

**ENG 615 (CRN 16414): TOPICS: PERFORMANCE STUDIES
FALL 2014, TUESDAYS 2-4:50 PM, 253 PLC**

Professor: Lisa Gilman

E-mail: lmgilman@uoregon.edu

Office Phone: 541-346-3967

Office hours: Wednesdays 10:30-12:30, Thursdays 10-11 am, and by appointment

Office: 447 PLC

REQUIRED TEXTS:

- White, Miles. 2011. From Jim Crow to Jay-Z: *Race, Rap, and the Performance of Masculinity*. Urbana: University of Illinois Press.
- All other readings available on Blackboard. In "Readings" within "Course Documents."

Course Description

This interdisciplinary course examines theoretical and methodological scholarship in performance studies scholarship associated with folklore, theater studies, anthropology, and literary studies to explore whether these approaches exist as distinct fields of inquiry or whether areas of convergence represent an identifiable theoretical approach. We will read and discuss works by important contributors to the field of performance studies to examine the relationships between approaches from different disciplines, and we will explore how these different perspectives can increase the breadth and depth of students' research endeavors theoretically and methodologically.

Learning Outcomes

- Become familiar with central tenets and vocabulary of performance studies across disciplines
- Develop methodological and analytical frameworks for analyzing expressive forms using a performance approach
- Enhance understanding of how performance (defined broadly) operates in situated social and political contexts
- Obtain nuanced knowledge of the complexities of social interaction as associated with the fluidity of gender, sexuality, race, ethnicity, class, and other social categories

Attendance

- Attendance is mandatory and fundamental to your success in this course.
- If you have to miss class, it is your responsibility to obtain notes and materials. If absence is due to excusable circumstances, you may meet with me (office hours/scheduled appointment) to review missed materials.
- Excusable circumstances include: death in family, serious illness, ill dependents, observance of a religious holiday, and other university recognized conflicts. Be prepared to provide documentation.
- If excusable circumstances prevent your turning in an assignment on time, inform your professor **before** or **within 24 hours after** the due date via e-mail, telephone, or a dated note in the professor's mailbox (this requirement will be lifted in extreme circumstances). **Papers will drop one letter grade for each day they are late (if unexcused).**

Assessment and Grading:

- **Leading class discussion (10% final grade):** Students will sign up to lead one class discussion revolving around two readings assigned for one class meeting. Part of the presentation must include an example of a performance that is relevant to the discussion theme. You may choose any kind of performance and present it via video, audio recording, reading, description, image, or any other way that makes sense.
- **PAPER #1, due Oct 28 (30% final grade):** Read an important study in your discipline or related to your research interests that is informed by theories of performance studies. Write a five to seven page paper that provides a brief overview of the work and considers how the author defines performance, what the author means by performance studies, how the author applies performance studies to research methods or analysis, and what theorists the author uses in the analysis. Be prepared to discuss your paper in class.
- **Pecha Kucha, in class on Dec. 2 (10% final grade):** 7-minute presentation on Paper #2 with 21 slides. Guidelines posted on Blackboard.
- **PAPER #2, due Dec 9 by 5:00 P.M. in my office (50% of final grade):** 12-15-page-paper that engages class themes. Topic to be approved by instructor. Some options:
 - 1) Research paper: an original paper that analyzes primary data--either written text, recorded text (e.g. TV or movie), or live performance--using perspectives in performance studies.
 - 2) Theoretical paper: read a cluster of theorists of performance studies and write a paper in which you explore relationships between their ideas and begin to develop a theoretical framework for your work.
 - 3) Draft of an article, conference presentation, prospectus, or thesis or dissertation chapter that engages one or more perspectives in performance studies.

Accessibility and Inclusion: The University of Oregon is working to create inclusive learning environments. Please notify me if aspects of the instruction or course design result in barriers to your participation. If you have special requirements, please meet with me in the first week of class to discuss how I can accommodate you. You are also encouraged to contact Disability Services in 164 Oregon Hall at 346-1155 or disabsrv@uoregon.edu”

Sexual Violence and Survivor Support

The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. If you (or someone you know) has experienced or experiences gender-based violence (intimate partner violence, attempted or completed sexual assault, harassment, coercion, stalking, etc.), know that you are not alone, and that I am personally committed to supporting you in any way that I can. UO has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Please be aware that all UO employees are required reporters. If you tell me about a situation, I may have to report the information to my supervisor or the Office of Affirmative Action and Equal Opportunity. Although I have to report the situation, you will have options about how your case will be handled, including whether you wish to pursue a formal complaint. Our goal is to make sure you are aware of the range of options available to you and have access to the resources you need

If you wish to speak to someone confidentially, you can call 541-346-SAFE, UO's 24-hour hotline, to be connected to a confidential counselor to discuss your options. You can also visit the SAFE website at safe.uoregon.edu.

SCHEDULE OF CLASS READINGS AND ASSIGNMENTS

WEEK 1/SEPT. 30: What is Performance Studies?

Class Discussion:

- What is performance?
- What is performance studies (consider from different disciplinary perspectives)?
- How might performance studies be relevant to your research orientation or objectives?

Readings:

- Schechner, Richard. "What is Performance Studies?" In *Performance Studies: An Introduction*, pp. 1-27. New York: Routledge.
- Kirshenblatt-Gimblett. 2004. Performance Studies. *The Performance Studies Reader*, 2nd ed., ed. Henry Bial, pp. 43-55. New York: Routledge.
- Kapchan, Deborah A. 1995. Performance. *The Journal of American Folklore*, 108(430): 479-508.
- Bacchilega, Christina. 2012. Folklore and Literature. In *A Companion to Folklore*, eds. Regina F. Bendix and Galit Hasan-Rokem, pp. 447-63. West Sussex, UK: Blackwell.
- Auslander, Philip. 2003. "Chronological Table of reprinted articles and chapters" and "General Introduction." In *Performance: Critical Concepts in Literary and Cultural Studies*, Volume 1, ed. Philip Auslander, pp. xviii-24. New York: Routledge.

Recommended reading:

- Carlson, Marvin. 1996. Chapters 1-3. In *Performance: A Critical Introduction*. New York: Routledge.
- Ch. 1: The performance of culture: anthropological and ethnographic approaches
 - Ch. 2: Performance in society: sociological and psychological approaches
 - Ch. 3 The performance of language: linguistic approaches

WEEK 2/OCT. 7: Performance in Everyday Life

Readings:

- Austin, J. L. 2004. "Lecture II." In *The Performance Studies Reader*, 2nd ed., ed. Henry, pp. 177-83. New York: Routledge.
- Butler, Judith 1993. Introduction and Ch. 1: Bodies that Matter. In *Bodies that Matter: On the Discursive Limits of "Sex,"* pp. 1-55. New York: Routledge.
- Goffman, Erving. 1959. Introduction and Chapter 1: Performances. In *The Presentation of Self in Everyday Life*, pp 1-76. New York: Doubleday.
- Bauman, Richard and Charles L. Briggs. 1990. Poetics and Performance as Critical Perspectives on Language and Social Life. *Annual Review of Anthropology* 19: 59-88.

WEEK 3/OCT. 14: SPECIAL GUESTS: STOELTJE AND BAUMAN VISIT

Special guests: Prof. Beverly Stoeltje (Professor Emerita, Folklore and Ethnomusicology, Anthropology, Indiana University) and Prof. Richard Bauman (Distinguished Professor Emeritus, Folklore & Ethnomusicology, Anthropology, Communication & Culture, Indiana University).

****IN ADDITION****, students are expected to attend each of their public lectures on Oct. 15. Please inform me if you cannot attend one or both of the lectures:

Oct 15: 12-1:30, Browsing Room, Knight Library

Prof. Beverly Stoeltje Public Lecture: "Queen Mothers in Contemporary Asante in Ghana: Authority or Decorative Symbol?"

Oct. 15: 4-6 pm, Browsing Room, Knight Library

Prof. Richard Bauman Public Lecture: "'Accordin' to the Gospel of Etymology': Burlesque Sermons on Early Commercial Sound Recordings."

Readings:

- Bauman, Richard. 2012. Performance. *A Companion to Folklore*, eds. Regina Bendix and Galit Hasan-Roken, pp. 94-118. Malden, MA: Wiley-Blackwell.
- Bauman, Richard. 2009. The Remediation of Storytelling: Narrative Performance on Early Commercial Sound Recordings. In *Telling Stories: Language, Narrative, and Social Life*, eds. Deborah Schiffrin, Anna de Fina, and Anastasia Nylund, pp. 23-44. Washington D.C.: Georgetown University Press.
- Stoeltje, Beverly. 1987. Riding, Roping, and Reunion: Cowboy Festival. In *Time Out of Time: Essays on the Festival*, ed. Alessandro Falassi, pp. 137-51. Albuquerque: University of New Mexico Press.
- Stoeltje, Beverly. 2006. The Performance of Litigation: Asante Custom and the Juaben Court. *Research Review* 22 (1): 47-61.

WEEK 4/OCT 21: PERFORMANCE AND "TEXT"

Pick four readings from the following list:

- Worthen, W.B. 2004. Disciplines of the text: sites of performance. In *The Performance Studies Reader*, 2nd ed., ed. Henry Bial, pp. 10-25. New York: Routledge.
- Barber, Karin. 2007. Anthropology and Text. In *The Anthropology of Texts, Persons and Publics*, pp 1-31. Cambridge: Cambridge University Press.
- Basso, Keith. The Ethnography of Writing. In *Explorations in the Ethnography of Speaking*, eds. Richard Bauman and Joel Sherzer, pp. 425-32. Cambridge University Press.
- Hill, Randall T.G. 1997. Methodological Approaches to Native American Narrative and the Role of Performance. In *American Indian Quarterly* 21 (1): 111-47.
- Conquergood, Dwight. Fabricating Culture: The Textile Art of Hmong Refugee Women. In *Performance, Culture, and Identity*, eds. Fine and Speer, pp. 207-48. Westport, CN: Praeger.
- Duranti, Alessandro. 1986. The Audience as Co-author: An Introduction. *Text* 6(3): 239-47.
- García, Alesia. 1995. Politics and Indigenous Theory in Leslie Marmon Silko's "Yellow Woman" and Sandra Cisneros' "Woman Hollering Creek. In *Folklore, Literature, and Cultural Theory: Collected Essays*, ed. Cathy Lynn Preston. New York: Garland Publishing.

Recommended readings:

- Lord, Albert B. 1986. The Merging of Two Worlds: Oral and Written Poetry as Carriers of Ancient Values. In *Oral Tradition in Literature: Interpretation in Context*, ed. John Miles Foley. Pp. 19-64. Columbia: University of Missouri Press
- Ong, S.J., Walter J. 1986. Text as Interpretation: Mark and After. In *Oral Tradition in Literature: Interpretation in Context*, ed. John Miles Foley. Pp. 147-69. Columbia: Univ. of Missouri Press.
- Finnegan, Ruth. 1970. A Note on Oral Tradition and Historical. *History and Theory* 9 (2): 195-201

WEEK 5/OCT. 28: PERFORMANCE AND THE BODY

*****Paper #1 due in class*****

Reading: Bordo, Susan, (1993). Introduction. In *Unbearable Weight: Feminism, Western Culture and the Body*, pp. 1-42. Berkeley, CA: Univ. of California Press.

Pick two additional readings from the following list:

- Thomson, Rosemary Garland. 1997. Disability, Identity, and Representation: An Introduction. In *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature*, pp. 5-18. New York: Columbia, University Press.
- Manderson, Lenore and Susan Peake. 2008. Men in Motion: Disability and the Performance of Masculinity. In *Bodies in Commotion: Disability and Performance*, eds. Carrie Sandahl and Philip Auslander, pp. 230-42. Ann Arbor: The University of Michigan Press.
- Albright, Ann Cooper. 2001. Strategic Abilities: Negotiating the Disabled Body in Dance. In *Moving History/Dancing Cultures*, eds. Ann Dils and Ann Cooper Albright, pp. 56-66. Middletown, CN: Wesleyan University Press.
- Pitts, Victoria L. 2003. Reclaiming the Female Body: Women Body Modifiers and Feminist Debates. In *In the Flesh: The Cultural Politics of Body Modification*, pp. 49-86. Macmillan: Palgrave.
- O'Brian, Jody. 1996. Changing the Subject. *Women and Performance: A Journal of Feminist Theory*. 9(1): 55-67.

WEEK 6/NOV 4: RITUAL AND PERFORMANCE

Readings:

- Bell, Catherine. 2004. "Performance" and other analogies. In *The Performance Studies Reader*, 2nd ed., ed. Henry Bial, pp. 98-106. New York: Routledge.
- Turner, Victor. 1987. The Anthropology of Performance. In *The Anthropology of Performance*, pp. 72-98. New York: PAJ Publications.
- Turner, Victor. 2004. Liminality and Communitas. In *The Performance Studies Reader*, 2nd ed., ed. Henry, pp. 89-97. New York: Routledge.

Pick one additional reading from the following list:

- Avorgbedor, Daniel. 2004. The Turner-Schechner Model of Performance as Social Drama: A Reexamination in Light of Anlo-Ewe *Haló*. In *African Drama and Performance*, eds. John Conteh-Morgan and Tejumola Olaniyan, pp. 227-37. Bloomington: Indiana University Press.
- Santino, Jack. 2004. "Performative Commemoratives, the Personal, and the Public: Spontaneous Shrines, Emergent Ritual." In *The Performance Studies Reader*, 2nd ed., ed. Henry Bial, pp. 125-33. New York: Routledge.
- Stoeltje, Beverly. 1993. Power and the Ritual Genres: American Rodeo. *Western Folklore* 52 (2/4): 135-56.

WEEK 7/NOV. 11: Performance, Gender, and Sexuality

Readings:

- Dolan, Jill. 1993. Chapter 5: Desire Cloaked in a Trenchcoat. In *Presence and Desire: Essays on Gender, Sexuality, Performance*, pp. 121-34. Ann Arbor: The University of Michigan Press.
- Gilley, Brian. 2005. Two-Spirit Powwows and the Search for Social Acceptance in Indian Country. In *Powwow*, eds. Clyde Ellis, Luke Eric Lassiter, and Gary H. Dunham, pp. 224-40. Lincoln: University of Nebraska Press.
- hooks, bell. 1997. Selling Hot Pussy: Representations of Black Female Sexuality in the Cultural Marketplace. In *Writing on the Body: Female Embodiment and Feminist Theory*, eds. Katie Conboy, Nadia Medina, and Sarah Stanbury, pp. 113-54. New York: Columbia University Press.
- Cohen, Sara. 1997. Men Making a Scene: Rock Music and the Production of Gender, In *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whitely, pp. 17-36. London: Routledge.

WEEK 8/NOV 18: RAP, RACE, AND MASCULINITY

Reading: White, Miles. 2011. *From Jim Crow to Jay-Z: Race, Rap, and the Performance of Masculinity*. Urbana: University of Illinois Press.

WEEK 9/NOV. 25: PERFORMANCE AND POLITICS

Reading: Kertzer, David. 1988. Excerpt [chapters 1 & 2]. *Ritual, Politics, and Power*. New Haven: Yale University Press.

Pick two additional readings from the following list:

- Gilman, Lisa. 2009. "Complex Genres, Intertextuality, and the Analysis of Performance." *Journal of American Folklore* 122 (485): 335-62.
- Akou, Heather Marie. 2004. Nationalism without a Nation; Understanding the Dress of Somali Women in Minnesota. In *Fashioning Africa: Power and the Politics of Dress*, ed. Jean Allman, pp. 50-63. Bloomington: Indiana University Press.
- Lane, Jill. 2003. Digital Zapatistas. *TDR: The Drama Review* 47 (2): 129-144.
- Li, Hsiao-t'i. 2001. Making a Name and a Culture for the Masses in Modern China. *Positions: East Asia Cultures Critique* 9 (1): 29-68.

WEEK 10/DEC. 2: PECHA KUCHA

Pecha Kucha: Presentations of Term Papers: Guidelines posted on Blackboard

*****Paper #2 Due on TUESDAY, DEC. 9 by 5:00 P.M. in my office (447 PLC)*****