Robert Lepage’s Work-in-Progress, *The Dragon’s Trilogy* [unpublished paper].
- John Ralston Saul, “Forward,” in Rény Charest, *Robert Lepage: Connecting Flights* (Toronto: A. A. Knopf, 1998): vii-xi.
- Patrick Caux and Bernard Gilbert, “An Eternal Quest – In Search of the Other,” in *Ex Machina: From Page to Stage* trans. Neil Kroetsch (Vancouver: Talon Books, 2009): 58-65.
- Jeanne Bovet, “Identity and Universality: Multilingualism in Robert Lepage’s Theater,” in Joseph J. Donohoe and Jane M. Koustas, eds., *Theatre sans Frontiers: Essays on the Dramatic Universe of Robert Lepage* (East Lansing: Michigan State University Press, 2000): 3-19.
- Christie Carson, “From *The Dragon’s Trilogy* to *The Seven Streams of the River Ota*: The Intercultural Experiments of Robert Lepage,” in Joseph J. Donohoe and Jane M. Koustas, eds., *Theatre sans Frontiers: Essays on the Dramatic Universe of Robert Lepage* (East Lansing: Michigan State University Press, 2000): 43-77.
- Jennifer Harvie, “Transculturalism, Orientalism, and Cultural Tourism: *La Trilogie des Dragons* and *The Seven Streams of the River Ota*,” in Joseph J. Donohoe and Jane M. Koustas, eds.,

Theatre sans Frontiers: Essays on the Dramatic Universe of Robert Lepage (East Lansing: Michigan State University Press, 2000): 109-125.

- Sherry Simon, “Robert Lepage and the Languages of Spectacle,” in Joseph J. Donohoe and Jane M. Koustas, eds., *Theatre sans Frontiers: Essays on the Dramatic Universe of Robert Lepage* (East Lansing: Michigan State University Press, 2000): 215-230.

UNIT 4: HUMAN SECURITY, YOUTH, AND CITIES

Week 16: Feb. 2 – Violent Youth Gangs

Cultural Case Study: *Wut [Rage]* (Production of the Stuttgart Staatstheatre)

Seminar Guest: Rebecca Singh (intern on the production of *Wut*)

- Humansecurity-cities.org (various authors), *Human Security for an Urban Century: Local Challenges, Global Perspectives* (Ottawa: humansecurity-cities.org, 2007), Chapter 4 “Conflict Resilient Cities”. Available at: http://www.humansecurity-cities.org/sites/hscities/files/Human_Security_for_an_Urban_Century.pdf
- Scot Wortley and Julian Tanner, “Criminal Organizations or Social Groups? An Exploration of the Myths and Realities of Youth Gangs in Toronto,” [first draft]. Available at: <http://www.csgv.ca/counselor/assets/CriminalOrg.pdf>. Read: “results” section, 61-92, “reasons for gang membership,” 100-17, and “preventing gangs,” 132-6.
- Saul Levine, “Youth in Terroristic Groups, Gangs, and Cults: The Allure, The Animus, and the Alienation,” *Psychiatric Annals* vol. 29 no. 6 (June 1999): 342-7.
- Jana Grekul and Patti LaBoucane-Benson, “Aboriginal Gangs and Their (Dis)placement: Contextualizing Recruitment, Membership, and Status,” *Canadian Journal of Criminology and Criminal Justice* vol. 50 no. 1 (January 2008), 59-82.
- Daniel Dale, “When Skills Won’t Pay Bills,” *The Toronto Star* Tuesday, June 9, 2009, GT3, available at: <http://www.thestar.com/article/647625>.
- Remix Project Homepage, www.theremixproject.ca.

Week 17: Feb. 9 – Children and Education

Cultural Case Study: Eileen Thalenberg’s *Streets of Encounter*

Seminar Guest: John Mighton

- John Mighton, “Confusing the Ends and means in Education,” and “Collective Intelligence,” in *The End of Ignorance: Multiplying our Human Potential* (Toronto: A. A. Knopf Canada, 2007):
- Paulo Freire, *Education for Critical Consciousness* (New York, Seabury Press, 1973): 3-20, 32-58.
- Paulo Friere, *Pedagogy of the Oppressed* (New York: Continuum, 2007, originally published in 1968): Chapter 2. Available online at: <http://www.marxists.org/subject/education/freire/pedagogy/ch02.htm>.
- Right to Play Homepage: www.righttoplay.com, particularly news and the sections under ‘our impact’.

Week 18: Feb. 16 – Arts as Human Security Methodology

Cultural Case Study: Astad Deboo’s *Breaking Boundaries* and Children’s Theatre

READING WEEK: Feb. 21-25.

UNIT 5: GENDER AND HEALTH

Week 19: Mar. 2 – HIV/AIDS, Social Norms, and Cultural Agency in South Africa

Cultural Case Study: John Greyson's *Fig Trees* (video opera)

Seminar Guest: John Greyson

*****Essays due at beginning of class**

- Stefan Elbe, "Should HIV/AIDS be Securitized? The Ethical Dilemmas of Linking HIV/AIDS and Security," *International Studies Quarterly* vol. 50 (2006), 119-44.
- Dan O'Meara, "AIDS, Culture, and Human Security: The Case of South Africa," [Unpublished Manuscript from the Cultural Human Security Project].
- Elina Oinas and Katarina Jungar, "A Luta Countina! – South African HIV Activism, Embodiment and State Politics," *Development Dialogue* no. 50 (December 2008), 239-58.
- Hayley N. MacGregor, "Mapping the body: tracing the personal and the political dimensions of HIV/AIDS in Khayelitsha, South Africa," *Anthropology & Medicine* vol. 16 no. 1 (April 2009), 85-95.
- Deevia Bhana and Rob Pattman, "Researching South African Youth, Gender and Sexuality within the Context of HIV/AIDS," *Development* vol. 52 no. 1 (2009), 68-74.
- "South African Rape Survey Shock," *BBC News* (18 June 2009), available at: <http://news.bbc.co.uk/2/hi/africa/8107039.stm>.

Week 20: Mar. 9 – Gender

Seminar Guest: Prof. Sharzad Mojab

- Ghada Mousa, "Gender Aspects of Human Security," *International Social Science Journal* vol. 59 no. 1 (September 2008), 81-100.
- United Nations Security Council, "Resolution 1325," 31 October 2000, S/Res/1325 (2000), available at: http://www.un.org/events/res_1325e.pdf.
- Rokhsana Bahramitash, "Saving Iranian Women: Orientalist Feminism and the Axis of Evil," in Barbara Sutton et al., eds. *Security Disarmed: Critical Perspectives on Gender, Race, and Militarization* (New Brunswick, New Jersey and London: Rutgers University Press, 2008), 101-10.
- Maria Nickel, "Confronting Gender Issues in Eastern Europe," Presentation at the Toronto Symposium on Human Cultural Security, Toronto, June 2005.
- Additional readings will be provided in advance by Prof. Mojab.

Week 21: Mar. 16 – LGBTQ

Seminar Guest: Guy Gilbert

- Human Rights Watch, *Together, Apart: Organizing Around Sexual Orientation and Gender Identity Worldwide* (May 2009), available at: <http://www.hrw.org/en/reports/2009/06/10/together-apart-0>.
- Additional readings will be provided by Guy Gilbert and distributed in advance of this class.

UNIT 6: PRACTICAL APPLICATIONS AND FUTURE DIRECTIONS

Week 22: Mar. 23 – The Difficult Road to Peace in Afghanistan

Cultural Case Study: The Hans Otto Theatre's *Der Schwierige Weg zum Frieden in Afghanistan* [The Difficult Road to Peace in Afghanistan]

Seminar Guest (via skype): Ute Scharfenberg (Chief Dramaturge, Hans Otto Theatre, Potsdam) and cast/crew

- Materials will be distributed in advance. This production explores the complex issues surrounding conflict in Afghanistan and international intervention. It is an attempt to build better public understanding and engagement with topics of heated controversy within German politics (similar to the situation in Canada). We will evaluate the creative development of the project, the production itself, its informational materials and its impacts.

Week 23: Mar. 30 – A Cultural Approach to Human Security in Policy and Practice

Seminar Guest: Bob Rae

Week 24: Apr. 6 – Wrap-up

Cultural Case Study: Wajdi Mouawad's *Forests*

Seminar Guest: Wajdi Mouawad and/or Richard Rose on the arts in Canada and the Tarragon Theatre's upcoming production of *Forests* (Directed by Richard Rose, opens on April 19th).

CONFERENCE: Monday, April 11 at the Centre for International Governance Innovation (CIGI), Waterloo

We will collectively drive to Waterloo where each student will present their research topic to an audience of academics and students from the Centre for International Governance Innovation, University of Waterloo and Wilfrid Laurier University. Participation is mandatory and your presentations will be evaluated as part of your final mark.

COURSE RESOURCES:

Blackboard: The course will draw heavily on a course web-page which you can access through University of Toronto's Portal login system (<http://portal.utoronto.ca>). The discussion boards will be used to continue seminar discussions, post event logistics, and for sharing information, articles, photos, links, etc. for the first assignment.

Readings: All course readings are available under the 'course documents' heading of the course's Blackboard website. Each week will also include recommended links and extra readings.

Cultural Case Studies: Most case studies are films or plays which will be screened in advance of the relevant seminar. You are expected to read each play in advance even if there is a screening of a particular production (many of these productions are in different languages, and we will evaluate each production as one particular take on the script). Scripts are also available on the Blackboard site under 'course documents'.

Websites: The following websites are will be highly useful for seminars and essays.

- The Power of Culture: <http://www.powerofculture.nl/en>
- Institute for Cultural Diplomacy: <http://www.culturaldiplomacy.org/index.php?en>
- Human Security Report Project: <http://www.hsrgroup.org/>
- Canadian Consortium on Human Security: <http://www.humansecurity.info/>
- Institute for Development and Peace (Institut für Entwicklung und Frieden, Universität Duisburg-Essen): http://inef.uni-due.de/cms/index.php?article_id=1&clang=1
- PBS Frontline: <http://www.pbs.org/wgbh/pages/frontline/view/>

EVALUATION SCHEME:

Weekly Discussion Points – Each week you are required to email us (Prof. Clarkson/von Bredow and Prof. Kleber) by Sunday at noon a one page response to the week’s readings. Your response should consist of two or three ‘discussion points’ in which you briefly develop a question, issue, reflection, criticism, or connection arising from the readings that you could raise during the next seminar. Discussion points should loosely adhere to the course’s basic line of inquiry (how is culture relevant to human security?) but may also focus on issues of security, artistic representation, or politics. You are encouraged to relate readings and course themes to other materials and provide fresh examples of cultural agency as it impinges on human security. Submitting these points in advance allows us to identify common concerns and points of interest and plan the seminar discussion accordingly. You may be called on during the seminar to introduce a point made in your submission. Each set of discussion points will be marked based on the level of insight they provide on the readings and general course themes.

Format:

To save us time re-formatting, please send your discussion points in Times Roman 11-point.

Top left put the week number, as in 'Week 2', in the middle a short seminar title, as in 'Genocide', and top right put your first and last names.

To save our writing back in case your file doesn’t open, please *also* copy and paste it into the body of your e-mail.

Seminar Participation – As this is a workshop, all students are expected to be present and actively participate in all sessions, including the conference. Ten percent of the attendance grade will be deducted for each session missed unless for a valid reason with prior notification.

Seminar Presentations – In each semester, students will choose a seminar in which they will be responsible for making a 30 minute presentation of the readings, identifying common themes, key issues and connections to broader course topics, and then lead the ensuing class discussion. Students will deliver their presentations in pairs with (ideally) one social science student paired with one comparative literature student each week. One week after your presentation, you are required to submit a 5 page summary of the class discussion, exploring the various ideas, connections and problems that emerged in relation to the seminar theme.

Assignment: Security and the Public Sphere – The purpose of this assignment is to creatively explore the way that ‘security’ – the word, the concept, and the practice – infiltrates and shapes the public sphere in Toronto. The first step of the assignment is to assemble a collective ‘data pool’ of photos, stories, articles, etc. relating to ‘security’ in Toronto. As part of this process, we will organize students into groups to explore different parts of the city and document (by photo and anecdote) the ways in which ‘security’ shapes everyday life. Each student is required to make a contribution as part of the assignment mark. The results will be pooled on the discussion boards of the blackboard site. The second part of the assignment is to use the collective data pool to answer the question ‘how does security affect the public sphere in Toronto?’ You are encouraged to be as creative as possible in the format you use: visual composition, short story, script, poetry (though it is recommended that you include a brief textual explanation of your creative work). If you prefer, you may use a more traditional essay format. Your assignment will be evaluated both for its insights into the ways that security shapes everyday life and on the originality of your approach to the question. You will present your assignment to the class on October 20 and submit a 3 page written explanation along with your creative work.

Due: Wednesday, October 20 at the beginning of class

CIGI Conference Presentation – Students will be grouped into thematic panels to make 10-12 minute presentations of their essay topics at our CIGI Conference. The purpose of the presentation is to develop the key ideas of your essay topic, explore linkages to other students' topics, and solicit critical feedback in order to refine your project. You are also required to submit an expanded text of your presentation which will serve as a 'rough draft' or 'preliminary version' of your final essay (more detailed requirements will be distributed). 10%

Conference: Monday, April 11. Participation is mandatory.

Final Essay – Each student will choose one of the seminar themes and write an essay related to the human security issue. Essay topics will be developed in close consultation with the professors in order to integrate them with our final publication. We will also pair social science and comparative literature students in order to develop a multidisciplinary approach to common topics. The basic model for the essay consists of two questions. 30%

- What role does culture play in creating/perpetuating this human security threat? The analysis should rely primarily on the social science definition of culture and descriptively assess whether and how identity, values, and norms play a causal role in the creation of the threat and/or a similar role in facilitating/expanding it. The paper must be careful to distinguish 'cultural' factors from other causes of these multi-faceted phenomena.
- How has cultural agency contributed or how could it contribute to an effective response to this issue? This part of the analysis should rely primarily on the humanities approach to culture in order to assess the relevance and potential of a cultural response to the issue, examining the actual impact of existing creative initiatives and the potential opportunities for an artistic response (including issues surrounding representation, authenticity, effectiveness and power).

The social science and comparative literature students assigned to each seminar theme will work collaboratively on these questions, dividing the workload to produce a coordinated response to both.

Due: Wednesday, March 2 at the beginning of class.

Essay Outline: To help you address these problems more efficiently in the limited time you have available, you are asked to produce a **three-page outline** of your major paper at an early stage of its development. You should spend a couple of weeks doing some general research -- reading your own texts and looking through the books and articles from the course bibliography that appear most relevant to the subject that interests you. You should then produce an outline using the following format:

- Page 1: A few paragraphs explaining what question you want to answer, what issues you hope to explore, and the general argument you want to develop.
- Page 2: Your proposed point-form structure in the form of a mini-table of contents.
- Page 3: A bibliography of the dozen or so main sources you expect to consult.

Topic selections are due on September 29 and the outline is due on October 27.

Formating and style guide for written work

Text: Times Roman 11 point, left justified, with 1.5 spaces between lines.

Header (**not** footer) in *Times Roman 10 point*:

left: your first and LAST NAME;

centre: brief subject in italics such as *NAFTA and Foreign direct investment*

right: page number

Spacing at beginning of new subsection:

two line spaces before a new section head; one between section head and first paragraph.

Misc.

- US and not U.S. **US** should only be used as an adjective; as a noun, write United States
- % should be spelled out as 'per cent' except in tables.
- When possible, paragraphs should not exceed 12 lines.
- All numbers under 100 are spelled out. Those larger than 99 are not spelled out unless they come at the beginning of a sentence.
- **Italicize** words in other languages that are not commonly used in English such as *maquiladoras* but not in the case of titles or organization such as Congreso de Trabajo or words that have been assimilated into English such as de facto. When in doubt, check the Oxford Canadian dictionary.
- Oxford Canadian **spelling**: program *not* programme, sceptical *not* skeptical, labour *not* labor, defence *not* defense, cigarette *not* cigaret, practise as a verb, practice as a noun, globalization *not* globalisation.
- Bilateral, binational, transborder, and neoconservative; not bi-lateral, bi-national, trans-border, or neo-conservative
- Anti-globalization not antiglobalization
- Dollar/currency: **US\$** or **CD\$** preceding the amount of money when it is not the currency of the country in question

Footnotes and Bibliography

The example below follows the Note-Bibliography system set out in the *Chicago Manual of Style*, 15th edition, and its student version, Turabian's *Manual for Writers*, 7th edition. Our examples use superscript note numbers rather than regular-font numbers for the notes; either is acceptable. For display on this webpage, we use endnotes, and put them under the heading "Notes." (Footnotes would appear at the bottom of each page after a short dashed line.) Here are some further remarks on particularities of this system:

- When you refer to a source the **second time**, you can shorten the note by using only the author's last name and the page number (e.g., Smith, 435). That's easier for both author and reader than learning the old-fashioned system of Latin abbreviations (formerly italicized) such as "Op. cit." ("in the same work") and "Ibid." ("in the same place"); these are rarely used now. If you are using **two books by the same author**, include a shortened form of the book title to clarify which you mean.
- Notes are **indented** like paragraphs in the essay (indent the first line, not the subsequent ones). Notes should be **single-spaced**, but with a blank line between notes. Bibliography entries are given in hanging-indent form (first line flush with the left margin, subsequent lines indented) and are also single-spaced with a blank line between entries.
- In listing a Web page as a source, include the **date you read the page** as well as the URL. That information lets your reader judge whether he or she is seeing the same version of the Web page that you did. See also the section below on [Electronic Sources](#).

- In this system, you still use **parentheses** within your prose to give page or line numbers for texts you refer to repeatedly (e.g. historical documents or works of literature). Use a note for the first such reference so the reader knows which edition you're using, and state that all subsequent references will be to this edition.

For more detailed advice on formatting in this style, consult the Notes-Bibliography chapters of the *Chicago Manual of Style*, 15th edition (Z253 C45 2003); this authoritative reference work on all matters related to editing is now available [online](#) in full to U of T students and faculty. The University of California at Berkeley provides a useful [summary](#) of this system of referencing. See also the Chicago style section of the University of Auckland's [interactive guide](#) on formatting.

Example:

When Hamlet protests to his mother, "Leave wringing of your hands" (3.4.34),¹ he is naming a universally recognizable gesture. As Smith says, similar broad physical movements are "still the most direct way of indicating inner turmoil."² Zygmundi confirms their continuing usefulness in contemporary productions of other sixteenth-century plays.³ Renaissance audiences would have recognized hand-wringing as a signal for inner distress,⁴ specifically for a condition that the Elizabethan author Reynolds named "ague of the spirits."⁵ Poor sight lines in Elizabethan theatres also required highly visible body movements.⁶ In her new book, Brown attempts to show that such gestures are related to stylized movements from religious ceremonies.⁷ She argues that acting methods responded to both the physical conditions of the theatres and the audience's cultural expectations.⁸

NOTES

¹ William Shakespeare, *Hamlet*, in *The Norton Introduction to Literature*, 8th ed., ed. Alison Booth, J. Paul Hunter, Kelly J. Mays, and Jerome Beaty (New York: W.W. Norton, 2001), 996. Subsequent parenthetical references will refer to this edition.

² Jasmine Smith, "Renovating *Hamlet* for Contemporary Audiences," *UTQ* 76 (Summer 2007): 960.

³ David Zygmundi, "Acting Out the Moralities for Today's Audiences," *Termagant Society Online*, <http://www.nouniv.ca/soc/termagant/moral.html>; accessed 22 August 2006.

⁴ Joan Brown, *The Renaissance Stage* (Toronto: University of Toronto Press, 2000), 111.

⁵ Peter Reynolds, *The Player's Chapbooke*, 1587; quoted in Aline Mahieu, *Acting Shakespeare* (Toronto: Gibson, 2004), 69.

⁶ Smith, 964.

⁷ Joan Brown, *Ritual and Drama in the Elizabethan Age* (Toronto: Oxford University Press, 2008), 90.

⁸ Brown, *Ritual*, 14.

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Smith, Jasmine. "Renovating *Hamlet* for Contemporary Audiences." *UTQ* 76 (Summer 2007): 960-69.

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