

**FLR 610(CRN 36041): TOPICS: PERFORMANCE STUDIES
SPRING 2017, TUESDAYS 2-4:50 PM, 107 ESSLINGER**

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Office hours: Mondays 10:00 am-noon, Tuesdays 10-11 am, and by appointment

Office: 447 PLC

REQUIRED TEXTS:

- Shutika, Debra Lattanzi. 2011. *Beyond the Borderlands: Migration and Belonging in the United States and Mexico*. Berkeley: University of Los Angeles Press.
- All other readings available on Canvas.

Course Description

In this interdisciplinary course, we read and discuss works by important contributors to the field of performance studies across the fields of folklore, theater studies, anthropology, and literary studies. We examine the relationships between approaches from different disciplines, and we 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 assigned readings for one class meeting (or two chapters of single book). The presentation must include an example of a performance that is relevant to the discussion topic. You may choose any kind of performance and present it via video, audio recording, reading, description, image, etc.
- **Weekly Canvas Discussion Postings (10 % of final grade):** Each student should post at least once a week to the Discussion Board. Postings can include reflections on readings, developing thinking about performance studies or your projects, continuation of in-class discussions, or anything else that is productive for you and the class.
- **PAPER #1, due May 9 (25 % final grade):** Write a theoretical framework. Select one cluster of readings we have read thus far (or select your own cluster with my approval). Write a 4-5-page paper that 1) outlines a theoretical framework using those authors, and 2) briefly explains what kind of material this framework would be useful for analyzing.

- **Pecha Kucha, in class on June 6 (10% final grade):** 7-minute presentation on Paper #2 with 21 slides. Guidelines posted on Canvas.
- **PAPER #2, due Tuesday, June 13 by 5:00 P.M. in my office (45 % 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 an analytical framework informed by 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/APRIL 4: 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.
- Bauman, Richard. 1992. "Performance." In *Folklore, Cultural Performances, and Popular Entertainments: A Communications-Centered Handbook*, ed. Richard Bauman, pp. 41-49. Oxford University Press.
- 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/APRIL 11: 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/APRIL 18: PERFORMANCE AND "TEXT"

- 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.

Recommended readings:

- 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.
- 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 4/APRIL 25: 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.
- 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.
- Williams, Jeffrey. J. 2011. The Drag of Masculinity: An Interview with Judith "Jack." *Symplokē* 19 (1-2) 361-80.
- Hayes, Eileen. Ch. 4. Nappy (and Deep) Roots. *Songs in Black and Lavender: Race, Sexual Politics, and Women's Music*, pp. 64-. Chicago: University of Illinois 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.
- Gilman, Lisa. 2016. Ch. 5 Music, Gender, and the Paradox of Masculinity. *My Music, My War: The Listening Habits of U.S. Troops in Iraq and Afghanistan*, pp. 80-112. Middletown, CN: Wesleyan University Press.

WEEK 5/MAY 2: PERFORMANCE, BODY, AND ABILITY

Readings:

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

WEEK 6/MAY 9: RITUAL AND PERFORMANCE

Readings:

- 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.
- 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/MAY 16: Performance and play

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

Readings:

- Huizinga, John: The Nature and Significance of Play as a Cultural Phenomenon. In *The Performance Studies Reader*, 2nd ed., ed. Henry Bial, pp.137-40. New York: Routledge.
- Bateson, Gregory: A Theory of Play and Fantasy. In *The Performance Studies Reader*, 2nd ed., ed. Henry Bial, pp.141-51. New York: Routledge.
- Sutton-Smith, Brian: The Ambiguity of Play: Rhetorics of Fate. In *The Performance Studies Reader*, 2nd ed., ed. Henry Bial, pp.152-58. New York: Routledge.
- Kaprow, Allan. 1997. Just Doing. *Theater Drama Review* 41 (3): 101-106
- Ancelet, Barry Jean. 2001. Falling Apart to Stay Together: Deep Play in the Grand Marais Mardi Gras. *The Journal of American Folklore* 114 (452): 144-53.

WEEK 8/MAY 23: PERFORMANCE AND POLITICS

Reading:

- Kertzer, David. 1988. Excerpt [chapters 1 & 2]. *Ritual, Politics, and Power*. New Haven: Yale University Press.
- 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 9/MAY 30: Mexican Migration and Belonging

Reading: Shutika, Debra Lattanzi. 2011. *Beyond the Borderlands: Migration and Belonging in the United States and Mexico*. Berkeley: University of California Press.

WEEK 10/JUNE 6: PECHA KUCHA

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

*****Paper #2 Due on TUESDAY, JUNE 13 by 5:00 P.M. in my office (447 PLC)*****