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This summer I spent seven weeks in South Korea with the support of the Mellon Grant observing expatriate theatre in the major Korean cities of Seoul and Daejeon, as well as two weeks in Japan researching traditional and modern theatre forms in the cities of Tokyo, Osaka, Kyoto and Takarazuka. My experiences in these cities have helped me formulate perspectives on the functioning of expatriate theatre troupes. This summer funding also allowed me to refine aspects of my intended research for my Masters thesis on gender, folklore belief and their relation to systems of social control in East Asian drama and performance.

In South Korea I was able to study expatriate theatre first-hand as an observer and as a participant in the production process. I served as a production assistant for Seoul Shakespeare Company's production of *Titus Andronicus*, where I assisted on the rehearsals and shows in June. I was invited as a guest lecturer at Seoul National University; I had the pleasure of hearing the students analyze my work and discuss how Korean and American cultural perspectives diverged on gender and society. I also worked with expatriate American playwright Jamie Horan to write an original play for Seoul Players' 2015 One-Act Festival, which was selected for production in November of this year. I participated in Seoul Players' play selection committee to judge two hundred submitted international plays for that festival; the panel read eighty-five ten-minute plays aloud in twelve hours and selected fourteen of them as finalists for performance. Throughout June and July I travelled between the cities of Seoul and Daejeon to work as a creative adviser for the Daejeon Summer Play Festival. This festival featured the production of three of my original plays, which were performed by a cast of ex-pat and Korean actors in English with projected subtitles in Korean for the international audience. I worked as assistant director for the run and served as the sound technician for the show. The company was able to raise about \$2500 from the production for the local animal shelter in the city. Along with these experiences I attended to Korean/English language meetups to improve my language skills and watched street performances in Hongdae and Hyeohwa, two popular entertainment districts in Seoul. My time in Korea allowed me to localize the areas where expatriate theatre groups experience challenges as well as benefits that they would not experience in their home countries.

In Japan I was able to see how the gender dynamics that I had read and written about for my coursework at UW manifested themselves on the kabuki, bunraku, and modern theatre stages. I travelled to Tokyo to watch morning and evening summer kabuki performances at the Kabuki-Za theatre in the Ginza district, observing the structure of the plays and seeing the *mie* poses, shamisen accompaniment and crowd-pleasing special effects that I had studied in my Chinese and Japanese theatre classes. I observed seventeenth-century puppet theatre at the Bunraku National Puppet Theatre in Osaka, and observed Gagaku Japanese imperial court dance and Maiko performance in the city of Kyoto. I had the opportunity to see two of the summer performances of the Takarazuka Revue, a cross-dressing all-female performance troupe that is exceptionally popular in Japan. My experiences in Japan have provided me with an invaluable additional perspective that will lend itself to my intended Masters thesis on how the portrayal of women on stage serves to reinforce and undermine gendered social expectations in different periods of Japanese history. I am incredibly grateful to the International Institute for granting me the opportunity to experience these aspects of my research area firsthand, knowing it will serve me in my professional work for years to come.