

PROSEMINAR: PERFORMANCE AS PUBLIC PRACTICE

T D 391: 04F, Unique # 25320
Professor Deborah Paredez
Office phone: 232.7370

Wednesdays 2:00—5:00pm, WIN 1.130
Office Hours: Tues 1-3pm, WIN B 104E
Email: paredez@mail.utexas.edu

Course Description:

This graduate seminar exposes students to a variety of subjects, methods, and interpretive approaches within the field of Performance as Public Practice (PPP) by foregrounding the work produced by the eight faculty members of the PPP program. Following an introductory segment on disciplinary genealogies, methods and epistemological concerns, each seminar meeting will focus primarily on a case study of work produced by members of the PPP program. While the issues raised by each week's study will highlight different analytical inquiries and disciplinary intersections, all of the PPP work studied and conducted here shares a dedication and indebtedness to feminist ideologies and practices. As such, throughout the semester, PPP's relationship to a range of feminist methods and theories will be addressed. This course aims to create a critically generative space in which each of us as PPP scholars can develop nuanced understandings of how our own work contributes to and expands the boundaries of this dynamic field. Questions that will guide our work together include: What and how does PPP *mean*? What are the objects and artifacts of our study and how do we "handle" them? How do we *enact* performance as public practice? That is, what kinds of practices should we refine in order to promote this way of thinking about and working within the field? What is the history of this line of thinking? What is the relationship between our emphasis and more conventional ways of thinking about performance and theatre analysis, theory, and history? How does our emphasis combine theory and practice?

Course Objectives:

Participants in this seminar will:

- 1) gain a familiarity with the range of work produced by the PPP faculty;
- 2) develop working definitions of PPP;
- 3) generate and explore hermeneutical lines of inquiry emerging from PPP;
- 4) identify and interpret objects/subjects of study relevant to PPP;
- 5) explore and apply methodologies useful to PPP investigations;
- 6) articulate PPP's relationship(s) to and distinctions from other disciplines or fields of study.

Required Texts (at University Co-op on Guadalupe or ordered on your own):

Daly, Ann. *Critical Gestures: Writings on Dance and Culture*. Middletown, CT: Wesleyan University Press, 2001.

Dolan, Jill. *Geographies of Learning: Theories and Practice, Activism & Performance*. Middletown, CT.: Wesleyan University Press, 2001.

Wolf, Stacy. *A Problem Like Maria: Gender and Sexuality in the American Musical*. Ann Arbor: University of Michigan Press, 2002.

Required Course Packet (available at Abel's Copies, 715D W. 23rd St., 472-5353)

Bibliography of Readings:

Becker, Carol. "The Artist as Public Intellectual." *The Politics of Culture*. Washington, DC: Center for Arts and Culture, 2000. 236-246.

Bottoms, Stephen. "The Efficacy/Effeminacy Braid: Unpicking the Performance Studies/Theatre Studies Dichotomy" *Theatre Topics* 13.3 (September 2003): 173-187.

Canning, Charlotte. "Feminist Performance as Feminist Historiography," *Theatre Survey* 45:2 (2004): 227-233.

Conquergood, Dwight. "Rethinking Ethnography: Towards a Critical Cultural Politics" *Communication Monographs* 58 (June 1991): 179-94.

Diamond, Elin. "Introduction." *Performance and Cultural Politics*. Ed. Elin Diamond. London & New York: Routledge, 1996. 1-14.

Dolan, Jill. "Performance, Utopia, and 'Utopian Performatives'", *Theatre Journal* 53.3 (2001): 455-479.

_____. "Finding Our Feet in the Shoes of One (An)Other: Multiple Character Solo Performers and Utopian Performatives." *Modern Drama* 45.4 (2003): 495-518.

Fusco, Coco. "The Other History of Intercultural Performance." *TDR: The Drama Review* 38.1 (Spring, 1994): 143-167.

Grady, Sharon. Preface and Introduction. *Drama and Diversity: A Pluralistic Perspective for Educational Drama*. Portsmouth, NH: Heinemann, 2000. xi-21.

Hester, Jessica. "Fresh Terrain: A Performance Art/Theatre Festival & Symposium" (review) *Theatre Journal* 55.3 (October 2003): 519-522.

Jackson, Shannon. "Professing Performance: Disciplinary Genealogies" *TDR: The Drama Review* 45.1 (Spring 2001): 84-96.

_____. "Introduction." *Lines of Activity: Performance, Historiography, Hull-House Domesticity*. Ann Arbor: University of Michigan Press, 2000. 1-36.

Jones, Joni. "Performance Ethnography: The Role of Embodiment in Cultural Authenticity." *Theatre Topics* 12.1 (2002): 1-15.

- _____. "sista docta: Performance as Critique of the Academy" *TDR*, 41. 2(1997): 51-67.
- Lemon, Ralph. selections from *Geography: Art/Race/Exile*. Hanover, NH: University Press of New England, 2000.
- Miller, Lynn C. "Gertrude Stein Never Enough" *Voices Made Flesh*. 47-65.
- _____. Witness to the Self: The Autobiographical Impulse in Performance Studies." *Communication: Views From the Helm for the 21st Century*. Ed. Judith S. Trent. Boston: Allyn & Bacon, 1998. 318-322.
- _____. "'Polymorphous Perversity' in Women's Performance Art: The Case of Holly Hughes." *Text and Performance Quarterly* 15 (1995): 44-58.
- Miller, Lynn C. & Jacqueline Taylor, "Editors' Introduction." *Voices Made Flesh: Performing Women's Autobiography*. Eds. Lynn C. Miller, Jacqueline Taylor, M. Heather Carver. Madison: University of Wisconsin Press, 2003. 3-14.
- Paredes, Deborah. "Remembering Selena, Re-membering *Latinidad*." *Theatre Journal* 54.1 (2002): 63-83.
- _____. "Selena's Memory, Civic Maintenance and Two Ships that Crash in the Night." Unpublished Manuscript.
- Phelan, Peggy. "Introduction." *The Ends of Performance*. Eds. Peggy Phelan & Jill Lane. New York: New York University Press, 1998. 1-22.
- _____. "The Ontology of Performance: Representation without Reproduction." *Unmarked: The Politics of Performance*. London & New York: Routledge, 1993. 146-166.
- Pollock, Della. "Performing Writing." *The Ends of Performance*. 73-103.
- Roach, Joseph. "History, Memory and Performance" & "Echoes in the Bone." *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia University Press, 1996. 1-71.
- Román, David. "November 1, 1992: AIDS/Angels in America." *Acts of Intervention: Performance, Gay Culture & AIDS*. Bloomington: Indiana University Press, 1998.
- Schechner, Richard. "What is Performance Studies Anyway?" *Ends of Performance*. 357-362.
- Smith, Anna Deavere. "Not So Special Vehicles." *PAJ: Performing Arts Journal* 50-51 (May-Sept 1995): 77-89.
- Steen, Shannon. "Pacific Peregrinations: Black Atlantic Negotiations of the Asian Pacific in the *Swing Mikado*." *The Afro-Asian Century*. Eds. Andrew F. Jones and Nikhil Pal Singh, Durham, NC: Duke UP (forthcoming).
- Taylor, Diana. "Hemispheric Performances." *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003. 266-278.

Please access the following electronically:

Cohen-Cruz, Jan. "An Introduction to Community Arts and Activism"

www.communityarts.net/readingroom/archive/intro-activism.php

Fresh Terrain Performance Festival Overviews:

www.utexas.edu/spotlight/freshterrain030114.html

www.utexas.edu/features/archive/2003/freshterrain.html

Jackson, María-Rosario. "Policy Research on Community Arts: A Collective Endeavor"

www.communityarts.net/readingroom/archive/intro-research.php

Kirshenblatt-Gimblett, Barbara. "Performance Studies"

www.eldespertador.info/moreno/lugar/actmaterial/barbarastudies.htm

Performance as Public Practice Conference Overview & Schedule:

www.utexas.edu/cofa/theatre/grads/pppconference.html

Theatre Topics Special Issue: Dramaturgy Volume 13, Number 1, March 2003.

AVAILABLE ON PROJECT MUSE THROUGH THE UT LIBRARY

Required Performance & Event Attendance

1) *love/conjure/blues* by sharon bridgeforth

Run Dates: Sept 16-18 8pm, Sept 19 3pm

The Lab Theatre, behind Winship Building

Free Admission

2) Third Annual PPP Speaker Series, times & dates to be announced

Course Expectations and Assignments:

Engagement & Participation

My first expectation is that you will attend every session; graduate students should never miss class meetings and should always be on time. I'll expect that you'll do the reading closely, coming to class prepared with discussion questions and ways to engage the material. I expect active, enthusiastic participation and generous collaboration in class discussions and activities.

This class relies on frequent Blackboard posts as a form of participation. To get to Blackboard, go to <http://courses.utexas.edu/>. Click on DRM 391 to enter the BB site for this class. Go to "Discussion Board" and then to the specific "Forum" for the play or performance to be discussed. The first person should add a response, then each person after that should "Reply" to keep one thread going. **Everyone is required to**

post a comment, assessment, or critical questions about the assigned readings each week by **NO LATER THAN MIDNIGHT on Tuesday night**.

Each seminar meeting beginning with the case studies on September 22nd is divided into three sections: 1) Discussion, 2) Application, and 3) Forum. During the Discussion segment, one seminar participant will facilitate a conversation about and/or a workshop or activities that arise from the assigned readings. During the Application segment, another student will conduct an application exercise of the ideas or methods that arise from the assigned readings. The Forum is reserved for presentations by and conversations with guest speakers.

Assignment #1: Seminar Facilitation (20%)

Each seminar participant is required to present on and facilitate discussion about the assigned readings for **ONE** of the case studies beginning the week of September 22nd. (NOTE: There will be no presentation on October 27th). The following guidelines apply: 1) Each facilitator is responsible for conducting lecture, discussion, performance or workshops with fellow seminar participants for **30-45 MINUTES**. 2) Do **NOT** merely summarize the arguments of the assigned readings but, rather, synthesize the materials and address the concerns shared or debated among them. 3) Prepare a **ONE-PAGE BIBLIOGRAPHY** of a diverse range of sources pertinent to the issues raised by the assigned readings. **PLEASE BRING IN ENOUGH COPIES FOR DISTRIBUTION TO ALL SEMINAR PARTICIPANTS.**

Assignment #2: Application Exercise (20%)

Each seminar participant is required to conduct one application exercise in class beginning the week of September 22nd. (NOTE: No demonstration on October 27th). This exercise is guided by the question: "How might the ideas or practices within the weekly readings help us interpret another text, event, site, or performance?" Thus, for this exercise, the facilitator will demonstrate or suggest possibilities for an application of the issues, methods or theoretical frameworks presented in the assigned readings for **20 MINUTES**. This exercise can include but is not limited to: interpreting a performance or other event guided by the theoretical premise or methodological choices deployed within the weekly readings **OR** creating a performance or workshop or pedagogical statement, etc. that directly engages with or is inspired by the readings.

Assignment #3: Collective Dramaturgy Reflections (20%)

Prior to November 24th, all seminar participants are required to read the special issue of *Theatre Topics* devoted to dramaturgy and to attend *love/conjure/blues*. Everyone will break into two or three "Dramaturgical Teams" (dependent on final enrollment) and will meet outside of class in these teams to focus on the production as a subject of dramaturgical analysis. Each group will then **collaboratively draft four to five pages of reflections** that explore the ways that the production illuminates, challenges or reconfigures the questions and/or arguments posed by the writers in *Theatre Topics*. Please submit the reflections to my departmental mailbox **no later than November 24th**. (Note that seminar will NOT convene on this day). I will assume that everyone will generously collaborate on this assignment, and will therefore assign everyone in each group the same grade.

Assignment #4: Final Project (40%)

The final project is comprised of the following four steps:

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|--------------------------|-----------------------------------|
| 1) Proposal Draft | DUE: Monday Nov 8 |
| 2) One-on-One Conference | Tuesday Nov 9 or Wednesday Nov 10 |
| 3) Proposal Presentation | DUE: Dec 1 (Final Class Day) |
| 4) Completed Project | DUE: Dec 10 |

Description: This project provides each seminar participant the opportunity to *enact* performance as public practice. Inspired in part by the M.A. Thesis options available in PPP, this project may take **ONE of the following forms**:

- 1) A performance project, supported by a short written analysis of the process and the desired outcomes, including an annotated bibliography.
- 2) A class syllabus for an original course relevant to a PPP curriculum including an annotated bibliography of assigned materials.
- 3) A skills-based workshop for students and/or people in various Austin communities, supported by a short written analysis of the development process and the desired outcomes, including an annotated bibliography.
- 4) A detailed proposal for a symposium relevant to the concerns of PPP, including an annotated bibliography of works by guest speakers, artists and activists.
- 5) A grant proposal for a specifically identified funding agency, supported by a short written analysis of the development process and the desired outcomes, including an annotated bibliography.
- 6) A proposal for a panel and a scholarly conference paper (12-15pp) for this panel to be delivered at a future PPP Conference.

- 7) A portfolio of shorter performative essays or Op-Ed pieces (12-15pp) composed for a specifically identified venue or newspaper, including an annotated bibliography.
 - 8) A web site, supported by a short written analysis of the development process and a report on desired outcomes, including an annotated bibliography.
- Take care in crafting your arguments. Take creative risks. Take pleasure in the process.

Other Important Announcements

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-4641 TTY.

NO INCOMPLETES!

Course Schedule:

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| Sept 1 | <p>Disciplinary Genealogies Diamond, "Introduction." <i>Performance and Cultural Politics</i> Jackson, Shannon. "Professing Performance: Disciplinary Genealogies" Kirshenblatt-Gimblett, "Performance Studies" (ONLINE) Phelan, "Introduction" from <i>The Ends of Performance</i> Schechner, "What is Performance Studies Anyway?"</p> |
| Sept 8 | <p>Methodological and Hermeneutical Concerns Conquergood, "Rethinking Ethnography: Towards a Critical Cultural Politics" Dolan, <i>Geographies of Learning</i>: Chapter 1 Phelan, "The Ontology of Performance: Representation without Reproduction" Smith, "Not So Special Vehicles"</p> |
| Sept 15 | <p>Current Debates & Interventions Bottoms, "The Efficacy/Effeminacy Braid: Unpicking the Performance Studies/Theatre Studies Dichotomy" Dolan, <i>Geographies of Learning</i>: Chapters 2, 3 & 4 Taylor, "Hemispheric Performances"</p> |

REQUIRED PERFORMANCE: *love/conjure/blues*

The Lab Theatre, Run Dates: Sept 16-18 8pm, Sept 19 3pm

CASE STUDIES

- Sept 22 **Adaptation & Autobiographical Performance**
Intersections with Communication Studies
Miller, "Witness to the Self: The Autobiographical Impulse in
Performance Studies," "'Polymorphous Perversity' in
Women's Performance Art: The Case of Holly Hughes,"
"Gertrude Stein Never Enough"
Miller & Taylor, "Editors' Introduction"
APPLICATION Suggestions:
Holly Hughes, Sarah Jones, Jesusa Rodriguez
FORUM: Lynn Miller (2pm)
- Sept 29 **Performance Ethnography**
Intersections with Performance Studies
Fusco, "The Other History of Intercultural Performance"
Jones, Joni. "Performance Ethnography: The Role of Embodiment
in Cultural Authenticity" and "sista docta: Performance as
Critique of the Academy"
APPLICATION Suggestions:
Urban Bush Women, *Laramie Project*, Anna Deavere Smith
FORUM: Joni Jones (4pm)
- Oct 6 **Performative Writing**
Intersections with Dance Studies
Daly, selections from *Critical Gestures*
Lemon, selections from *Geography: Art, Race, Exile*
Pollock, "Performative Writing"
APPLICATION Suggestions:
Carollee Schneemann, Theresa Hak Kyung Cha, Bill T. Jones
FORUM: Ann Daly (2pm)
- Oct 13 **Performance and the Spaces of Memory**
Intersections with Cultural Studies
Paredes, "Remembering Selena, Re-membering *Latinidad*" and "Selena's

Memory, Civic Maintenance, and Two Ships that Crash in the Night"

Roach, "History, Memory and Performance" & "Echoes in the Bone"

APPLICATION Suggestions:

9/11 or Oklahoma City Memorials, JLo, Holocaust Memorials

FORUM: Deborah Paredez (4pm)

Oct 20

Spectatorship

Intersections with Theatre Studies & Popular Performance

Wolf, *A Problem Like Maria: Gender and Sexuality in the American Musical*

Steen, "Pacific Peregrinations: Black Atlantic Negotiations of the Asian Pacific in the *Swing Mikado*"

APPLICATION Suggestions:

UT Production of *Cabaret*, Rita Moreno, *Rent*

FORUM: Stacy Wolf (4pm)

Oct 27

Convening Performance as Public Practice

Fresh Terrain Festival, January 2003

PPP Distinguished Speaker Series, 2002-2004

Conference hosted by PPP Graduate Students:

"Performance as Public Practice: Imagining the Future of Performance Scholarship," February 2004

Becker, "The Artist as Public Intellectual"

Cohen-Cruz, "An Introduction to Community Art and Activism" (ONLINE)

Hester, "Fresh Terrain: A Performance Art/Theatre Festival & Symposium" (review)

Jackson, María-Rosario, "Policy Research on Community Arts: A Collective Endeavor" (ONLINE)

Fresh Terrain Overviews:

www.utexas.edu/spotlight/freshterrain030114.html

www.utexas.edu/features/archive/2003/freshterrain.html

Conference Overview & Schedule:

www.utexas.edu/cofa/theatre/grads/pppconference.html

FORUM: Producing Knowledges that Matter

Graduate students who organized the PPP Conference last year will discuss and field questions about the planning process of and the insights generated during the conference. (4pm)

