

DRAMA 587: EMERGING DISCOURSES IN THEATRE & PERFORMANCE STUDIES
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SCHOOL OF DRAMA, UNIVERSITY OF WASHINGTON
SPRING 2015
MONDAYS AND WEDNESDAYS 2:30-4:50PM — HUTCHINSON HALL 150

Professor: Dr. Scott Magelssen
Office: 104B Hutchinson Hall
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Office Hours: 1:30-2:30 MWF, or by appointment
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Description of the Course

This course is an opportunity for participants to become conversant in some of the discourses that are informing current work in our field. Together we'll put a finger on the pulse of contemporary scholarship and take a closer look at and assess some of the scholarly trends that have found a place at the table. These include Ecocritical Theory, Cognitive Sciences, and approaches informed by Affect Theory.

Reading List/Supplies (Available at the Bookstore):

- Wendy Arons and Theresa J. May, eds. *Readings in Performance & Ecology* (New York: Palgrave, 2012).
- Bruce McConachie and F. Elizabeth Hart, *Performance and Cognition: Theatre Studies and the Cognitive Turn* (Routledge, 2006).
- Erin Hurley, *Theatre and Feeling* (Palgrave, 2010).

Other Readings (available as .pdf files on our course's Canvas site):

- Joy Richmond, "Introduction, Special Section: Ecocriticism" in *Journal of Dramatic Theory and Criticism* 20.2 (Spring 2006).
- Theresa J. May, "Beyond Bambi: Toward a Dangerous Ecocriticism in Theatre Studies," *Theatre Topics* 17.2 (Sep 2007).
- Wendy Arons, "Beyond the Nature/Culture Divide." *Theatre Historiography: Critical Interventions*. Henry Bial and Scott Magelssen, eds. (U of Michigan Press, 2010).
- Shelly R. Scott "Conserving, Consuming, and Improving on Nature at Disney's Animal Kingdom" *Theatre Topics* 17.2 (Sep 2007).
- Michael Peterson "The Animal Apparatus: From a Theory of Animal Acting to an Ethics of Animal Acts," *TDR* 51.1 (T193) (Spring 2007).
- Theresa J. May, "Consequences unforeseen . . ." in *Raisin in the Sun and Caroline, Or Change* *Journal of Dramatic Theory and Criticism* 20.2 (Spring 2006).
- Erika Rundle, "Caliban's Legacy: Primate Dramas and the Performance of Species," *TDR* 51.1 (T193) (Spring 2007).
- Downing Cless, "Ecologically Conjuring Doctor Faustus," *Journal of Dramatic Theory and Criticism* 20.2 (Spring 2006).
- Una Chaudhuri, "(De)Facing the Animals: Zooësis and Performance," *TDR* 51.1 (T193) (Spring 2007).
- Jennifer Beth Spiegel and Annalee Yassi, "Theatre of Alliances? Role-play, Representation and Ecosystem Health in Ecuador," *Theatre Topics* 17.2 (Sep 2007).
- Rhonda Blair, John Lutterbie, "Introduction: Special Section on Cognitive Studies, Theatre, and Performance," *Journal of Dramatic Theory and Criticism* 25.2 (Spring 2011).
- Amy Cook, "For Hecuba or for Hamlet: Rethinking Emotion and Empathy in the Theatre," *Journal of Dramatic Theory and Criticism* 25.2 (Spring 2011).
- Wanda Strukus, "Mining the Gap: Physically Integrated Performance and Kinesthetic Empathy," *Journal of Dramatic Theory and Criticism* 25.2 (Spring 2011).
- John Emigh, "Minding Bodies: Demons, Masks, Archetypes, and the Limits of Culture," *Journal of Dramatic Theory and Criticism* 25.2 (Spring 2011).
- Bruce McConachie and F. Elizabeth Hart, Introduction, *Performance and Cognition* (Routledge, 2006).
- F. Elizabeth Hart, "Performance, Phenomenology, and the Cognitive Turn," *Performance and Cognition* (Routledge, 2006).
- Bruce McConachie, "Cognitive Studies and Epistemic Competence in Cultural History: Moving Beyond Freud and Lacan," *Performance and Cognition* (Routledge, 2006).
- Lisa Zunshine, "Essentialism and Comedy: A Cognitive Reading of the Motif of Mislaid Identity in Dryden's *Amphitryon* (1690)," *Performance and Cognition* (Routledge, 2006).

- John Lutterbie, "Neuroscience and Creativity in the Rehearsal Process," *Performance and Cognition* (Routledge, 2006).
- Rhonda Blair, "Image and Action: Cognitive Neuroscience and Actor-Training," *Performance and Cognition* (Routledge, 2006).
- Neal Swettenham, "Categories and Catcalls: Cognitive Dissonance in *The Playboy of the Western World*," *Performance and Cognition* (Routledge, 2006).
- David Z. Saltz, Introduction, Special Issue on Performance and Cognition, *Theatre Journal* 59.4 (Dec 2007).
- Bruce McConachie "Falsifiable Theories for Theatre and Performance Studies," *Theatre Journal* 59.4 (Dec 2007).
- Evelyn B. Tribble, "Conclusion: Toward a Model of Cognitive Ecology," in *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre* (Palgrave, 2011).
- Amy Cook "Interplay: The Method and Potential of a Cognitive Scientific Approach to Theatre," *Theatre Journal* 59.4 (Dec 2007).
- C.B. Davis "Cultural Evolution and Performance Genres: Mimetics in Theatre History and Performance Studies," *Theatre Journal* 59.4 (Dec 2007).
- Pannill Camp, "Theatre Optics: Enlightenment Theatre Architecture in France and the Architectonics of Husserl's Phenomenology," *Theatre Journal* 59.4 (Dec 2007).
- Phillip B. Zarilli, "An Enactive Approach to Understanding Acting," *Theatre Journal* 59.4 (Dec 2007).
- Erin Hurley and Sara Warner "Special Section: 'Affect/Performance/Politics,'" *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).
- José Esteban Muñoz, "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position," *Signs* 31.3 (Spring 2006).
- Robin Bernstein, "Toward the Integration of Theatre History and Affect Studies: Shame and the Rude Mech's *The Method Gun*," *Theatre Journal* 64.2 (May 2002).
- Lauren Berlant, "Cruel Optimism" *Differences: A Journal of Feminist Cultural Studies* 17.3 (Fall 2006).
- R. Darren Gobert, "Behaviorism, Catharsis, and the History of Emotion," *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).
- Lisa Merrill, "'May she read liberty in your eyes?' Beecher, Boucicault and the Representation and Display of Antebellum Women's Racially Indeterminate Bodies," *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).
- Marlis Schweitzer and Daniel Guadagnolo, "Feeling Scottish: Affect, Mimicry, and Vaudeville's 'Inimitable Harry Lauder,'" *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).
- Lisa Peschel, "'Structures of Feeling' as Methodology and the Re-emergence of Holocaust Survivor Testimony in 1960s Czechoslovakia," *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).
- John Muse, "Performance and the Pace of Empathy," *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).
- Laura Cull, "Affect in Deleuze, Hijikata, and Coates: The Politics of Becoming-Animal in Performance," *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).
- Jill Dolan, "Feeling Women's Culture: Women's Music, Lesbian Feminism, and The Impact of Emotional Memory," *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012).

Recommended Further Reading (partial list):

Ecocriticism

- Boehrer, Bruce Thomas. *Environmental Degradation in Jacobean Drama* (Cambridge U P, 2013).
- Chauhuri, Una and Shonni Enelow. *Research Theatre, Climate Change, and the Ecocide Project* (Palgrave, 2014).
- Chaudhuri, Una. *Staging Place: The Geography of Modern Drama* (U of Michigan Press, 1995).
- Chaudhuri, Una and Holly Hughes. *Animal Acts: Performing Species Today* (U of Michigan Press, 2014).
- Cless, Downing. *Ecology and Environment in European Drama* (Routledge, 2011).
- Estok, Simon. *Ecocriticism and Shakespeare: Reading Ecophobia* (Palgrave, 2011).
- Kershaw, Baz. *Theatre Ecology: Environments and Performance Events* (Cambridge U P, 2009).
- Marranca, Bonnie. *Ecologies of Theater: Essays at the Century Turning* (PAJ Books, 1996).
- Chaudhuri, Una and Elinor Fuchs, eds. *Land/Scene/Theater* (U of Michigan Press, 2002).
- Giannachi, Gabriella and Stewart Nigel, eds. *Performing Nature: Explorations in Ecology and the Arts*. (Peter Lang, 2005).

Cognitive Studies

- Rhonda Blair, *The Actor, Image, and Action: Acting and Cognitive Neuroscience* (Routledge, 2007).
- Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (Verso, 2012).
- Evelyn B. Tribble, *Cognition in the Globe: Attention and Memory in Shakespeare's Theatre* (Palgrave, 2011).
- Amy Cook, *Shakespearean Neuroplay: Reinventing the Study of Dramatic Texts and Performance Through*

Cognitive Science (Palgrave, 2010).

Bruce McConachie, *Theatre & Mind* (Palgrave, 2013).

Bruce McConachie, *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre* (Palgrave, 2011).

John Lutterbie, *Toward a General Theory of Acting: Cognitive Science and Performance* (Palgrave, 2011).

Rick Kemp, *Embodied Acting: What Neuroscience Tells Us About Performance* (Routledge, 2012).

Nicola Shaughnessy, ed., *Affective Performance and Cognitive Science: Body, Brain and Being* (Methuen, 2014).

Affect Theory

Patricia Ticineto Clough and Jean O'Malley Halley, eds., *The Affective Turn: Theorizing the Social* (Duke U P, 2007).

Teresa Brennan, *The Transmission of Affect* (Cornell U P, 2004).

Melissa Gregg and Gregory J. Siegworth, eds. *The Affect Theory Reader* (Duke U P, 2010).

Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Duke U P 2003).

Erin Hurley, *National Performance: Representing Quebec from Expo 67 to Céline Dion* (U of Toronto Press, 2011).

Erin Hurley, *Theatres of Affect: New Essays on Canadian Theatre, Vol 4* (Playwrights Canada, 2014).

Sara Warner, *Acts of Gaiety: LGBT Performance and the Politics of Pleasure* (U of Michigan Press, 2012).

Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Duke U P, 2002).

Lauren Berlant, *Cruel Optimism* (Duke U P, 2011).

Lauren Berlant, *The Female Complaint: The Unfinished Business of Sentimentality in American Culture* (Duke U P 2008).

James Thompson, *Performance Affects: Applied Theatre and the End of Effect* (Palgrave, 2011).

Suggested Journals featuring regular and articles on current issues and topics in Theatre and Performance Studies:

TDR: The Journal of Performance Studies

Journal of Dramatic Theory and Criticism

Performance Research: A Journal of Performing Arts

Text and Performance Quarterly

Theatre Research International

Theatre History Studies

Theatre Annual: A Journal of Theatre and

Performance Studies in the Americas

Journal of American Drama and Theatre

Theatre Survey

Theatre Journal

Theatre Topics

Theatre and Practice

Modern Drama

Women and Performance: A Journal of

Feminist Theory

Policies and Expectations:

Participation (33% of final grade):

Together we will compile an inventory of key terms and theories. Each day with assigned readings, please bring a question (hard copy) that the texts prompted (25 to 150 words). We'll put these into a pile at the beginning of each class, then swap and answer to start out the discussion. The questions will be your markers of attendance and will go toward your aggregate participation grade.

Book Review (33% of final grade):

Each Student will write a 1000-word review of a recent work (no more than three years old) that treats or makes use of an emerging discourse in theatre and/or performance studies. While some amount of synopsis may be necessary, avoid spending the bulk of your time summarizing the book. Instead, pull out the main arguments and describe in a frank and objective manner how they contribute to an ongoing conversation about the topic. To do so, you will need a passing familiarity with the topic as well as other benchmark texts devoted to it. Choose the book in consultation with me. Check the Recommended Reading list in this syllabus and the submission guidelines for and books-received sections of *Theatre Journal*, *Theatre Survey*, *Journal of Dramatic Theory and Criticism*, and other journals for ideas.

The Paper (33% of final grade):

Each participant in the seminar will produce a research paper on a particular individual, moment, work, or practice by way of one of the discourses we're covering in the course. The theory or methodology you use is up to you, but the paper should engage in and contribute to existing scholarly conversation on your subject. There's no concrete page requirement, but it should at minimum be conference-length (9-10pp or 2500 words). Think about this as an essay you'd submit for a conference presentation or to a scholarly journal. Use MLA or Chicago Manual of Style. You will turn in a prospectus (250-word abstract and working bibliography) week 9.

Policies and Procedures:

Late Assignments Policy:

Assignments must be turned in by class time on the day indicated. Assignments can be turned in late for partial credit, but must be turned in no later than two class periods after the original due date.

Incompletes:

Incompletes will not be granted except in extreme circumstances. You are expected to complete all course work by the end of the term, even if you are very busy. Incompletes are for a) students who have missed a substantial portion of the course (2-3 weeks) *due to documented serious illness or personal emergency*; and b) have only a small portion of the course to finish the following term with minimal supervision. A written agreement concerning the conditions of the incomplete must be signed by both the student and the instructor.

Expectations:

Keep in mind that your final grade is based not only on your final products, but also how you have engaged in the process and how well you meet the requirements of the assignments. You will be expected to assume responsibility for your own learning processes and products. I will make clear the parameters of your responsibilities in this course, and the projects within this course, but you are responsible for making sure you understand the procedures, details, and deadlines. If at any time you have doubts about these things, please see me to avoid the potential for a final grade lower than you reasonably expected. If you find writing difficult or are having problems with a particular assignment, please see me as soon as possible so I can help you before the problem becomes insurmountable. Special Conditions: Please see me immediately if you have a condition or a conflict that might prevent you from participating fully in the class activities so we can come up with an alternative assignment.

Academic Misconduct:

Plagiarism means submitting work that is not one's own, or failing to give proper acknowledgment to sources one uses in papers or presentations. Academic misconduct also includes misrepresenting one's presence in class or performances. Such dishonesty violates trust between student and professor. For a fuller description of Academic Misconduct, go to <http://depts.washington.edu/grading/pdf/AcademicResponsibility.pdf>. If you are having trouble with an assignment please come see me. If you are unsure about whether you are properly acknowledging your sources, please see me. For a full description of the UW code of Academic Conduct, see your handbook: <http://www.washington.edu/students/handbook/conduct.html>. The first instance of academic dishonesty will result in failing the assignment in question. The second instance will result in further disciplinary sanctions in accordance with the conduct code:

<http://apps.leg.wa.gov/WAC/default.aspx?cite=478-120-030>.

I expect that the writing you produce this term will be original, and that, likewise, you will not submit the same work to another course. If this is part of a larger upcoming academic project (the dissertation, etc.), or you plan to substantially revise and expand/focus for a future course, obtain permission from the supervising instructor/advisor at the outset.

Disability Accommodations:

Every effort will be made to accommodate learning needs for students requiring special support, in cooperation with UW Disabilities Resources for Students. If you would like to request academic accommodations due to a disability, please contact UWDRS at uwdrs@uw.edu/206-543-8924

Students Involved with University Approved Activities

Please provide copies of your official letter with the dates of class you will miss so that we can coordinate dates for make-up and alternative assignments.

Schedule of Classes

(Note: assigned readings are listed on the day they are due.)

Week 1

March 30 Introduction to the Course

April 1 Joy Richmond, Introduction, Special Section: Ecocriticism in *Journal of Dramatic Theory and Criticism*; Theresa J. May "Beyond Bambi"; Wendy Arons, "Beyond the Nature/Culture Divide"

Week 2

April 6; Theresa J. May, "Consequences unforeseen . . ." in *Raisin in the Sun* and *Caroline, Or Change*"; Downing Cless, "Ecologically Conjuring Doctor Faustus"; Shelly R. Scott "Conserving, Consuming, and Improving on Nature at Disney's Animal Kingdom"

April 8 Michael Peterson, "The Animal Apparatus: From a Theory of Animal Acting to an Ethics of Animal Acts"; Erika Rundle "Caliban's Legacy: Primate Dramas and the Performance of Species"; Sarah Ann Standing, "Earth First!'s 'Crack the Dam' and the Aesthetics of Ecoactivist Performance" (in Arons and May)

Week 3

April 13 Baz Kershaw, "Dancing with Monkeys? On Performance Commons and Scientific Experiments" (in Arons and May); Sara Freeman, "British Alternative Companies and Antinuclear Plays: Eco-Conscious Theatre in Thatcher's Britain" (in Arons and May); Barry Witham, "Theatre, Environment, and the Thirties" (in Arons and May)

April 15 Una Chaudhuri, "(De)Facing the Animals: Zooësis and Performance"; Robert Baker White, "Other Others: *Dramatis Animalia* in Some Alternative American Drama" (in Arons and May); Una Chaudhuri, "The Silence of the Polar Bears: Performing (Climate) Change in the Theatre of Species" (in Arons and May); **Tell me what book you're reviewing.**

Week 4

April 20 Jennifer Beth Spiegel and Annalee Yassi, "Theatre of Alliances? Role-play, Representation and Ecosystem Health in Ecuador"; Downing Cless, "Ecodirecting Canonical Plays" (in Arons and May); Ian Garrett, "Theatrical Production's Carbon Footprint" (in Arons and May); **inventory day**

April 22 David Z. Saltz, Introduction, Special Issue on Performance and Cognition, *Theatre Journal* 59.4 (Dec 2007); Bruce McConachie and F. Elizabeth Hart, Introduction, *Performance and Cognition*; Rhonda Blair, John Lutterbie, "Introduction: Special Section on Cognitive Studies, Theatre, and Performance," *Journal of Dramatic Theory and Criticism* 25.2 (Spring 2011);

April 24 Special Event: Dr. Rebecca Schneider, 4pm Communications 120, reception to follow

Week 5

April 27 Amy Cook, "For Hecuba or for Hamlet: Rethinking Emotion and Empathy in the Theatre"; Wanda Strukus, "Mining the Gap: Physically Integrated Performance and Kinesthetic Empathy"; John Emigh, "Minding Bodies: Demons, Masks, Archetypes, and the Limits of Culture"

April 29 F. Elizabeth Hart, "Performance, Phenomenology, and the Cognitive Turn" (in McConachie and Hart); Bruce McConachie, "Cognitive Studies and Epistemic Competence in Cultural History: Moving Beyond Freud and Lacan" (in McConachie and Hart); Lisa Zunshine, "Essentialism and Comedy: A Cognitive Reading of the Motif of Mislaid Identity in Dryden's *Amphitryon* (1690)" (in McConachie and Hart)

Week 6

May 4 John Lutterbie, "Neuroscience and Creativity in the Rehearsal Process" (in McConachie and Hart); Rhonda Blair, "Image and Action: Cognitive Neuroscience and Actor-Training" (in McConachie and Hart); Neal Swettenham, "Categories and Catcalls: Cognitive Dissonance in *The Playboy of the Western World*" (in McConachie and Hart)

May 6 Bruce McConachie "Falsifiable Theories for Theatre and Performance Studies"; Amy Cook "Interplay: The Method and Potential of a Cognitive Scientific Approach to Theatre"; C.B. Davis "Cultural Evolution and Performance Genres: Mimetics in Theatre History and Performance Studies"

Week 7

May 11 Pannill Camp, "Theatre Optics: Enlightenment Theatre Architecture in France and the Architectonics of Husserl's Phenomenology"; Phillip B. Zarilli, "An Enactive Approach to Understanding Acting"; Evelyn B. Tribble, "Conclusion: Toward a Model of Cognitive Ecology" in *Cognition in the Globe* (Palgrave 2011); **inventory day**

May 13 Erin Hurley and Sara Warner "Special Section: 'Affect/Performance/Politics'" *Journal of Dramatic Theory and Criticism* 26.2 (Spring 2012); José Esteban Muñoz, "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race, and the Depressive Position," *Signs* 31.3 (Spring 2006); Robin Bernstein, "Toward

the Integration of Theatre History and Affect Studies: Shame and the Rude Mech's *The Method Gun*,"
Theatre Journal 64.2 (May 2002)

Week 8

May 18 Lauren Berlant, "Cruel Optimism" *Differences: A Journal of Feminist Cultural Studies* 17.3 (Fall 2006); R. Darren Gobert, "Behaviorism, Catharsis, and the History of Emotion"

May 20 Lisa Merrill, "'May she read liberty in your eyes?' Beecher, Boucicault and the Representation and Display of Antebellum Women's Racially Indeterminate Bodies"; Marlis Schweitzer and Daniel Guadagnolo, "Feeling Scottish: Affect, Mimicry, and Vaudeville's 'Inimitable' Harry Lauder"

Week 9

May 25 <No Class—Memorial Day>

May 27 Lisa Peschel, "'Structures of Feeling' as Methodology and the Re-emergence of Holocaust Survivor Testimony in 1960s Czechoslovakia"; John Muse, "Performance and the Pace of Empathy"; **research paper prospectus due**

Week 10

June 1 Laura Cull, "Affect in Deleuze, Hijikata, and Coates: The Politics of Becoming-Animal in Performance"; Jill Dolan, "Feeling Women's Culture: Women's Music, Lesbian Feminism, and The Impact of Emotional Memory"

June 3 Erin Hurley, *Theatre and Feeling* (Palgrave, 2010); **inventory day; Book review due**

Papers due at end of final exam period, Tuesday, June 9, 4:20pm by email.