

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ**  
**Львівський національний університет імені Івана Франка**

**Факультет культури і мистецтв**  
**Кафедра театрознавства та**  
**акторської майстерності**

Затверджено  
на засіданні кафедри театрознавства та акторської майстерності  
Львівського національного університету імені Івана Франка

(Протокол № 1 від 29.08.2024 р.)



**СИЛАБУС / SYLABUS**

**з навчальної дисципліни**

**Актуальні методи**  
**дослідження театру**

**Ступінь вищої освіти:** другий (магістерський)

**Галузь знань:** 02 Культура і мистецтво

**Спеціальність:** 026 Сценічне мистецтво

**Освітня програма:** Сценічне мистецтво. Театрознавство та  
Сценічне мистецтво. Акторське мистецтво драматичного театру і  
кіно.

## Contemporary Methods in Theater Research / Актуальні методи дослідження театру

2024 (1 semester)

<b>Course name</b>	Contemporary Methods in Theater Research
<b>Факультет та кафедра, за якою закріплена дисципліна</b>	Факультет культури і мистецтв, кафедра театрознавства та акторської майстерності
<b>Галузь знань, шифр та назва спеціальності</b>	02 Культура і мистецтво, 026 Сценічне мистецтво (Актор драматичного театру і кіно)
<b>Course Professor</b>	Dr. Mayhill C. Fowler, associate professor, Stetson University // Фавлер Мейгіл, кандидат історичних наук, доцент кафедри театрознавства та акторської майстерності
<b>Contact Information</b>	<a href="mailto:Mfowler1974@gmail.com">Mfowler1974@gmail.com</a>  <a href="mailto:mfowler@stetson.edu">mfowler@stetson.edu</a>
<b>Course Modality</b>	Course online, on zoom. Link provided to students.
<b>Course Time and Consultations</b>	Class time: Mondays 8.05-9.25 Florida / 15.05-16.25 Lviv Consultations by appointment, on zoom. Please email me and we will set up a time to meet. I am happy to meet generally any morning my time, afternoon your time.
<b>Course Page</b>	Here is the zoom link for the course:  Join Zoom Meeting  <a href="https://stetson-edu.zoom.us/j/96586811628?pwd=VnFZSTY4ODBBeVRYb1VDQlpKWk5JQT09">https://stetson-edu.zoom.us/j/96586811628?pwd=VnFZSTY4ODBBeVRYb1VDQlpKWk5JQT09</a>  Meeting ID: 965 8681 1628  Passcode: 722490  <i>I will give students my whatsapp in order to attempt to connect if there is a problem.</i>
<b>Course Information</b>	This course will introduce students to theoretical texts that can shape the questions they ask of sources in theater studies. They will acquire a “toolbox” of analytic frames useful for research in theater, theater criticism, and/or analysis of the contemporary theatrical landscape. Rather than focusing on the aesthetics of theater, or the development of theater studies as a discipline, this focus will be on how these tools—power, taste, place, gender, networks, etc.—help us understand how art is created, funded, managed, and consumed.

	<p>The course will be taught in English and Ukrainian. The texts are in English, although students can find several of them online in Ukrainian translation. The class discussions are in English and Ukrainian, depending on the preparation of the students for academic-level discussions in English. The course is designed, however, to assist students in their comfort with English-language academic work.</p> <p>While most of the readings are not about Ukraine and not about theater; this is by design, since the goal is to acquire a methodological “toolbox.” Yet this methods course will deepen analysis of theater in Ukraine.</p>
<b>Course Summary</b>	This course “Contemporary Methods in Theater Research” is intended for MA students in theater studies in the Program in Theater Studies in the Department of Culture and Art. The course is required for professional preparation for a career in theater studies.
<b>Goals of the Course</b>	<ol style="list-style-type: none"> <li>1. <b>Encounter</b> classic texts of cultural history, such as Foucault, Habermas, and Bourdieu.</li> <li>2. <b>Engage</b> with these texts through reading, thinking, discussion, and writing. Identify their arguments and why they are so important.</li> <li>3. <b>Debate, deconstruct</b> and <b>analyze</b> how these theoretical texts can help critical analysis of theater.</li> <li>4. <b>Identify</b> the matrix between society, the state and the arts using critical theory.</li> <li>5. <b>Create</b> a reflection paper that brings together theory, research, and practice and displays understanding of these complicated texts and how they may be used for research in theater.</li> </ol>
<b>Course Readings</b>	All the course readings will be made available to students before the start of the semester.
<b>Course Reading List</b>	<p>William H. Sewell, Jr., "The Concept(s) of Culture," in Victoria Bonnell and Lynn Hunt, eds., <i>Beyond the Cultural Turn</i> (Berkeley: U of California Press, 1999), 35-61.</p> <p>Paula Backscheider, "The Paradigms of Popular Culture," <i>Eighteenth Century Studies</i> vol. 6, no. 7 (2009): 19-59.</p> <p>Christopher Balme and Tracy C. Davis, “A Cultural History of the Theatre: A Prospectus,” <i>Theatre Survey</i> 56:3 (September 2015); doi:10.1017/S0040557415000320.</p> <p>Susan Bennett, “The Making of Theatre History,” in <i>Representing the Past: Essays in Performance Historiography</i>, ed. Charlotte M. Canning and Thomas Postlewait (Iowa City: University of Iowa Press, 2010), 63-83.</p> <p>Michel Foucault, "Two Lectures" in <i>Foucault, Power/Knowledge: Selected Interviews and Other Writings</i>, ed. Colin Gordon (NYC: Pantheon, 1980), 78-108.</p> <p>Michel Foucault, <i>Discipline &amp; Punish: The Birth of the Prison</i> (NY: Vintage Books 1995; trans Alan Sheridan 1977), 195-228.</p> <p>Jürgen Habermas, <i>The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society</i>, trans. Thomas Burger (Polity, 1989), 1-12, 14-26, 26-43, 51-56.</p> <p>Victoria Alexander and Marilyn Rueschemeyer, eds., <i>Art and the State: The Visual Arts in Comparative Perspective</i> (London: Palgrave, 2005), 1-18.</p>

	<p>Pierre Bourdieu, "The Field of Cultural Production," in <i>The Book History Reader</i>, edited by David Finkelstein and Alistair McCleery (London: Routledge, 2006), 99-120.</p> <p>Pierre Bourdieu, <i>Distinction: A Social Critique of the Judgment of Taste</i> (London: Routledge, 1984), 1-17.</p> <p>Robert Darnton, "Do Books Cause Revolutions?," <i>The Forbidden Best-sellers of Pre-Revolutionary France</i> (New York: Norton, 1996), 169-197.</p> <p>Mayhill Fowler, <i>Beau Monde on Empire's Edge: State and Stage in Soviet Ukraine</i> (Toronto: University of Toronto Press, 2017).</p> <p>Michel de Certeau, "Reading as Poaching," <i>The Practice of Everyday Life</i>, trans Steven Rendall (Berkeley: U of California Press, 1988), 165-176.</p> <p>Roger Chartier, <i>Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer</i> (Philadelphia: University of Pennsylvania, 1993), 43-83.</p> <p>David Rainbow, ed., <i>Ideologies of Race: Imperial Russia and the Soviet Union in Global Context</i> (McGill-Queens University Press, 2019), 3-26.</p> <p>Joan W. Scott, <i>Gender, A Useful Category of Historical Analysis</i>, <i>American Historical Review</i>, vol. 91., no. 5 (Dec 1986): 1053-1075.</p> <p>Dipesh Chakrabarty, <i>Provincializing Europe</i> (Princeton: Princeton University Press, 2000), 3-23.</p> <p><b><i>Suggested additional reading listed at syllabus end, and all texts made available to students.</i></b></p>
<b>Course Duration</b>	90 hours/ 120 hours
<b>Class Hours</b>	32 hours of class sessions, including 16 lectures, 16 discussions and presentations (практичних);
<b>Results of the Course</b>	<p>After this course, students will be able to:</p> <p>--<b>display</b> familiarity with major theoretical lenses of the 20<sup>th</sup> and 21<sup>st</sup> centuries</p> <p>--<b>use</b> these theories to ask good questions of primary sources</p> <p>--<b>understand</b> the difference between primary and secondary sources</p> <p>--<b>apply</b> these theories to the circumstances of contemporary theater in Ukraine and Eastern Europe</p> <p>--<b>deploy</b> these ideas in presentation and in writing</p>
<b>Key words</b>	Theater, drama, methods, research, cultural history, theater studies, theater history, primary sources
<b>Course format</b>	Online: group discussions, individual consultations, preparation of papers and presentations at home
<b>Themes</b>	<p>Theme 1. Culture</p> <p>Theme 2. Power</p> <p>Theme 3. State</p> <p>Theme 4. Taste</p> <p>Theme 5. Networks</p> <p>Theme 6. Entertainment</p> <p>Theme 7. Audience</p> <p>Theme 8. Difference</p> <p>Theme 9. Gender</p> <p>Theme 10. Postcolonialism</p>

	More detailed outline in Course Schedule
<b>Final Examination</b>	Final paper and presentation presented at the end of the semester
<b>Prerequisites</b>	Students are MA students with base knowledge of theater studies
<b>Methods</b>	<p>This course uses the lectures of the professor made for the Center for Urban History, located on the website of the Center for Urban History.  <a href="https://edu.lvivcenter.org/courses/groshi-ta-muza-vstup-do-istoriyi-kultury/">https://edu.lvivcenter.org/courses/groshi-ta-muza-vstup-do-istoriyi-kultury/</a></p> <p>You can also watch the videos, simply, on you tube:  <a href="https://www.youtube.com/playlist?list=PLIw6S66aw0azNT8_-05-ljnCj22F26GYE">https://www.youtube.com/playlist?list=PLIw6S66aw0azNT8_-05-ljnCj22F26GYE</a></p> <p>In class we will have seminar-style discussions, as well as student presentations of material prepared in writing and for oral presentation. This course is taught focusing on group discussion. I will offer background, guide discussion, ask questions, share my analyses of our texts, but the success of the course depends on YOUR preparation and engagement. Always show up. You will always learn something from our discussions.</p>
<b>Necessary equipment</b>	The course requires a computer for google drive, for using the Center for Urban History website, for writing. This course requires internet access and access to a zoom link (given by professor).
<b>Grading</b>	<p>Grading is on a 100-point system. These points are acquired through the following method:</p> <p>50%--writing and oral presentations which display familiarity with the material and class preparation throughout the semester. You have a total of 12 short papers or presentations throughout the semester offered and you will do 10 of them, for 50 points each.</p> <p>20%--Participation in class—attendance, making thoughtful comments during class, if you cannot make it to class, doing your best to let me know and meeting or emailing with me at another time</p> <p>30%--final paper (15 points) and final presentation (15 points)</p> <p>Written work: Throughout the semester students will write several reading responses of 2-3 pages each, double-spaced, uploaded to our google drive.  <b>PLAGIARISM (академічна доброчесність):</b> I expect that your work will be your own work, your original research, your words. You must always cite other work. Any instance of plagiarism will result in failure of the course. If students have questions about plagiarism, please contact me!</p> <p>Attendance: Come to class. Please let me know in advance if you will not be able to attend. I know it's hard with the war. Just try—whatsapp me if you can't come. I'm here for you.</p>
<b>Questions for final exam</b>	The final exam is a presentation of 15 minutes, covering what you have learned in the course, as well as a reflective essay of 5-8 pages.
<b>Student evaluation</b>	You will have an opportunity to give feedback on the course at the end of the semester.

Date/hours	Topic	Activity in Class	Reading	Assignments: What you must complete BY CLASS
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<p><b>Feb 12</b> 2 hours</p>	<p><b>Introduction to Course</b> --Introduction to each other --Introduction to course goals and requirements --What do we think of theater, of culture, of theater in Ukraine, and what we want to learn</p>	<p>Discussion, Lecture</p>		
<p><b>Feb 19</b> 2 hours</p>	<p><b>Culture</b> We discuss the definition of “culture” (and “cultures”) and come up with ways to use this word effectively. We discuss the history of cultural history, and we become familiar with Sewell’s model of analyzing culture. Finally, we sketch out the relationship between the money and the muse.</p>	<p>Discussion, student presentations of papers</p>	<p>William H. Sewell, Jr., "The Concept(s) of Culture," in Victoria Bonnell and Lynn Hunt, eds., <i>Beyond the Cultural Turn</i> (Berkeley: U of California Press, 1999), 35-61.</p> <p>Use reading worksheet provided on google drive to help with this text.</p>	<p><b>Watch</b> Lecture 1 from Money/Muse course (30 mins)</p> <p><b>Write</b> 500-750 words about “What does theater mean to me?” and “What is the meaning of theater in my society?” –Please email your paper to me and be prepared to present it during our session. (1 hour)</p> <p><b>Prepare</b> reading (1.5 hours with help of worksheet)</p>
<p><b>Feb 26</b> 2 hours</p>	<p><b>Culture and Theater</b>  We bring the ideas of culture and cultures to our analysis of theater and theater history.</p>	<p>Seminar discussion  Student presentations</p>	<p>Christopher Balme and Tracy C. Davis, “A Cultural History of the Theatre: A Prospectus,” <i>Theatre Survey</i> 56:3 (September 2015); doi:10.1017/S0040557415000320.</p> <p>Susan Bennett, “The Making of Theatre History,” in <i>Representing the Past: Essays in Performance Historiography</i>, ed. Charlotte M. Canning and Thomas Postlewait (Iowa City: University of Iowa Press, 2010), 63-83.</p>	<p><b>Prepare</b> the reading</p> <p>Short <b>presentation</b> one of these articles. Tell us the argument of the article, three things you learned from it, one question you have. (4 hours)</p>

<p><b>March 4</b> 2 hours</p>	<p><b>Power</b></p> <p>In this class we discuss power, how we define it, how we understand it, and how it operates. We discuss the challenge of how to discuss power in a complex way. We add Foucault’s concepts of power/knowledge and the panopticon to our toolbox, and discuss how to work with primary sources.</p>	<p>Seminar Discussion</p> <p>Student presentations</p>	<p>Michel Foucault, "Two Lectures" in Foucault, <i>Power/Knowledge: Selected Interviews and Other Writings</i>, ed. Colin Gordon (NYC: Pantheon, 1980), 78-108 [<i>pay attention to the argument on page 89 and 96</i>].</p> <p>Michel Foucault, <i>Discipline &amp; Punish: The Birth of the Prison</i> (NY: Vintage Books 1995; trans Alan Sheridan 1977), 195-228. [<i>the central argument is on page 3 of the PDF</i>]</p> <p>Use reading worksheet to prepare. Please don’t get bogged down in Foucault’s writing: focus on the concepts of “power-knowledge” and “panopticon.”</p>	<p><b>Watch</b> Lecture 2 of the Money/Muse course (30 minutes)</p> <p><b>Prepare</b> reading (1.5 hours)</p> <p><b>Write</b> a short essay (500-750 words) about power in theater—you can focus on power in the performance, or power in the world and how it shapes Ukrainian theater today Be prepared to present your response in class.</p> <p>(2 hours)</p>
<p><b>March 11</b> 2 hours</p>	<p><b>The State</b></p> <p>In this lecture we break down the category of “the state,” by examining its boundaries, its limits, its capacities. We add Habermas’ concept of the “public sphere” to our toolbox and discuss the place of the arts in relationship to the state, using historical examples from the Russian and Habsburg Empires and the Soviet Union. We also practicing using our tools to</p>	<p>Discussion</p> <p>Student presentations</p>	<p>Jürgen Habermas, <i>The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society</i>, trans. Thomas Burger (Polity, 1989), 1-12, 14-26, 26-43, 51-56. [<i>the central argument is page 27 and 51</i>]</p> <p>Use reading worksheet on google drive to prepare.</p>	<p><b>Watch</b> Lecture 3 of Money/Muse course (30 mins)</p> <p><b>Read</b> Habermas (1.5 hour)</p> <p>Prepare a short <b>presentation</b> on how (or if?) theater is a public sphere in Ukraine. Make sure to quote Habermas! (2 hours)</p>

	analyze primary sources.			
<b>March 18</b> 2 hours	<b>The State and Theater</b>	Discussion  Presentation of research	Victoria Alexander and Marilyn Rueschemeyer, eds., <i>Art and the State: The Visual Arts in Comparative Perspective</i> (London: Palgrave, 2005), 1-18.	<b>Prepare</b> reading (1 hour)  Short <b>Research project:</b> Please research all the sources of funding available to theater artists in Lviv and in Ukraine. Think broadly. (3 hours)
<b>March 25</b> 2 hours	<b>Taste</b>  In this lecture we examine the concept of “taste,” and how our ideas about what art is good (and what is bad) are constructed. We look at the work of Pierre Bourdieu, especially his concepts of the “field of cultural production” and “cultural capital,” and learn how our tastes classify us. We use these concepts to discuss primary sources from postwar Lviv theater.	Seminar discussion	Pierre Bourdieu, "The Field of Cultural Production," in <i>The Book History Reader</i> , edited by David Finkelstein and Alistair McCleery (London: Routledge, 2006), 99-120. <b>[FOCUS on the chart]</b>  Pierre Bourdieu, <i>Distinction: A Social Critique of the Judgment of Taste</i> (London: Routledge, 1984), 1-17. <b>[the argument is page 6]</b>  Reading worksheet will help you with these readings.	<b>Watch</b> Lecture 4 of the Money/Muse course (30 mins)  <b>Prepare</b> reading (1.5 hours)  <b>Write</b> a 500-750 word examination of taste in Lviv theaters: what do you think is “good” or “better” and why? (2 hours)
<b>April 1</b> 2 hours	<b>Networks</b> In this lecture we discuss the seemingly simple concept of networks and learn how this concept will immediately	Seminar discussion	Robert Darnton, "Do Books Cause Revolutions?," <i>The Forbidden Best-sellers of Pre-Revolutionary France</i> (New York: Norton, 1996), 169-197.  Mayhill Fowler, <i>Beau Monde on Empire's Edge: State and Stage in Soviet Ukraine</i>	<b>Watch</b> lecture 5 of Money/Muse course (30 mins)  <b>Prepare</b> reading (1.5 hours)  Prepare a short <b>presentation</b> on

	<p>complicate our analysis of any cultural object. We study Robert Darnton's work on how ideas caused revolution, and see if we can use this model elsewhere. We look at the case of the avant-garde in Ukraine in my book, and postwar Lviv in our primary source.</p>		<p>(Toronto: University of Toronto Press, 2017), Chapter 2.</p>	<p>networks, in Lviv theater, Ukrainian theater or beyond, or how networks have changed in the past decades. (2 hours)</p>
<p><b>April 8</b> 2 hours</p>	<p><b>Entertainment</b> In this lecture we unpack the complex and value-laden concept of entertainment. We explore what we classify as entertaining, and how that classification highlights hierarchies and values in ourselves and our society.</p>	<p>Seminar discussion</p>	<p>Mayhill Fowler, excerpt from <i>Beau Monde</i>, chapter 3 translated into Ukrainian by Iaroslava Strikha and published on <i>Ukraina Moderna</i> website, July 2020, <a href="https://uamoderna.com/md/fowler-popular-culture">https://uamoderna.com/md/fowler-popular-culture</a></p> <p>Paula Backscheider, "The Paradigms of Popular Culture," <i>Eighteenth Century Studies</i> vol. 6, no. 7 (2009): 19-59.</p>	<p><b>Watch</b> Lecture 6 of Money/Muse course (30 mins)</p> <p><b>Prepare</b> reading (1.5 hours)</p> <p>Prepare <b>presentation</b>: What is entertaining in theater? Why is the concept so problematic? Can you entertain during wartime? (2 hours)</p>
<p><b>April 15</b> 2 hours</p>	<p><b>Audience</b> In this lecture we bring the audience into our understanding of cultural production and reception. We add De Certeau's concept of "readers as</p>	<p>Seminar discussion</p>	<p>Michel de Certeau, "Reading as Poaching," <i>The Practice of Everyday Life</i>, trans Steven Rendall (Berkeley: U of California Press, 1988), 165-176. <b>[FOCUS on the very last sentence]</b></p> <p>Roger Chartier, <i>Forms and Meanings: Texts, Performances, and Audiences from Codex to Computer</i></p>	<p><b>Watch</b> Lecture 7 of Money/Muse course (30 mins)</p> <p><b>Prepare</b> reading (1.5 hours)</p> <p>Audience analysis. Go to the theater. Watch not the show, but the audience. <b>Reflect</b> in a short paper, 500-750 words, about that experience. How might you connect to any</p>

	poachers” to our toolbox, and practice analyzing the audience through the case of the reception of Mykola Kulish’s <i>Maklena Grasa</i> and primary sources from the Center for Urban History collections about postwar theater.		(Philadelphia: University of Pennsylvania, 1993), 43-83.	of the readings? Be prepared to present in class. (2 hours)
<b>April 22</b> 2 hours	<b>Difference</b>  In this lecture we explore the large concept of difference. We examine different kinds of difference and analyze how the categorization of difference reveals the structures of society. Our reading examines race and how the “ideology of race” operated in the Soviet Union and the Russian and Habsburg empires. We use this to think broadly about how difference works today.	Seminar discussion	David Rainbow, ed., <i>Ideologies of Race: Imperial Russia and the Soviet Union in Global Context</i> (McGill-Queens University Press, 2019), 3-26.	<b>Watch</b> Lecture 8 of Money/Muse course (30 mins)  <b>Prepare</b> reading (1.5 hours)  Prepare a short <b>presentation</b> on how you see difference in Lviv theaters (or Ukrainian theaters). (2 hours)
<b>April 29</b> 2 hours	<b>Gender</b>	Seminar discussion	Joan W. Scott, <i>Gender, A Useful Category of Historical</i>	<b>Watch</b> Lecture 9 of Money/Muse course

	<p>In this lecture we add the concept of “gender as a category” to our toolbox, working with the paradigmatic article by Joan Scott. We analyze two primary sources through the lens of gender, and explore how this lens can reframe our questions and our answers about historical events.</p>		<p>Analysis, <i>American Historical Review</i>, vol. 91., no. 5 (Dec 1986): 1053-1075.</p> <p>Reflect back on the Susan Bennett article from week 3</p>	<p>(30 mins)</p> <p><b>Prepare</b> reading (1.5 hours)</p> <p><b>Write</b> an analysis of how gender works in theater today, gender dynamics backstage or onstage. (2 hours)</p>
<p><b>May 6</b> 2 hours</p>	<p><b>Postcolonialism</b> In this lecture we tackle the concept of postcolonialism, using Chakrabarty’s concept of “provincializing Europe.” We examine how centers and peripheries are constructed, and how we can think about changing this geography. We think about the structures we assume are fixed in our world, and seek to explore how we might put ourselves at the center of our own stories.</p>	<p>Seminar discussion</p>	<p>Dipesh Chakrabarty, <i>Provincializing Europe</i> (Princeton: Princeton University Press, 2000), 3-23.</p>	<p><b>Watch</b> Lecture 10 of Money/Muse course (30 mins)</p> <p><b>Prepare</b> reading (1.5 hours)</p> <p><b>Write a “map”</b> of your center, your periphery; then ask two colleagues or relatives for their center and periphery. What does this map tell you? (2 hours)</p>

<b>May 13</b> 2 hours	Discussion on everything we have learned, questions on papers	Group discussion		Preparation for final presentation and paper (4 hours)
<b>May 20</b> 2 hours	Individual meetings and work on papers			6 hours
<b>May 27</b>	ZALIK: final presentations and papers due			

#### List of Additional Readings

##### General:

Peter Burke, *What is Cultural History?* (London: Polity, 2008).

##### Place:

Stephen Mullaney, *The Place of the Stage: License, Play and Power in Renaissance England* (Ann Arbor: University of Michigan Press, 1999).

##### On post-colonialism in Ukraine:

Tamara Hundorova, *The Post-Chernobyl Library: Ukrainian Postmodernism of the 1990s*, trans. Sergiy Yakovenko (Harvard University Press and Academic Studies Press, 2019)

Vitaly Chernetsky, *Mapping Postcommunist Cultures: Russia and Ukraine in the Context of Globalization* (Montreal: McGill-Queens University Press, 2007).

Maria Sonevskyi, *Wild Music: Sound and Sovereignty in Ukraine* (Wesleyan University Press, 2019).

##### On new centers and peripheries:

Piotr Piotrowski, "Toward a Horizontal History of the European Avant-Garde," in *Europa! Europa?: The Avant-Garde, Modernism and the Fate of a Continent*, edited by Sascha Bru, Jan Baetens, Benedikt Hjartarson, Peter Nicholls, Tania Ørum, Hubert Berg, (Berlin: DeGruyter, 2009), 49-58.

Piotr Piotrowski, *In the Shadow of Yalta: Art and the Avant-garde in Eastern Europe, 1945-1989*, trans. Anna Brzyski (London: Reaktion Books, 2009).

Mayhill Fowler, "The Geography of Revolutionary Art," in *Slavic Review*, vol. 78, no. 4 (Winter 2019): 931-934 and 957-964.

##### On popular culture:

Stephen Greenblatt, Ines Županov, Reinhard Meyer-Kalkus, Heike Paul, Pál Nyíri and Friederike Pannewick, *Cultural Mobility: A Manifesto* (Cambridge University Press, 2009)

Philip V. Bohlman and Gioffredo Plastino, eds., *Jazz Worlds, World Jazz* (Chicago: University of Chicago Press, 2016).

##### On colonialism:

Ann Laura Stoler and Frederick Cooper *Tensions of Empire: Colonial Cultures in a Bourgeois World* (Berkeley: University of California Press, 1997)

On Soviet nationality policy:

Terry Martin, *The Affirmative Action Empire* (Ithaca: Cornell University Press, 2001), 1-27.

Francine Hirsch, *Empire of Nations: Ethnographic Knowledge and the Making of the Soviet Union* (Ithaca: Cornell University Press, 2005).

On Jewish culture:

Mayhill C. Fowler, "Jews, Ukrainians, Soviets?: Backstage in the Yiddish Theaters of Soviet Ukraine," *Jewish Culture and History*, vol. 18, no. 2 (Spring 2017): 152-169; republished in translation by Svitlana Brehman, *Naukovy zapysky tovarystva Shevchenka*, vol. 263 "Pratsi Teatroznavchoi komisii" (Lviv, 2020): 143-163.

Jeffrey Veidlinger, *The Moscow State Yiddish Theater: Jewish Culture on the Soviet Stage* (Bloomington, IN: Indiana University Press, 2006), 1-18.

Elissa Bemporad, *Becoming Soviet Jews: The Bolshevik Experiment in Minsk* (Indiana University Press, 2013)

On Central Asian Culture:

Adrienne Edgar, *Tribal Nation: The Making of Soviet Turkmenistan* (Princeton, 2006)

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