

Performance Historiography

Tues/Thurs 10:30-11:50PM

Prof. Patricia Ybarra

COURSE DESCRIPTION

This course will provide an introduction to performance history and historiography by concentrating on analysis of dramatic texts, theatrical events, festival performances and "performative" state and religious ceremonies from 1500-1850.

COURSE OBJECTIVES

To analyze theatrical representations within their historical, social, philosophical and cultural contexts, so as to understand both the ways that these contexts have affected the theatre and the way that these theatrical representations have affected the world in which they were produced.

To explore incidents in Asia, the Americas and Europe as related to state consolidation, colonization, nationalism(s), urbanization, cultural negotiation, and the representational practices they enacted.

We will read dramas, philosophical texts, and historiographical analyses of works within the context of theatre history to reach these objectives.

My Courses Site: Please peruse the My Courses Site for the course. This site will also link you to the OCRA reserves and be a nexus of communication for the class.

REQUIREMENTS

This course will be based on lecture and in-class discussion of the material we read and, in some cases, view. Due to the broad span of cultural and historical material covered by this survey, it is essential that you attend class as well as complete the readings.

A note on Oscar G. Brockett: I have not made *History of the Theatre* a required book for this class, but I highly recommend reading it as background for the course. I have placed a copy on reserve in the Becker. I have placed reminders in the syllabus to alert you to this reading.

Tests: There is a midterm and a final for this class. The midterm will be a take home essay exam. The final will be an in class essay exam on the assigned final date, May 15, 2010 at 9AM.

Performance Project-Research Paper: This is a class presentation of research as performance. The presentation should take no more than 10 minutes, so that we will have time to discuss the presentation. The best possible format would be a scene/ exhibit

followed by a structured discussion based on questions that you pose. You may choose to historically reconstruct, or historiographically deconstruct the modes of performance of the period/ phenomena you discuss. Either way, I expect careful research on the period, creatively presented and well thought out. I would appreciate meeting with a rep from the group or the whole group you a couple of weeks beforehand so that we can talk about the presentation and plan accordingly. I will assign groups to avoid confusion.

Attendance and Reading reports: The class will be asked to turn in a weekly 1-2 page response to the readings and/or lectures. Please use the questions I pose a week an advance on MYCOURSES. These reports and your class engagement will form a substantial portion of your grade. They will be due Thursdays at 10:30AM. While attendance only forms 20% of the grade, having more than two (2) absences over the course of the semester will adversely affect your grade. More than 4 absences may constitute failure. Only illnesses, religious holidays and family emergencies constitute excused absences. Please see me immediately if you are having problems with attending or doing the work for the course.

NOTE: I highly discourage theatre arts and performance studies concentrators from taking this course S/NC. Please note that S/NC students must have at least 70% attendance and turn in 70% of the response papers, in addition to the other class requirements to pass the class. Students who do not meet these requirements may fail to receive credit for the class. Consistent tardiness may be counted as absences in some cases. Please act accordingly.

Academic Code:

Below is a statement on Brown's Academic Code. Please feel free to ask many any questions about the code or proper citation for your research projects. I will not tolerate academic dishonesty.

Norms regarding the quality and originality of academic work are often much more stringent and demanding in college than they are in high school. All Brown students are responsible for understanding and following Brown's academic code, which is described below.

Academic achievement is ordinarily evaluated on the basis of work that a student produces independently. Students who submit academic work that uses others' ideas, words, research, or images without proper attribution and documentation are in violation of the academic code. Infringement of the academic code entails penalties ranging from reprimand to suspension, dismissal, or expulsion from the University.

Brown students are expected to tell the truth. Misrepresentations of facts, significant omissions, or falsifications in any connection with the academic process (including change of course permits, the academic transcript, or applications for graduate training or employment) violate the code, and students are penalized accordingly. This policy also

applies to Brown alums, insofar as it relates to Brown transcripts and other records of work at Brown.

Misunderstanding the code is not an excuse for dishonest work. Students who are unsure about any point of Brown's academic code should consult their courses instructors or an academic dean, who will be happy to explain the policy.

Grading for Undergraduates:

Performance Projects 20%
8-10 page Research Papers on Archive objects 20%
Attendance/reading reports: 20%
Midterm: 20%
Final: 20%

Grading for Graduate Students:

Object reports: 30%
Attendance/Participation 20%
20 page Research Paper: 50%

I expect graduate students to complete the research paper and object reports as in the undergraduate guidelines. Additional readings for PHD students may be assigned.

Required Books:

Wadsworth Anthology of Drama (Ed. Worthen, hereafter referred to as Worthen)
Servant of Two Masters and other Italian Classics
Buchner, George *Danton's Death*
Wilmeth, Don *Staging the Nation* (Special Order)
Nietzsche, *Birth of Tragedy*
Dekker, T. *Shoemakers Holiday in The Roaring Girl and Other City Comedies*
George Lillo, *London Merchant*
The Misanthrope and Other French Classics

Recommended:

Oscar G. Brockett, *History Of The Theatre*

All books are also on reserve at the Rock. All other reserves on OCRA.

SYLLABUS

January 28: Introduction to History and Historiography

February 2: Historiographical Methods

Required: Tom Postlewait, “Historiography and the Theatrical Event, A Primer with 12 cruxes, *Theatre Journal* 43.2 (1991) (OCRA)
Kobialka *This is my Body*, Introduction (OCRA)

February 4 : Theatre Historiography and its Discontents

Required: Michel Foucault, Nietzsche, Genealogy, History (OCRA)
Joseph Roach, *Cities of the Dead*, Introduction (OCRA)

Feb 9: This is my Body(?)

Required: *Play of the Sacrament* (OCRA)
Donalee Dox, “Theatrical Space, Mutable Space, and the Space of Imagination: Three Readings of the Croxton: Play of the Sacrament” from *Medieval Practices of Space*. (OCRA)
Recommended: Brockett, *History of the Theatre* Chapter 4-European Theatre in the Middle Ages. (9th edition—adjust accordingly)

February 11: Colonial Encounters

Required: Fray Motolinia . *History of the Indians of New Spain* (OCRA)
Dean, Carolyn, "The Ambivalent Triumph Corpus Christi in Cuzco, Peru" from *Acting in the Past* (OCRA)
Diana Taylor, “Scenes of Cognition: Performance and Conquest” from *Theatre Journal* 56.3 October 2004 (OCRA)

Feb 16: Heterotopia One: The English Court

Required: Ben Jonson, *Masque of Blackness* (available at <http://darkwing.uoregon.edu/%7Erbear/jonson1.html>) (OCRA)
Levine, David, “Babylon is Everywhere- a Contemporary Masque” (OCRA)
Michel Foucault, “Of Other Spaces” (OCRA)
Recommended: Brockett, *HOT* English Theatre to 1642 (Chapter 5)

February 18: Visit to the Hay Library

Feb 25: Heterotopia Two: The City Comedy

Required: De Certeau, “Walking the City” (OCRA)
Thomas Dekker, *Shoemaker’s Holiday in Roaring Girl and Other Plays*
Recommended: DJ Hopkins *City/ Stage/ Globe* (OCRA)
Performance One: Walking the City

March 2 : Statecraft/Stagecraft 1 –Spain and The New World

Required: Calderon, *Life is a Dream* (Worthen)

Sor Juana Inez de la Cruz, *Loa to Divine Narcissus* (Worthen)

Recommended: Oscar Brockett, *HOT*, Spanish Theatre to 1700. (Chapter 6)

Performance Two: “Colonialism”

March 4: Statecraft/ Stagecraft 2-Italy

Required: A.M. Nagler, *A Sourcebook in Theatrical History*, excerpts (OCRA)

Machiavelli, *The Mandrake* (*Servant of Two Masters and other Italian Classics*)

Recommended: Brockett, *HOT*, Chapter 7, Italian Theatre to 1700

March 9: Neoclassicisms

Required: Corneille, *The Cid* (in Misanthrope)

Racine, *Phedre* (Worthen/ Misanthrope)

Cid Controversy from Dukore. *Theories of the Theatre* (OCRA)

Recommended: Oscar Brockett, *HOT*, Chapter 8: French Theatre to 1700

Performance Three: Neoclassicism

Midterm handed out

March 11: Restoration, Regulation and Pulchritude

Required: *The Rover* (Worthen)

Katherine Maus, 568-574 and Frank Rich review, 575-576 (Worthen)

Restoration actresses excerpt from Nagler, *A Sourcebook in Theatrical History* (OCRA)

Performance Four: Performing Women

March 16: Midterm Due

Discuss/Share Objects

March 18: Republican Heroes and the Genealogy of middle class morality

Required: George Lillo, *London Merchant*

Lillo, George, “Preface to London Merchant” (OCRA)

Addison, *Cato* (OCRA)

Freeman, Lisa, *Character’s Theatre* (Excerpt on Tragedy) (OCRA)

Recommended: Oscar G. Brockett, *HOT* English Theatre to 1800, Chapter 9

March 23: Middle Class morality and taste: 18th century Japan

Required: Donald Shively, “The Social Environment of Tokugawa Kabuki” from *Hume, Japanese aesthetics and culture : a reader* (OCRA)

Sukeroku, *Flower of Edo* from Kabuki: 5 classical plays, edited by James Brandon (OCRA)

Performance Five: Performing Gender

March 25 :Iranian Theatre: Taziyeh

Required:

Malkepour, *The Islamic Drama*, 32-71 (OCRA)

Peter Chelkowski, "Time Out of Memory: Taziyeh, The Total Drama", TDR 49.4, 15-27 (OCRA)

Iraj Anvar, "Perpetual Taziyeh" TDR 49.4, 61-67

John Bell, Islamic Performance and the Problem of Drama TDR 49.4 5-10 (OCRA)

Pettys, The Taziyeh of the Martyrdom of Hussein, TDR 49.4, 28-41 (OCRA)

Performance Six: Performing Martyrdom

April 6: Lazzi, Language, and the Law

Required: Venetian Comedy Excerpt from A Sourcebook in Theatrical History, (OCRA)

Servant of Two Masters in *Servant of Two Masters and other Italian Classics*

Recommended: Oscar Brockett, *HOT*, Italy and France to 1800, Chapter 10

Performance Seven: Performing Language

April 8: Rehearsing the Revolution

Required: Guelette *Shit Merchant* (OCRA)

Potocki *Cassander Supports The Revolution* (OCRA)

Beaumarchais, *The Marriage of Figaro (The Misanthrope and Other French Classics)*

Rousseau, J.J. *Politics and The Arts (excerpts)* (OCRA)

Performance Eight: Performing Revolution

April 13: The audience, the actor and the so-called Enlightenment:

Required: Diderot, Denis, "Paradox on Acting", "On Dramatic Poetry" (OCRA)

Roach, Joseph *Player's Passion* (excerpt) (OCRA)

Kant, Immanuel, "What is Enlightenment?" (OCRA)

Foucault, Michel, "What is Enlightenment?" (OCRA)

April 15: Nation and Narration

Required: Lessing, G.E. *Hamburg Dramaturgy*, excerpt (OCRA)

Klinger, *Storm and Stress* (OCRA)

Buchner, George *Danton's Death*

Nietzsche's *Birth of Tragedy* (excerpts to be discussed in class)

Recommended: Brockett, Oscar. *HOT* Northern European Theatre to 1800. Chapter 11

Performance 9: Performing Nation

April 20: Indigenous Performance and Rebellious Stirrings

Required: James Hatch, Errol Hill, *History of the Jamaican Stage* excerpt (OCRA)

Phillip Deloria, *Playing Indian* 1-37 (OCRA)

Wilmer, SE, "Independence for whom? American Indians and the Ghost Dance" in *Theatre, Society and Nation: Staging American Identities* (OCRA)

Recommended:

Brockett, O. Chapter 12: *HOT* Continental European Theatre in the Early Nineteenth Century

April 22: Rehearsing the Revolution, Narrating the Nation II

Required: (Re-look at Addison's *Cato*)

Shaffer, Jason, "Great Cato's Descendents: A Genealogy of Colonial Performance" in *Theatre Survey* May 2003, 5-28. (OCRA)

Stone, Augustus *Metamora (Staging the Nation)*

Recommended: Brockett, *HOT* English Language Theatre in the Early Nineteenth Century, Chapter 13

April 27: Chinese Opera and Theatre

Required: *Ssu Lang Visits His Mother* (OCRA)

Anonymous, *Buying Rouge* from Dolby, *Eight Chinese Plays* (OCRA)

Fei, *Chinese Theories of Theatre and Performance*, (OCRA)

April 29: European Popular Entertainments: Just Plain Fun?

Required: Pixierecourt, *The Ruins of Babylon* (ROCK RESERVE, plan accordingly)

Ziter, Ted, "The Sacred Museum: Azaël, Sardanapalus, and Exotic Display in Victorian England" *Theatre Survey*, Volume 42, Issue 01. May 2001. 25-51 (OCRA)

Performance Ten: Performing Melodrama

May 4: Race Matters: US Melodrama and Slavery

Required: Eric Lott, "Blackness" from Annemarie Bean, *Inside the Minstrel Mask* (OCRA)

Boucicault, *The Octoroon* (OCRA)

Aiken, *Uncle Tom's Cabin* (Wilmeth)

Archive Papers Due NO EXTENSIONS

May 6: (Post) Colonial Africa and India and Wrap Up

Required:

Rakesh Solomon, *From Orientalist to Post Colonial Theatre* (OCRA)

Joachim Fiebach, *Dimensions of Theatricality in Africa* (in Conteh-Morgan, *African Drama and Performance*) (OCRA)

Kole Omotoso, "Concepts of History and Theatre in Africa" (in Martin Banham, *History of Theatre in Africa*) (OCRA)

Final Exam May 15, 9AM.