

TA: 2200 Historiography

Wednesday 3:00-5:20

Professor Patricia Ybarra
Email: Patricia_Ybarra@Brown.edu

212A Lyman Hall 863-2128
Office Hours: Thursday 1-2PM

Course Description:

This graduate seminar is dedicated to a thorough examination of theater and performance historiography. Although we will consider many different methodological approaches, and we will talk about methodology as it concerns writing about the past, we will concentrate on analyzing the writing of history, namely how historical information is obtained, imagined and disseminated in our field. Doing so requires examination of ideology, discursive and representational practices. In short the examination of what can be said, when and how. This course will necessarily consider how historiography is understood with the discipline of history as well as performance and theatre studies.

Course Objectives:

1. To obtain a working knowledge of historiographical literature about performance
2. To examine performance using historiographical methods and theoretical paradigms
3. To analyze the challenge that theatre and performance pose to historiographical thinking and methodology.

Class Attendance:

Attendance and active participation are expected in all classes. Since the class includes substantial in class discursive intellectual inquiry and discussion, your attendance is essential. You are expected to attend every class meeting on time and prepared. Remember: you are responsible for all assignments missed because of absences or lateness. More than one (1) absence will adversely affect your grade. Reading for the course is heavy, but I expect it to be read carefully before each section.

Assignments:

Class Performance, Response Papers:

Class performance includes attendance and thoughtful contribution to class. I assume that you have done the reading and will arrive being able to discuss it with thoughtful attention to detail. As such, I would like to receive a 1-2 page response paper to the readings. Sometimes these assignments will be a response to a prompt, at other times you will choose your own topic.

Final Paper:

All students will be required to turn in a final research paper of 20-25 pages composed of original research. You may choose to work on research you have already done, and reconsider it within the theoretical concerns of the course. I am not interested in a "pure" theory paper for this course. I would ask instead that you try to examine your research process, preferably on materials that problematize conceptions of the past, epistemological conceptions of performance, modes of periodization and the like. I would also ask that you refrain from applying a single

theorist to a particular problem, but instead address the problem with a more global frame of mind. Please be mindful of deadlines.

Grading:

Class Performance	30%
Response Papers	20%
Final Paper	50%

Course Books:

Daphne Brooks, BODIES IN DISSENT
Thomas Postlewait and Bruce Mcconachie, INTERPRETING THE THEATRICAL PAST
Jill Lane, BLACKFACE CUBA
Shannon Jackson, PROFESSING PERFORMANCE
Michal Kobialka, THIS IS MY BODY
Jody Enders, DEATH BY DRAMA
Alain Badiou, ETHICS
GWF Hegel, THE PHILOSOPHY OF HISTORY
Friedrich Nietzsche, ON THE ADVANTAGE AND DISADVANTAGE OF HISTORY FOR LIFE

Course Packet (ALLEGRA)

All Books are on reserve at the Rock
A copy of the course packet is on reserve in the Becker Library.

Course Schedule:

Week 1: Wednesday January 23
Introduction to the course

Week 2: Wednesday January 30
Introduction to the Philosophy of History

GWF Hegel, *Introduction to Philosophy of History* (in GWF Hegel, *The Philosophy of History*)
Nietzsche, *On the Advantages and Disadvantages of History for Life*

Recommended:

Nietzsche's Relation to Historical Methods and Nineteenth Century Historiography (ONLINE-History and Theory)
Ranjit Guha, "The Prose of History, or the Invention of World History" (PACKET)

Week 3: Wednesday February 6

Marxisms and Materialisms

- Marx, 18th Brumaire of Louis Bonaparte, Chapter 1 (PACKET) *
- Marx, *The German Ideology*, Excerpt (PACKET) *
- Braudel, *History and the Social Sciences: The Long Duree* (PACKET)
- Walter Benjamin, *Theses on the Philosophy of History* (PACKET) *
- E. P. Thompson, “Historical Logic” from the *Poverty of Theory* (PACKET)
- Bruce McConachie “Using the concept of Cultural Hegemony in Theatre History”
(*In Interpreting the Theatrical Past*)
- Catherine Gallagher, “Marxism and the New Historicism” in *The New Historicism*(PACKET)
- H. Aram Veaser, Introduction, *The New Historicism* (PACKET)
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Week 4: Thursday February 13 **Microhistory, Textuality and Poststructural formulations**

- Carlo Ginzburg, *The Cheese and the Worms*, xi-xxvi (PACKET)
- Hayden White, “Burden of History” and “ The Fictions of Factual Representation” in *Tropics of Discourse* (PACKET)
- De Certeau, *Writing of History*, 1-16 (PACKET)
- Foucault, “Nietzsche, Genealogy, History”, from *Language Counter-Memory Practice* (PACKET)
- Foucault, *Archeology of Knowledge*, 3-17, 106-131 (PACKET)

Week 5 Wednesday February 27 **Theatre Historiography**

- Interpreting the Theatrical Past*
- Tom Postlewait, “Historiography and the Theatrical Event, A Primer with 12 cruxes
Theatre Journal 43.2 (1991) Online through Brown Library

Week 6: Wednesday February 20 **Institutional and Disciplinary Formations**

- Shannon Jackson, *Professing Performance*
Theatre Survey issue on Theatre Historiography Fall 2004-online at Brown University Library

Week 7: Wednesday March 5 **Post Colonial and Nationalist Historiographies**

- Benedict Anderson, *Imagined Communities* 1-7, 37-46 (PACKET)
- Jose Rabasa, *Inventing America*, 3-22 (PACKET)
- Rose Bank, On Crossing Over from *Of Borders and Thresholds*, 30-69 (PACKET)
- Ranajit Guha, “On Some Aspects of the Historiography of Colonial India” from *Mapping*

Subaltern Studies and the Postcolonial (PACKET)

Rakesh Solomon, "When did Brahma Create Theatre: An Other questions from Theatre Historiography? From Writing and Re-Writing Theatre Histories (PACKET)

Khalid Amine, Theatre in the Arab World, A Difficult Birth Online-Theatre Research International (31:2, 2006)

Week 8: Thursday March 12

Queer and Feminist historiographies

Alan Sikes , "A Couple of Snips and a Couple of Tra La La's", from *Representations and Identity from Versailles to the Present*, (PACKET)

Carolyn Dinshaw, *Getting Medieval*, Introduction (PACKET)

David Roman, *Performance in America*, Chapter 4 (PACKET)

Joan Scott, *Gender and the Politics of History*, 28-50 (PACKET) *

Catherine Mezur, *Beautiful Boys/Outlaw Bodies: Devising Female-likeness on the Kabuki Stage*, 1-49 Excerpt (PACKET)

Week 9: Wednesday March 19

Michal Kobiakka, *This is My Body*

Week 10: Spring Break

Week 11: Wednesday April 2

Jodi Enders, *Death by Drama*

Week 12: Wednesday April 9

Jill Lane, *Blackface Cuba*

Homi Bhabha, "Dissemination" in *Location of Culture* (PACKET)

Week 13: Wednesday April 16

Daphne Brooks, *Bodies in Dissent*

Saidya Hartman, *Scenes of Subjection*, Introduction (PACKET)

Week 14: Wednesday April 23

Revisiting the Event

Badiou, *Ethics*

Performance Research issue on civility 2004: Janelle Reinelt, Theatre and Politics: Encountering Badiou," *Performance Research* special issue on Civility, Vol. 9, No. 4, 2004, 87-94. (PACKET)

Adrian Kear 'Thinking out of Time: Theatre and the Ethic of Interruption' in *Performance Research 'On Civility'*, Vol. 9 No. 4, London: Routledge, 2004, pp. 99-110. 9 (PACKET)

Badiou, *Theses*, Vol. 9 No. 4, London: Routledge, 2004, pp. 99-110. (PACKET)

Week 15 Reading Period
Final Project Presentation, TBA

Final Paper Due May 10th at 9AM.

*** Full Texts also available online**