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):
- Erin Hurley, Theatre and Feeling (Palgrave, 2010).

Other Readings (available as .pdf files on our course’s Canvas site):
- Shelly R. Scott “Conserving, Consuming, and Improving on Nature at Disney’s Animal Kingdom” Theatre Topics 17.2 (Sep 2007).


**Recommended Further Reading (partial list):**

**Ecocriticism**


Giannachi, Gabriella and Stewart Nigel, eds. *Performing Nature: Explorations in Ecology and the Arts.* (Peter Lang, 2005).

**Cognitive Studies**


Amy Cook, *Shakespearean Neuroplay: Reinventing the Study of Dramatic Texts and Performance Through*
Cognitive Science (Palgrave, 2010).
 Bruce McConachie, Theatre & Mind (Palgrave, 2013).

Affect Theory
 Patricia Ticineto Clough and Jean O'Malley Halley, eds., The Affective Turn: Theorizing the Social (Duke U P, 2007).
 Erin Hurley, National Performance: Representing Quebec from Expo 67 to Céline Dion (U of Toronto Press, 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 American Drama and Theatre**
**Journal of Dramatic Theory and Criticism**
**Theatre Survey**
**Performance Research: A Journal of Performing Arts**
**Theatre Journal**
**Text and Performance Quarterly**
**Theater Topics**
**Theatre Research International**
**Theatre and Practice**
**Theatre History Studies**
**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 yourideo 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


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”

**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**

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

**Week 5**


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 Misplaced 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)


**Week 7**


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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**


**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 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.