



TERM:	Spring 2016	INSTRUCTOR:	Ana Elena Puga
CREDITS:	2-4	OFFICE:	Drake 1110
LEVEL:	Graduate Seminar	OFFICE EMAIL:	puga.5@osu.edu
CLASS TIME:	Mondays 10-2	OFFICE PHONE:	disappeared due to budget cuts
LOCATION:	Drake 2068	OFFICE HOURS:	Mondays 2-3 pm

Essential Performance Theory Space, Spectacle, and Spectatorship in the Production of Social Emotions

COURSE DESCRIPTION: We will read, discuss, and apply to our writing some of the key theories that inspire and challenge scholars in Performance/Theatre Studies today. Our reading will be divided into four units – affect, space, spectacle, and spectatorship. Each unit will begin with more abstract readings and end with a specific case study that will give you the opportunity to see the theory applied to a concrete analysis of a performance. Then you will try your own hand at applying the theory to one or more plays or performances.

Throughout all the units, we will ask how performances both represent and generate social emotions – pity, pain, shame, fear, joy, hope, cruel optimism, and more. I pose four large questions, one for each unit, to get us started. Yet it will be up to you to come up with many more detailed questions to help us shape the discussion and dig into the many ideas offered by these texts. My questions: What are social emotions and how can understanding of how they function enhance analysis of theater/performance? How does the way we produce space affect the way we produce performance? How does spectacle produce affect and space? What sorts of space, spectacle, and affect might encourage the formation of an emancipated spectator? And finally (OK, a fifth question): Are emancipated spectators really all they are cracked up to be?

LEARNING OBJECTIVES:

- Familiarize yourselves with some of the key theories that are being discussed and deployed for analytical purposes in Theater/Performance Studies today.
- Increase your comfort level with leading and contributing to graduate-level discussions.
- Develop your presentation skills.
- Develop your scholarly writing skills.

TEACHING METHOD: Student-led discussion.

REQUIRED TEXTS (Available at Barnes & Noble, or... you know.):

Guy Debord, *Society of the Spectacle*

Jill Dolan, *Utopia in Performance*

Guillermo Gómez-Peña, *Warrior for Gringostroika*

Erin Hurley, *Theatre&Feeling*
Brendan Jacobs-Jenkins, *Appropriate & Other Plays*
Edward W. Soja, *Thirdspace*
Octavio Solis, *Dreamlandia*
Jacques Ranciere, *The Emancipated Spectator*

All the readings that you are not required to purchase will be provided to you on the course's Carmen website. It would be great if you would purchase hard copies and print out readings, rather than view them on electronic devices, since discussions go better when folks are on the same page.

ASSIGNMENTS and GRADING:

Each student will lead discussion three times, together with his/her fellow student-leaders:	20 percent
Essay #1, five pages max, due February 22	10 percent
Essay #2, five pages max, due March 28	10 percent
Conference Paper Rehearsal (15-minute presentation): due either April 25 or May 2	20 percent
Essay#3 (First 15 pages of article, which may build on Essay #2):	40 percent

ATTENDANCE: I assume that if you are in graduate school, you want to come to class. If you don't, I will eventually suggest that you drop the class and do something more fun for you with your time.

ACADEMIC MISCONDUCT: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (<http://studentlife.osu.edu/csc/>)

STUDENTS WITH DISABILITIES that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

FOR YOUR SAFETY, the OSU Student Safety/Escort Service is available after 7 p.m. by dialing 292-3322.

COURSE SCHEDULE

Readings should be completed by the day of class listed below.

- Week 1: Jan. 11 Introductions
- Week 2: Jan. 18 Martin Luther King Jr.'s birthday
NO CLASS, BUT READ ANYWAY, BECAUSE NEXT WEEK IS DOUBLE-READING.

AFFECT **What are "social emotions" and how can better understanding of how they function enhance analysis of theater/performance?**

Week 3: Jan. 25 Erin Hurley, *Theatre&Feeling*
Raymond Williams, "Structures of Feeling," from *Marxism and Literature*, 128-135
Hurley and Sara Warner, *Journal of Dramatic Theory and Criticism*, introduction
"Special Section: 'Affect/Performance/Politics,'" 99-107
Sara Ahmed, *Social Text*, "Affective Economies," 117-136
José Esteban Muñoz, "Feeling Brown, Feeling Down," 675-688

SPACE

WEEK 4: Feb. 1 **How does the way we produce space affect the way we produce performance?**
Henri Lefebvre, from *The Production of Space*, 1-67 (skim to 25, read closely from 26
(section XII) to the end
Edward W. Soja, *Thirdspace*, 1-23
Marc Augé, "From Places to Non-Places," 75-120

Week 5: Feb. 8

CLAIMING SPACES

Soja, *Thirdspace*, 83-105
Una Chaudhuri, *Staging Place: the Geography of Modern Drama*, 1-53
Judith Halberstam, *In a Queer Time and Space*, "Queer Temporality and Postmodern
Geographies," 1-21 plus another chapter TBA.
IN-CLASS: VIEW SCENES FROM *Boys Don't Cry*

**HOMEWORK: On Feb. 9, 4-6 pm, please attend the carnival event in the Theatre Research Institute,
Thompson Library. Take a few notes, since this will come up again in discussion on
Feb. 29. Also, check out carnival celebrations online, including Trinidad, Olinda, Rio,
Bahia, and New Orleans.**

Week 6: Feb. 15

DISTURBING BORDERS

Soja, *Thirdspace*, 106-144
Michal Kobialka, 1-29
Ramón Rivera-Servera and Harvey Young, *Performance in the Borderlands*, 1-16
Josh Kun, "Playing the Fence, Listening to the Line," in *Borderlands*, 17-36

Week 6: Feb. 22

ANALYZING SPACE IN THEATER AND PERFORMANCE

DUE: Short Paper on either *Dreamlandia* or *Border Brujo*
READ either Octavio Solis's *Dreamlandia* or Guillermo Gómez-Peña's *Border Brujo* (but
do at least skim both works) and write a five-page analysis of one or the other that
makes use of some of the theory we read together and situates your argument in
relationship to that of at least a couple of others who have written on these works.
This will require research. Come to class ready to share the ideas in your essay.

SPECTACLE

Week 7: Feb. 29 **How does spectacle produce affect and space?**
Guy Debord, *The Society of the Spectacle*, 1-46 & 199-147
Susan Sontag, *Regarding the Pain of Others*, 104-126
Special Guest Instructor: Lesley Ferris
Lesley Ferris and Tompsett, eds. *Midnight Robbers: The Artists of Notting Hill Carnival*
Joseph Roach, "One Blood", *Cities of the Dead: Circum-Atlantic Performances*, 179-237

- Week 8: March 7 **Spectacle and Social Change**
 Amy E. Hughes, *Spectacles of Reform*, "The Body as/in/at the Spectacle," 13-45
 James M. Jasper, *The Art of Moral Protest*, 183-209
 Deborah B. Gould, "Life During Wartime: Emotions and the Development of Act Up"
 David B. Morris, *Voice, Genre and Moral Community*, 25-45
- Week 9: March 14 Spring Break
 NO CLASS
- Week 10: March 21 **Spectacles of Suffering**
 Saidiya V. Hartman, *Scenes of Subjection*, 3-48
 Vivian M. Patraka, "Spectacular Suffering: Performing Presence, Absence and Witness at U.S. Holocaust Museums," *Spectacular Suffering*, 109-131
 Ana Elena Puga, draft of Chapter One of *Heroes, Martyrs and Saints*, "Rescuers: The Temptations of Migrant Melodrama"
- Week 11: March 28 SECOND PAPER DUE
 This essay will deploy the theory above to analyze one of the plays below, or may focus analysis on material of your own choice.
 READ Jacobs-Jenkins, *Appropriate* and *Neighbors*
- SPECTATORS** **Is emancipation possible or desirable?**
- Week 12: April 4 Jacques Ranciere, *The Emancipated Spectator*
- Week 13: April 11 Jill Dolan, *Utopia in Performance*, Introduction 1-34 & "Finding our Feet" 63-88
 Lauren Berlant, "Cruel Optimism," *differences*, 20-36
 Scott Magelssen, "Senior Moments," *Swimming*, 138-154
 Tamara Underiner, "Playing at Border Crossing," *TDR*, 11-32
- Week 14: April 18 READING WEEK
- Week 15: April 25 STUDENT PRESENTATIONS
- Week 16: May 2 STUDENT PRESENTATIONS

There is no final exam in this course. You will instead write a 15-page polished beginning of an article, based on a sharpened and developed version of your presentation. You will also outline the remainder of what you might develop for a 30-page article intended for publication in one of the following journals: The Journal of Dramatic Theory and Criticism, The Latin American Theatre Review, Modern Drama, Theatre Journal, Theatre Survey, Women & Performance. You may also aim your partial article draft at another journal of your own choosing. On the title page of the essay indicate which journal you are aiming for. Please be sure to browse the journal in which your essay might one day be published and fit your citation style to conform to that journal's guidelines.

The final paper is due, in hard copy to my mailbox in the Drake AND in email version backup, on May 6.