

THTR 406 "Theatre on the Edge"

Units: 4 –Course Section #: 63099R

Spring 2021—Tuesday/Thursday—4-5:50PM

Location: Online, via Blackboard and Zoom

Instructor: Dr. Meiling Cheng

Office: Via Zoom Office (814 129 6039)

Office Hours: By appointment only.

Contact Info: meilingc@usc.edu; cell: 323-683-9259

I will respond to your email queries within 48 hours.

Course Assistant: John Allis

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Course Description

This course explores the art of theatre on the edge of possibilities. The curriculum proceeds through a series of interrelated themes to examine how the time-based art of theatre intersects with other art forms and absorbs socio-political and technological forces to venture beyond its preexisting boundaries. Highlighting the concept of the edge as a margin, a border, a scar, a threshold, an ecotone, and a membrane, our inquiry investigates various ways in which the edge fosters performing artists' iconoclastic ventures and sustains their constant struggles to evolve beyond the limit of imagination. The course guides the participants to **critique, curate, and create** theatre on the edge.

Per the Professor's research strength, the course will emphasize analytical literacy in reading contemporary visual cultures and will intermittently feature performative artworks from Chinese contemporary time-based art, among other global live art modes.

A precautionary note: much of the course material contains intense, gritty, and, for some, potentially offensive materials. **Please consider this syllabus a “trigger warning” and gauge your receptibility to controversial artworks before you join the class. Your voluntary participation in the course constitutes an explicit consent to experiencing difficult and/or troubling art.**

Learning Objectives

"Theatre on the Edge" trains the students to acquire a higher level of creative curiosity, intellectual agility, and experiential sophistication through the appreciation of artistic precedents and the experimental productions of comparable artworks by students. The course taps into the rich legacies of 20th- and the 21st- centuries' avant-garde art via contemporary classics and the abundance of multisensory information available via the Internet for performative explorations. Our seminar-style bi-weekly encounters encourage the participants to **study, scout, and source** inventive stimuli from the global databanks of theatrical innovation, sociopolitical sensitivity, and critical inquiry.

Recommended Preparation: THTR 125; THR 225

Course Notes

This course is Web-enabled and enhanced, incorporating Blackboard and Zoom for communication, assigned readings, and submission of assignments. Copies of Lecture Notes and Slides will be posted on Blackboard as well. Please make sure that you know how to access and use the Blackboard and Zoom sites for our course. Inform the instructor if you have any issue with your internet speed.

No cell-phone usage or Internet browsing are allowed inside the classroom. Additionally, you must maintain continuous Zoom-video presence during all online-classes unless you have obtained prior exclusionary permission from Professor Cheng.

Students are permitted to use electronics during class for reading the assigned texts, taking notes and for immediate research purposes only. Failure to do so will constitute lack of participation and the student will receive a “0” for participation that week. Additional violations may result in additional penalties. I am aware that I will be unable to monitor phone/internet usage during online classes. I will rely on your self-discipline and sense of honor to make your class time as productive as you can.

Private chats among Zoom participants can be distracting. Please refrain from doing so unless you are discussing how to jointly present a class-related topic. You may use the Chat function for public messages, but I prefer that you bring up important points vocally during class discussion time if you wish for my input. I might not be able to check or respond to your Chat messages during class time.

Class-Related Group Chats: USC and SDA have created the Slack Channel for each course, allowing enrolled students to post class-related questions and to study together. You are encouraged to utilize this resource for collective learning and discussions and to alert me to respond to your questions. If you establish Group Chat portals independent of the school environment, I am not able to monitor your chats or resolve your conflicts.

Eating, other than water and other drinks, is discouraged during class. Please eat before or after the class, or during breaks only.

Maintain optimal learning behaviors: In an online environment, abiding by certain guidelines for synchronous class discussions and asynchronous virtual exchanges will facilitate our interactive learning. I’ve developed a “Netiquette Considerations” document to support this purpose. Please review the document and respect the guidelines for an open and safe learning environment. In short, act with kindness, respect, integrity, honesty, and open-mindedness.

Required Readings and Supplementary Materials

1. I have placed all the texts marked with * through the Ares electronic reservation system. All these texts available as the USC e-resource pdf, or downloadable from the Internet as open source, may also be accessed via Blackboard.

Note: These texts are for intra-class sharing only, not for public distribution. I compile them on BB for your convenience and my educational purpose.

2. I have ordered our main reference book—Meiling Cheng and Gabrielle Cody, ed. *Reading Contemporary Performance: Theatricality Across Genres* (Routledge, 2016)—via the USC Bookstore. I did not make a Course Reader, since almost all the required texts are available via the USC reserve system and downloadable from the internet. I encourage you to bring your electronic or hard copies of the relevant texts to each class, since the Professor may call

on you to read selected scenes, interpret given passages in class, and offer insights regarding required reading and viewing.

3. Explanation of the sign system used in this syllabus:

- **Read:** Read the selected texts on your own before our class meeting to contribute sensibly to our class discussions.
- **View:** View the selected videos in preparation for further analysis in class. We will also view excerpts together in class.
- **Act:** Class presentations for performative project assignments.
- **Curate:** Select something (an object; a written item; a song; a video; a furniture piece, a shoe, a pet, etc.) and bring it to Zoom-share with the class. Ready to contextualize the significance, relevance, and value of what you bring within the topics of our address.
- **Ref:** These reference texts—both written and audiovisual—are optional; they are meant to support your further research. We might or might not cover them in class. Nevertheless, the more you read, the more you learn. The more you learn, the faster your brain RAM can run.
- **Cf:** Comparable artists and subject matter to expand your knowledge base about ToE. You can adopt one from the list for your extra-credit report presentation.
- **SD+SC = Search and Destroy; Search and Create**—a standing challenge for student initiatives! Curate and produce your comparable artworks and share them with us in class and on our ToE FB wall: Check out [Theatre on the Edge @ multicentric USC!](#)

4. I realize the required reading list is sizable. Before enrolling, please consider whether or not you will be able to complete it *and* your other coursework.

Description of Grading Criteria and Assessment of Assignments

- The evaluation of your course performance will include your attendance and participation, your eagerness to be involved in class activities, your volunteerism, the initiatives you take to advance your studies and contribute to collaborative learning, and the quality of your creative efforts, written works and interactive responses. You will fail the class if you only turn in the written assignments without fulfilling other requirements.
- Grading Criteria: You will be graded on the level of your understanding of the material, the ingenuity of your plan, the coherence of your organization, the soundness of your argument, your ability to support the analysis and interpretation with specific examples from the plays, the performance and visual texts, and the skills with which you synthesize different ideas from lecture, research, discussion, and peer presentation. Originality as well as diligence will be rewarded; creative risk-taking encouraged.
- Each category is calculated up to 100 points (maximum) and down to 0 point (minimum)—except for the “blog” entries, which will be graded from 1 to 5 points. These points will then be converted to the percentage apportioned to each category and then be added up to your semester grade.

- Each Blog entry will be graded by will be graded from 1 to 5 points:
1 as “passable”; 2 as “average”; 3 as “good”; 4 as “excellent”; 5 as “exceptional.”
With a prior excuse, your late entry may receive the maximum point of 3.
You will receive 0 point for a missing blog.

- Grading Criteria by Categories of Assignments:

For Performance and Presentation:

1. Interpretive precision and relevance
2. Conceptual Innovation and coherence
3. Command of medium and execution, including management of time limit
4. Significance of the message, supported by the written statement
5. Impact on the audience
6. extra credit for courage

For Creative Response:

1. Relevance to the chosen topic; interpretive precision; knowledge
2. Conceptual innovation, originality, affectability
3. Quality of execution; creative sensitivity and literary/artistic skills
4. Analytical contextualization—support offered by your artist statement accompanying the art project
5. Creative Insights that expand the thematic significance of your chosen topic

For Critical Commentary, and Final Critical Paper:

1. Analytical insight and depth in response to the chosen topic
2. Scope and significance of research: supporting evidence, elaboration of thesis, citation of sources
3. Organization, structure, and persuasion of your argument; knowledge produced
4. Sociocultural or autobiographical contextualization of your chosen theme
5. Quality of writing, demonstrated efforts

For Dramaturgical Newsletter and Curatorial Essay:

1. Analytical innovation and depth
2. Scope and significance of research: supporting evidence through texts, images, and references
3. Imagination and inventiveness in your chosen approach (adaption, concept, context, contemporary relevance, purpose)
4. Clarity and appeal of your information (structure, layout, sequencing of ideas, comprehensiveness, persuasion)
5. Presentation of your Newsletter/Essay (quality of writing, sense of design)

- Late Paper: According to the School of Dramatic Arts policy, no late paper will be accepted, unless permission is granted prior to the due date. The Professor or CA will not chase after your late assignment. It’s your responsibility to make sure that your submission is on time and does get through the submission portal.

- Format of Written Assignment: The written assignments should be typed and double-spaced—unless it’s in the format of a Blog. The margins of your papers should be kept at 1 inch; the size of your letters should not exceed 12-point font.

- Re-purposed Cross-Class Assignments: As noted in the *USC SCampus* (11.16): “Using any portion of an essay, term paper, project or other assignment more than once, without permission of the instructor” “would technically follow our protocol for plagiarism and sent to Student Conduct.” For my course: in principle, you are strongly discouraged from submitting the same paper to two different courses. If you feel passionate about a particular topic studied in two courses, you should inform the professor about your intent to incorporate your previous work into the new project and how the new project expands or deepens your previous work. Do not forget to cite yourself.

- Extra Credit: I have created an extra column on the Blackboard Grade Book for your extra-credit points. Each extra-credit contribution, from helping out to set up the virtual classroom, going to see a SDA/LA theatre show [when you can again] and writing a brief review about it, to volunteering for additional oral presentation and teamwork, will receive a +0.10 point/per gig as extra credit, which will be directly added to your semester grade to boost your average and might bring you up a notch if you acquire lots of extra credits. You need to: (1) document these extra-credit gigs with dates and tasks done; and (2) email the documentation to the Professor by the end of the semester to claim your extra credit.

Take the initiative to claim your extra credit. I have created various Discussion Forums in the Discussion Board section on Blackboard. Your contribution to this category is voluntary, therefore you may earn extra credit by consistently posting on discussion forums. At the end of the semester, you would self-evaluate your own contributions and propose a point (up to +0.5) to add to your tally of extra-credit points.

I. Participation (15 %)

The participation grade is not guaranteed by mere attendance. It's evaluated in two parts.

- The first part is a reward/discipline section for class behavior and attendance records. (5%)

You will earn up to 5% of the participation grade for this section if you behave as a responsible citizen of the class. If you disrupt the class order, you will lose 10 points with every written warning from the Professor or CA. In addition, unexplained absence from the class will adversely affect your participation grade. You will lose 5 points with each unexcused absence.

- The second part of the participation grade is decided by your intellectual engagement.

You may earn up to 10% of the participation grade by your active participation in class discussion and in-class projects. Your efforts to engage in the ongoing process of learning and thinking in class will be valued as much as the quality of your participation. Courage, discipline, determination, thoughtfulness, inventiveness, and the adventurous spirit will speak well for you in this class. Take the initiative for your own learning.

- Volunteerism: Your willingness to serve as a volunteer reader, discussant, and performer will count favorably toward your Participation grade.

- Video presence: Our class will be conducted via Zoom. **As stated above, your visible video presence is required at all times**, unless excused by the Professor prior to class. Without an excuse, your visual absence will result in a lower participation grade. Exceptions will only be made for technical/connectivity issues or significant time-zone differences.

- **Asynchronous Participation:** If you cannot participate in live Zoom sessions, inform the professor immediately. You may access the Zoom recordings and make other Blackboard-enabled contributions to pursue asynchronous studies. However, you need to submit a reflection paper on the materials you learned on your own to serve as your attendance record.

II. Theme-based Blogs (1-7 paragraphs) and Student Initiatives (15%):

Blogs: For each thematic unit, you are required to prepare one *discussion topic* or *critical observation* in response to the readings. You will volunteer or be randomly asked to orally present these topics during class discussions, which will constitute your classroom participation and contribution to collaborative learning. In addition, you will choose **8 topics** to elaborate into blog entries and post them in the Blackboard blog section. Each theme-based blog post (1-7 paragraphs) is due on the date stated in the Weekly Schedule. Please make sure to submit yours on time to the theme-based blog folders.

These blog entries are your responses to the assigned readings and videos. They may be:

- simple but provocative question-paragraphs;
- a series of ideas inspired by the reading;
- a summary of the most salient points from the reading;
- a personal journal of discovery related to the assigned homework;
- a controversial proposition meant to provoke further speculation.

You may type your entry in a document—so as to facilitate your own editing and revision—and then upload the entry unto the Blog site on BB.

Per my discussion with my syllabus consultants—Mikki Benjamin and Aj Roa (both ToEsters, 2019)—I will give you some preparation time to get used to the idea of writing about art and performance. We will start this assignment after you begin presenting your Everyday ToE performances.

Extra-credit oral presentation: For extra credit, you can take the initiative to *adopt a text* or *adopt a video* to do a brief in-class presentation on it.

III. Critical Commentaries and Creative Responses/CCCR (20%; 10% for each set)

For this semester, you are required to submit two sets of critical commentaries/creative responses (one entry per set; two entries for the semester) to be graded. Each entry should be three to four pages or their equivalents. Be sure to supply an ending bibliography to note your primary sources and research on secondary sources.

These CCCR entries may be:

- analytical papers addressing particular artists or art movements;
- critical reflections on topics raised in class discussions and their significance to your daily life and artistic practice;
- creative responses (short stories; poems; plays; designs; video postcards, a conceptual/photographic artwork, etc.) to required/referenced texts and artworks;
- performance pieces inspired by the course curriculum.

When you choose to create a performance piece (either live-streamed or taped) as your CCCR entry, you should still prepare a written text (a 1 to 2-page artist statement),

outlining the topic, the theme, the creative process, the relevance of your response to the chosen theme, and the research sources you consulted. Please avoid repeating the same topic that you've already addressed in a blog.

Research and Bibliography: For either a critical or a creative entry, be sure to supply a List of References section at the end, noting your primary and secondary sources. Submit the written portion via Turn-it-in Assignment on Blackboard. I will plan some class time for you to present your performance portions.

For this assignment, the most important criterion is that the comment/response is engaging, relevant, and imaginative and that it may provoke deeper questioning of the issues under investigation.

IV. Class Presentations: Collaborative/Ensemble Performance/CEP (20%)

You are required to do a collaborative project, with three to six students per group, for the semester.

There will be **five collaborative performance slots** for the whole semester, reflecting the units of topics that we are exploring. You should sign up in advance for which slot you plan to do. If you want to change your plan, you must do so at least a week in advance. Consult the Course Assistant for the signing sheet, listed as "Groups" on Blackboard.

These projects can be either academic or creative, or both. It's your choice to design the format and direction of your presentation. You can perform as a commentator, a theatre student, a dramatic character, a choreographer, an installation artist, and a video-maker, a puppeteer, a clown, a magician, a robot, etc. in your collaborative work. Remember: a project's duration has little to do with its quality—longer doesn't make it better! In fact, an awareness of temporal duration demonstrates your artistic control.

A collaborative ensemble performance includes two parts: a live ensemble performance and a summary of the performance score, conceived collaboratively by the group.

- The live performance part, due on the signed-up date, should last about 10 minutes;
- The collaborative summary, due on the date after the performance, may range from 2 to 3 pages and will be prepared by all members of a collaborative team and submitted by one student representing the group.
- Instruction for the written statement/performance score: The written statement may respond to the following questions, in an order that makes sense to you:
 - Why did you choose this topic and how did you focus on your themes?
 - What was the major thesis/concept in your presentation?
 - What was your plan (outline; score; procedures; various components) for the presentation?
 - How did you distribute your responsibilities among participants?
 - What did you learn from the creative process and from the audience response?
 - What were the reference sources you consulted for your project?

You will receive a group grade for the collaborative project—the same grade for each member of the ensemble.

V. Impromptu/Pre-planned Brief Class Performances (15%)

Throughout the semester, you will present brief performance projects (e.g. Everyday ToE; Fluxus scores; Collaborative Learning Workshops, etc.) devised by the Professor. Some of these projects are pre-planned; others are improvised. These are performance projects conceived for you to learn about the course materials via variously embodied means. At times, you can't prepare for this type of presentations. When in doubt, just do it! That's what the school is for.

VI. Final Project (15%; 6-8 pages)

This assignment aims to train your research and analytical ability. Thus, you have to draw at least two secondary critical sources, in addition to the references made from the primary text (original artworks per your descriptions). You lose "5 points" for every missing source. A minimum of 6 pages is required for the paper. You lose "5 points" for each page less than the minimum requirement. Please consult *The Chicago Manual of Style* or the *MLA Handbook for Writers of Research Papers* for the editorial format. Be sure to document your sources properly and consistently.

Option 1—Critical Research Paper:

The critical paper will deal with one of the artists or topics discussed during the semester. Choose the subject that interests you the most, focus on a main thesis, and develop your own interpretation based on a close reading of the selected texts and an examination of other critical sources. You might trace the historical influences on your chosen topic/artist and discuss how your theme addresses contemporary culture. You must carefully document your sources and present a cogent synthesis of your research. The objective of the paper is to demonstrate your analytical insight, your skill at formulating an argument, and your ability to incorporate examples from the play/performance with critical research.

Option 2—Dramaturgical Newsletter:

Encyclopedic in its orientation, the dramaturgical essay will deal with one of the performance texts or plays covered during the semester. It will introduce the artist's life and works within relevant social, cultural, and historical contexts; offer a detailed critical analysis of the play/performance that you recommend for a new production; explain the reasons for your recommendation; articulate whether your new production will emulate an artist's style and/or philosophy; survey at least two past productions; and describe your own version of the production. The purpose of the dramaturgical newsletter is to inform your reader about the playwright/artist, the play/performance piece, and the broader contexts, to clarify your individual approach to the play/performance, and to impress upon your reader that the production is worth seeing.

You may substitute the role of the dramaturg with that of a designer by emphasizing your research on design elements, and, if you wish, supplemented with design drawings.

Option 3—Curatorial Essay:

The curatorial essay offers a substantial critical introduction to a particular artist or a group of artists whom you have chosen to showcase in an exhibition or a performance festival. The essay will analyze the themes of your

exhibition/festival, explain how your chosen artist/s illuminate your themes, and explicate the significance and urgency of your chosen themes within contemporary social, cultural, political, and global contexts. The essay will examine the artist/s' life and works, highlight especially those projects of interest to your exhibition, and compare your chosen artist/s with historical precedents and relevant contemporary peers. The purpose of the essay is to deepen your viewers' understanding about your exhibition and attract them to it.

Grading Scale for SDA:

A indicates work of excellent quality; **B** of good quality; **C** of average quality; **D** of below average quality; and **F** indicates inadequate work.

All assignments and presentations will be graded on a percentage (100 points) scale system, which will then be converted into a final letter grade.

A+: 100-98; A: 97-94; A-: 93-90; B+: 89-87; B: 86-84; B-: 83-80;
 C+: 79-77; C: 76-74; C-: 73-70; D+: 69-67; D: 66-64; D-: 63-60.
 F: 59 and below.

Grading Breakdown

Assignment	Points	% of Grade
Participation	100	15%
Theme-based Blogs	100	15%
CCCR	100	20%
CEP	100	20%
Brief Class Performance	100	15%
Final Project	100	15%
TOTAL	600	100%

Assignment Submission Policy

A preferred method of assignment submission is an electronic copy submitted via the Turn-it-in Assignments on Blackboard. If you have artworks, please photograph them and integrate the images with the text to submit the piece via Blackboard. You may submit multimedia files via email, or Google.doc link, if you cannot submit them via Blackboard. Check the syllabus for various assignment due dates. Without prior extension approved by the Professor, no late assignment will be accepted.

Attendance Policy:

Attendance is mandatory and will be monitored by the CA. When you need to be absent, you should email the Professor and the CA to document the date and the reason for your absence. Only self-documented absence will be excused.

Extra-Curricular Commitments and ISPs

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

Final Examination Date:

The final examination/presentation for this course will take place on the date set by the University.

Grading Timeline

Typically you may expect to see your grades, with some comments, on your written assignments within two weeks, if not sooner.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the professor as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. DSP contact: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Student papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another's ideas, wording, or images) will be verified for authenticity through *turn-it-in.com*, an Internet service subscribed by USC and available via Blackboard. *SCampus*, the Student Guidebook, (www.usc.edu/scampus or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university's site on Campus Safety and Emergency Preparedness.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime. Provides overall safety to USC community. dps.usc.edu

WEEKLY SCHEDULES

	Topics/Daily Activities	Readings and Other Homework	Deliverable/ Due Dates
<p>Week 1</p> <p>T 1/12</p>	<p>Introduction.</p> <p>Our Historical Moment.</p> <p>Theatricality. Edge. Margin. Border. Boundary. Limit. Scar. Threshold. Liminality. Ecotone. Membrane. Avant-Garde. Multicentricity. Beyond.</p>	<p>Read:</p> <ul style="list-style-type: none"> • The Syllabus. [Bring questions and requests.] • Alexander, “The Trayvon Generation,” <i>newyorker.com</i>.* <p>View: Contemporary Moment and ToE samplings:</p> <ul style="list-style-type: none"> • Flying Lotus, <i>Until the Quiet Comes</i> – short film by Kahlil Joseph (2012) [3:49], https://www.youtube.com/watch?v=-pVHC1DXQ7U • <i>Societas Raffaello Sanzio: The Cryonic Chants</i> (2005) [3:54], https://www.youtube.com/watch?v=QMZCiYsxxDI • Ann Hamilton, (<i>aleph</i> • video) (1992), http://www.annhamiltonstudio.com/videosound/aleph_video.html • Kendrick Lamar - <i>Alright</i> (2015), dir. Collin Tiller [6:54], https://www.youtube.com/watch?v=Z-48u_uWMHY <p>Ref.</p> <ul style="list-style-type: none"> • Rees, “Life on Screen: Philosophical, Poetic, and Political Observations,” <i>lareviewofbooks.org</i> (2 Aug. 2020).* • Morel J., Shannon, Hill, “How Hip-Hop Has Tackled Police Brutality,” https://genius.com/a/how-hip-hop-has-tackled-police-brutality • Cheng, “Multicentricity,” in Cheng and Cody, ed. <i>Reading Contemporary Performance/RCP</i> (Routledge 2016), 227-228. • Alexander, “Seizing the Stage: Social Performances from Mao Zedong to Martin Luther King Jr., and Black Lives Matter Today,” in <i>TDR</i> (Spring 2017), pp. 14-42. 	<p>Act:</p> <p>Participants' Initiation Rituals, time permitting.</p>
<p>Th 1/14</p>	<p>Everyday ToE and Niche ToE: Supple</p>	<p>Read:</p> <ul style="list-style-type: none"> • Cheng and Cody, “Reading Performance: A 	<p>Prompts for the EverydayToE</p>

	Slopes of Epiphanies.	<p>Physiognomy,” in <i>RCP</i> (Routledge, 2016), 3-7.</p> <ul style="list-style-type: none"> • armorypark.org, “ANN HAMILTON: the event of a thread.”* • Choi, “Senga Nengudi,” <i>hammer.ucla.edu</i>.* <p>View:</p> <ul style="list-style-type: none"> • <i>Ann Hamilton</i> (2016) [2:22], https://www.youtube.com/watch?v=ftj6G2R4a5U • “<i>Again, Still, Yet</i>” I ANN HAMILTON (pub. 2016), https://www.youtube.com/watch?v=Lw2389rJu1E • <i>Tableau: Ann Hamilton, “the event of a thread”</i> (2012) [2:10], https://www.youtube.com/watch?time_continue=3&v=TDTPgbehKMY • <i>The Theater Is a Blank Page</i> (2015) [7:29], https://www.youtube.com/watch?v=Zssmnh4c7BA • <i>Senga Nengudi: R.S.V.P. RADICAL PRESENCE</i> YBCA (2015) [featuring Maren Hassinger, 6:09], https://www.youtube.com/watch?v=vihammWJ6fsA • Tucker Rayl – <i>Everyday ToE</i> (2017) [3:00], http://www.youtube.com/watch?v=LGtH0tTZl4I • Henry Reed, <i>Sides and Asides</i> (2020) [3:43].* • Wynton Jones, <i>Reflection</i> (2020), https://www.youtube.com/watch?v=omigvESMBI0&t=1s • Nico Fife – <i>Too Much Zooma</i> (2020) [6:46] [a CCCR sample], https://youtu.be/RrJPWc3pof8 <p>Ref.</p> <ul style="list-style-type: none"> • Cody and Cheng, “Theatricality Across Genres” in <i>RCP</i>, 8-10. 	<p>project given.</p> <p>Sign-up form posted online.</p>
<p>Week 2 T 1/19</p>	<p>Conceptual Wellsprings of the Global ToE: Nomadic and Diasporic Stimuli.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Selection from Heartney, “Shirin Neshat: Living Between Cultures,” in Heartney, et al., ed. <i>After the Revolution: Women Who Transformed Contemporary Art</i> (2013), 248-257.* <p>View: More ToE Samplings</p> <ul style="list-style-type: none"> • <i>Turbulent by Shirin Neshat</i> (1998, posted 2009) [9:07], https://www.youtube.com/watch?v=VCAssCuOGIs • <i>Ferver</i> (2000, posted 2015) [8:54], https://www.youtube.com/watch?v=1F4PdmhydzA • <i>Rebellious Silence – Shirin Neshat</i> (1994, posted 2018) [6:38], https://www.youtube.com/watch?v=fsdXMuZNkbY <p>Ref.</p> <ul style="list-style-type: none"> • <i>An encounter with artist Shirin Neshat</i> <i>DW Documentary</i> (2018) [25:50], https://www.youtube.com/watch?v=IdxRPavquIQ 	<p>Act/Curate:</p> <p>Present your “Everyday ToE” in class: Part 1. Maximum duration for each piece: 5 mins.</p>

<p>Th 1/21</p>	<p>Conceptual Wellspring of the Global Avant-Garde.</p> <p>Find your niches at the Edge.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Aaronson, "Theories and Foundations" in A. Aronson, <i>American Avant-Garde Theatre: A History</i> (2000).* • Papalexioiu and Xepapadakou, "About SRS."* • Sack, "Romeo Castellucci's <i>Hey Girl!</i>" in <i>RCP</i>, 75-77. <p>View:</p> <ul style="list-style-type: none"> • YouTube: <i>Romeo Castellucci – HEY GIRL!</i> - (excerpt) (2011) [5:48], https://www.youtube.com/watch?v=V5Jr0WSVg3I • <i>Romeo Castelluci / Inferno</i> (2009) [4:36], https://www.youtube.com/watch?v=LOv3QsyJG2I • <i>PARADISO – Romeo Castellucci / Societas Raffaello Sanzio</i> (2013) [6:09], https://www.youtube.com/watch?v=p5_jqpx2Nic&t=310s <p>Ref.</p> <ul style="list-style-type: none"> • <i>Democracy in America, di. Romeo Castellucci</i> (posted, 2018) [9:25], https://www.youtube.com/watch?v=qL7hArLXYEM 	<p>Blog 1: on any topic covered prior to and for this class.</p> <p>Act/Curate: "Everyday ToE" for class presentations: Part 2.</p>
<p>Week 3 T 1/26</p>	<p>Theatre as a Laboratory for Pataphysics and Metaphysics: Alfred Jarry and Antonin Artaud.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Jarry, <i>King Ubu Roi</i> and • Artaud, <i>Jet of Blood</i> in M. Benedikt and G. Wellwarth, <i>Modern French Theatre-The Avant-Garde, Dada, and Surrealism: An Anthology of Plays</i> (1964).* • Artaud, Excerpts from <i>The Theater and Its Double</i> (1958).* <p>View:</p> <ul style="list-style-type: none"> • YouTube: <i>Alfred Jarry UbuRoi.avi</i> (dir. Jean-Christopher Averty, 1965, animation), [3:00], https://www.youtube.com/watch?v=zWSxTqTjDLE • <i>Ubú Rey</i>, by Teatro Gayumba, Rep. Dominicano (2007) [2:37], https://www.youtube.com/watch?v=4a9FRepAI0U • <i>Ubú Rey</i>, by Estudio Diana (2010) [2.01], https://www.youtube.com/watch?v=tYrI2ZjaC5Q • <i>Cheek by Jowl – UBU ROI</i> (2014) [3:23], https://www.youtube.com/watch?v=IsbgBUOint4 • Ignite's <i>Jet of Blood</i> (2005), by Ignite at Theatreworks, shown at Adelaide Fringe (2007) [3:25], https://www.youtube.com/watch?v=yYFz5_abtE8 <p>Ref.</p> <ul style="list-style-type: none"> • <i>The Case for Surrealism The Art Assignment PBS Digital Studios</i> (2017) [10:17], https://www.youtube.com/watch?v=wtPB0wE0Qn0 • <i>Miro-Alfred Jarry: an encounter over Ubu King</i> 	<p>Curate: Bring one visceral object that reflects your strongest impression of the plays.</p> <p>Act/Curate: "Everyday ToE" for class presentations: Part 3.</p> <p>• SD+SC = Search and destroy; Search and create—a standing challenge!</p>

		<p>(2009) [1:34], https://www.youtube.com/watch?v=NHjE5t_ZZUU&feature=emb_err_woyt</p> <ul style="list-style-type: none"> • “<i>The Art of Entertainment</i>” by Jan Lauwers & Needcompany (2011) [3:57], https://www.youtube.com/watch?v=vKK2a9fvRKM • <i>Ubu Ingesting (Adult Content)</i>, by Justin Sane (2010) [4:10] [If retrievable!] • <i>Eat the Johnsons Part 1 of 2</i>, dir. Justin Bastard Sane (2010) [7:12], https://www.youtube.com/watch?v=ZqXS2oozfcM <p>Cf. Jan Lauwers and Needcompany, founded in 1986 by Lauwers and Grace Ellen Barkey. “Jan Lauwers & Needcompany” (2010-) [Press kit for <i>The Art of Entertainment</i>].*</p>	
<p>Th 1/28</p>	<p>Theatre as Cyborg Activism and Synthetic Dynamism: Cyborg Manifesto vs. Italian Futurism.</p> <p>Technology-sourced ToE.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Donna J. Haraway, “A Cyborg Manifesto” (1985; 1991).* • Marinetti, Settimelli, and Corra, "The Futurist Synthetic Theatre"; Corra and Settimelli, <i>Negative Act/Atto Negativo</i>; Corra and Settimelli, <i>Old Age/Passatismo</i>; Corradini and Corra, <i>Alternation of Character/Alternazione di Carattere</i>; Francesco Cangiullo, <i>There Is No Dog/Non c'è un Cane: Synthesis of Night</i>; Cangiullo, <i>Vowel Refrains/Stornelli Vocali: Verses of Life--Music of Death</i>; Cangiullo, <i>Lights!/Luce!</i> in M. Kirby and V. N. Kirby, eds. <i>Futurist Performance</i> (1971).* <p>View:</p> <ul style="list-style-type: none"> • YouTube: Italian Futurism, Boisterous, right-wing and prescient (2014) [6:04], https://www.youtube.com/watch?v=1hRcuVFK4iQ • <i>Giacomo Balla/Luigi Russolo – Macchina Tipografica</i> (2000, added 2013) [3:14], https://www.youtube.com/watch?v=VcHJySm7ZO0 • <i>Macchina Tipografica</i> (added 2013), [1:19], https://www.youtube.com/watch?v=LNxFUphdHTQ • <i>Machinima Futurista</i>, dir. J. Vandagriff (2008) [8:19], https://www.youtube.com/watch?v=vDTYgsmcqqM • Moon Ribas and Neil Harbisson, <i>Waiting for Earthquakes</i> (2013) [3:02], https://www.youtube.com/watch?v=1Un4MFR-vNI <p>Ref.</p> <ul style="list-style-type: none"> • Donna Haraway Reads <i>The National Geographic on Primates</i> (1987). 	<p>Act/Curate: “Everyday ToE” for class presentations: Part 4.</p>

		<ul style="list-style-type: none"> • <i>Stelarc – The Body is Obsolete – Contemporary Arts Media</i> (2007) [3:49], https://www.youtube.com/watch?v=OKEfjRe4uvs • <i>French artist Orlan: "Narcissism is important"</i> (2009) [6:52], https://www.youtube.com/watch?v=IQ1Ph-Pprj4 • <i>Orlan vs Nature</i> (2014) [4:51], dir. Andrea Liuzza, https://www.youtube.com/watch?v=-cgYvHNSNQM • Siobhan Leddy, "Orlan – Self-Hybridization," <i>artsy.net</i>.* • <i>Cyborg artists, Neil Harbisson and Moon Ribas, on physically merging oneself with technology</i> (2019) [3:56], https://www.youtube.com/watch?v=U-tGk65wyYs <p>Cf.</p> <ul style="list-style-type: none"> • Nayar, "Performing Surveillance Camera Art," in <i>RCP</i>, 53-55. • Stelarc, <i>Techno-Body Art and Theory: "Zombies and Cyborgs: The Cadaver, the Comatose and the Chimera."</i> • Survival Research Laboratory. 	
<p>Week 4 T 2/2</p>	<p>Theatre as Afro-Futurism: From A.I. to Dystopia.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Stephanie Dinkins, "Conversation with Bina48," http://www.stephaniedinkins.com/conversations-with-bina48.html • CBS News, "Transgender CEO who overcomes obstacles takes on limits of life," <i>cbsnews.com</i> (24 Sept. 2014).* • Izzie Scott, "Afrofuturism: A Brief Origin Story + Some of Its Key Players," http://brainwash.media/home/2018/2/28/afrofuturism-a-brief-origin-story-some-of-its-key-players. • Mark Dery, "Black to the Future," in <i>Flame Wars: The Discourse of Cyberculture</i> (Duke UP, 1994).* • Gena-mour Barrett, "Afrofuturism: Why black science fiction 'can't be ignored'," <i>BBC.com, Newsbeat</i> (7 May 2018).* • "Featured Work Wanuri Kahiu: <i>Pumzi</i>" (2015), <i>makingafrica.net</i>.* <p>View:</p> <ul style="list-style-type: none"> • <i>Bina 48 Meets Bina Rothblatt – Part One</i> (2014) [5:23], https://www.youtube.com/watch?v=KYshJRYCArE • <i>Pumzi</i> (2012) [21:50], https://www.youtube.com/watch?v=IIR7l_B86Fc <p>Ref.</p> <ul style="list-style-type: none"> • <i>Bina 48 Meets Bina Rothblatt – Part Two</i> (2014) [7:59], https://www.youtube.com/watch?v=G51qcRILeCc 	<p>Act/Curate: "Everyday ToE" for class presentations: Part 5.</p> <p>Blog 2: On pataphysics; theatre of cruelty; Surrealism; Cyborg art; Technological Art.</p>

		<ul style="list-style-type: none"> • <i>At this Vermont laboratory, artificial intelligence is just the beginning</i> (2019) [5:43], https://www.youtube.com/watch?v=y4La5_mEL-Y • <i>Martine Rothblatt – Flying Cars & Artificial Organs</i> (2019) [33:34], https://www.youtube.com/watch?v=eM6qLbk933Y • <i>Africa & Science Fiction: Wanari Kahiu’s “Pumzi,”</i> 2009 Interview (2013) [10:16], https://www.youtube.com/watch?v=SWMtgD9O6PU 	
Th 2/4	Theatre as Afro-Futurism: From A.I. to Dystopia. (cont.)	<p>Read:</p> <ul style="list-style-type: none"> • Charles Pulliam-Moore, “From <i>Metropolis</i> to <i>Dirty Computer</i>: A Guide to Janelle Monae’s Time-Traveling Music Odyssey” (2018), https://io9.gizmodo.com/from-metropolis-to-dirty-computer-a-guide-to-janelle-m-1825580195 • Cindi Mayweather-Montage Chants from Many Moons [mc transcription].* <p>View:</p> <ul style="list-style-type: none"> • <i>The Defiant Sci-Fi of Janelle Monae</i> (2017) [5:54], http://www.youtube.com/watch?v=jdyille_hPgQ • <i>Janelle Monae – Many Moons [Official Short Film]</i> (2008) [6:31], https://www.youtube.com/watch?v=LHgbzNHVg0c <p>Ref.</p> <ul style="list-style-type: none"> • <i>Janelle Monae’s Metropolis Science Fiction in Music</i> (2017), by Stream Some Stuff, https://www.youtube.com/watch?v=RMqng3HmPOA • <i>Janelle Monae – Dirty Computer [Emotion Picture]</i> (2018) [48:38], https://www.youtube.com/watch?v=jdH2Sy-BINE • Janelle Monae Dissects the Inspiration Behind ‘Dirty Computer’ (2018) [9:51], https://www.youtube.com/watch?v=i019X-aAoU8 • Romano, Aja. “Janelle Monae’s Body of Work Is a Masterpiece of Modern Science Fiction,” <i>vox.com</i>.* 	<p>Act/Curate:</p> <p>“Everyday ToE” for class presentations: Part 6.</p>
Week 5 T 2/9	Group presentation Day.	<p>CEP#1: Pataphysicians, Cruel Auteurs, Futurists, and Cyborgs.</p> <p>Catch-up day.</p>	<p>CEP#1</p> <p>“Everyday ToE” for class presentations: Part 7 (if needed).</p>
Th 2/11	Performance of Antiart: Dada; Visual Decomposition; Cognitive Drift.	<p>Read:</p> <ul style="list-style-type: none"> • The Art Story, "Dada," expandable knowledge website, https://www.theartstory.org/movement/dada/ • Tristan Tzara, "Dada Manifesto" (1918) in M. Gordon, ed. <i>Dada Performance</i> (1987).* • M. Cheng, "Tristan Tzara: Seven Dada Manifestoes - Collective Collage by M. Cheng" (prior to 2009).* 	<p>Act/Curate - Home activity:</p> <p>Dada poem. (A potential blog post).</p> <p>Use a pair of scissors, a</p>

		<ul style="list-style-type: none"> • Kristine Stiles, “Anti-Art,” in <i>RCP</i>, 185-86. <p>View:</p> <ul style="list-style-type: none"> • <i>Do Not Try to Eat This</i>, by The Art Assignment (2018) [9:54], https://www.youtube.com/watch?v=ksP1hsyup1w • <i>Dada A 5 Minute History</i>, by Kathy McHoes (2010) [5:00], https://www.youtube.com/watch?v=dJgzoTp82SU • <i>Dada Suicide</i> (2010), by Elise Golgowski (ToE, 2010) [2:53] http://www.youtube.com/watch?v=4BWI-RLKkWc <p>Ref.</p> <ul style="list-style-type: none"> • <i>Dada Art Movement History – “Dada on Tour,”</i> by Bruno Art Group (2016) [27:22], https://www.youtube.com/watch?v=2QcemEji-UU • Hugo Ball, "Dada Manifesto" (1916), <i>Wikisource</i>.* • Robert Short, “Dada,” in <i>A Companion to Modernist Literature and Culture</i> (Blackwell Publishing, 2016).* • <i>Dada Art Movement/Tristan Tzara</i> [5:39], https://www.youtube.com/watch?v=WK-yZtGKoXA • YouTube: <i>Germany – DADA: An Alphabet of German Dadaism</i>, dir. Helmut Herbst (1968) (1-3). [c. 30 min.] <p>Cf.</p> <ul style="list-style-type: none"> • K. Stiles, “Destruction Art,” in <i>RCP</i>, 197-198. • Huang Yongping, Xiamen Dada. 	<p>newspaper article, a small brown bag, for your DADA Poem workshop.</p> <p>Blog 3: On any type of Futurisms; or Dada.</p>
<p>Week 6 T 2/16</p>	<p>Theatre as Architectonic Transfiguration: The Bauhaus: Design-made; Craft-formed; Wearable Design and Technological Art. Study of the Bauhaus = function, light, simplicity, craftsmanship, form.</p>	<p>Read:</p> <ul style="list-style-type: none"> • J. Birringer, “Bauhaus, Constructivism, Performance.” In <i>Bauhaus: Art as Life</i>, exhibition catalogue (2012).* <p>View:</p> <ul style="list-style-type: none"> • PPT Images – <i>The Bauhaus, et al.</i> • <i>Modernism: Bauhaus</i> (added 2007), [1:41], introduced by David Ryan, https://www.youtube.com/watch?v=F8zuGsX_z_Y • <i>Bauhaus: A History and Its Legacy</i>, by Brian Douglas Hayes (2012) [8:38], https://www.youtube.com/watch?v=xYrzrqB0B8I • <i>Bauhaus, Design in a Nutshell</i> (added 2013) [2:23], https://www.youtube.com/watch?v=ZQa0BajKB4Q • <i>Das Triadische Ballet. Best Quality!</i> (A Recreation of Oskar Schlemmer's <i>Triadischem Ballett-Triadic Ballet</i>) [30:23], https://www.youtube.com/watch?v=87jErmpIUPa • William Forsythe: <i>One Flat Thing, reproduced</i> (2019) [1:14], https://www.youtube.com/watch?v=5AvAgqlmR5U • <i>William Forsythe Discusses Synchronous Objects</i> 	

		<p>[6:08], https://www.youtube.com/watch?v=uQdZBOVYLdl</p> <p>Ref.</p> <ul style="list-style-type: none"> • <i>Bauhaus documentary 1 subtitles</i> (2015), http://www.youtube.com/watch?v=XoFQ2iOHwxc • <i>Bauhaus documentary 2 subtitles</i> (2015), http://www.youtube.com/watch?v=T9vxsQYrREY • <i>Bauhaus documentary 3 subtitles</i> (2015), http://www.youtube.com/watch?v=QJzrVUB1Lug • Bell, "Puppet and Object Performance," in <i>RCP</i>, 252-254. <p>Cf.</p> <ul style="list-style-type: none"> • <i>The beginning – STRANDBEESTEN</i>, by Alexander Schlichter, a documentary about the Dutch artist Theo Jansen), on vimeo [2:16] 	
<p>Th 2/18</p>	<p>Theatre as Concepts in Action: Duchamp's Readymades; Performative Framing; Found Objects and Personas.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Duchamp, "The Richard Mutt Case (1917)"; "The Creative Act (1957)"; "Apropos of 'Readymades (1961)" in Stiles and Selz, <i>Theories and Documents of Contemporary Art</i> (c. 1996).* • "Duchamp-list of Readymades."* • Hoefler, Rolf. "Readymade," in <i>RCP</i>, 256-257. • Riding, "Conceptual Artist as Vandal – Walk Tall and Carry a Little Hammer, or Ax), <i>New York Times</i> (2006).* <p>View:</p> <ul style="list-style-type: none"> • <i>Art or Prank The Art Assignment PBS Digital Studio</i> (2017) [8:54], https://www.youtube.com/watch?v=2ZlrHvzIwcl • <i>Marcel Duchamp clip from The Shock of the New</i> (1982) [8:01], https://www.youtube.com/watch?v=Imag4vL7hnQ • <i>Marcel Duchamp-Archive Footage</i> [3:50] [for readymades], https://www.youtube.com/watch?v=KHG97HDiQZA • <i>Duchamp "Fountain"</i> (2008 [2006]) [6:11], https://www.youtube.com/watch?v=d2Y5mUJiaZI <p>Ref.</p> <ul style="list-style-type: none"> • S. Fillin-Yeh, "Dandies, Marginality and Modernism: George O'Keeffe, Marcel Duchamp and Other Cross Dressers," <i>Oxford Journals</i> (1995).* • <i>Marcel Duchamp 1968 BBC Interview</i>. • <i>Marcel Duchamp, The Large Glass: A Conversation with Dr. Beth Harris and Dr. Steven Zucker</i>. <p>Cf. Robert Rauschenberg.</p>	

<p>Week 7 T 2/23</p>	<p>Extended Readymades; Appropriation Art.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Hodges Persley, Nicole. "Sampling," in <i>RCP</i>, 260-61. • Wong, Winnie. "Appropriation," in <i>RCP</i>, 57-58. • PPT lecture on Expanded Readymades: Appropriation Art + Chinese Documentaryworks + Performance Re-enactments. • Guest Artist: Vincente Saintignon (ToEster 2018) <p>View:</p> <ul style="list-style-type: none"> • <i>Matthew Barney VS Madonna</i> (2007), by Mais Plutôt [3:22], https://www.youtube.com/watch?v=Ph2BNo6hm0Q • <i>Split Screen: Beyonce "Countdown" vs Anne Teresa De Keermaeker</i> (2011) [3:44], https://www.youtube.com/watch?v=PDT0m514TMw <p>Ref.</p> <ul style="list-style-type: none"> • <i>The Case for Conceptual Art</i>, by The Art Assignment [11:25], https://www.youtube.com/watch?v=VHLs76HLon4 • <i>Stop Copying Me – Appropriation in Art</i> (2013) [19:50], https://www.youtube.com/watch?v=6BbOapMGTml • Kaufman, Sarah. "Beyonce: "Countdown" video and the art of stealing," <i>washingtonpost.com</i>.* • Takemoto, "Memoirs of Björk-Geisha," in <i>RCP</i>, 115-117. • Cheng, "Keepsake Morsels," in <i>Beijing Xingwei</i> (2013).* <p>Cf. Schneider, "Cindy Sherman's Real Fakery," in <i>RCP</i>, 236-238.</p> <ul style="list-style-type: none"> • <i>Cindy Sherman: Fashion Art 21 "Extended Play"</i> [3:12], https://www.youtube.com/watch?v=MtATCPC8b8 • <i>Sophie Calle – Dumped by Email Tate Shots</i> [3:28], https://www.youtube.com/watch?v=Q9E4dA0EGaM 	<p>Act/Curate: Select a celebrity cross-dresser from any century and do your "show and tell."</p> <p>Blog 4: On the Bauhaus and its Legacy. Wearable Design. Choreographic Objects. Or on Duchamp; readymade; conceptual art; appropriation art.</p>
<p>Th 2/25</p>	<p>Group presentation Day. Midterm Review: Summing-up, Catching-up Day.</p>	<p>CEP#2: Dada; Duchamp; the Bauhaus; Extended Readymades; Gender Plays.</p> <p>Act:</p> <ul style="list-style-type: none"> • You may choose to present your CCCR performance pieces. 	<p>CEP#2</p> <p>DUE: CCCR #1</p> <p>Act: Presentations of CCCR 1: Part 1.</p>
<p>Week 8 T 3/2</p>	<p>Play as Verbal Geography: Gertrude Stein</p>	<p>Read:</p> <ul style="list-style-type: none"> • Stein, "Plays," in <i>Last Operas and Plays</i> (1995).* • Stein, <i>Four Saints in Three Acts</i> (1927-28).* 	<p>Act: Presentations of CCCR 1: Part 2.</p>

		<ul style="list-style-type: none"> • Holzapfel, “Landscape Theatre,” in <i>RCP</i>, 43-44. <p>View:</p> <ul style="list-style-type: none"> • <i>Gertrude Stein – Author & Poet Mini Bio BIO</i> (2012) [2:52], https://www.youtube.com/watch?v=dfLmWbFXHgM • <i>Paris Was A Woman - Gertrude Stein and Alice B. Toklas</i> (2008) [1:51], https://www.youtube.com/watch?v=FasbBkzbnNE • <i>Gertrude Stein reads If I Told Him a Completed Portrait of Picasso</i> (2010) [3:39], https://www.youtube.com/watch?v=FJEIAGULmPQ • <i>Four Saints in Three Acts, 1934</i> (2012) [1:46], https://www.youtube.com/watch?v=sXINp5iuUyw • <i>Virgil Thomson and Luciano Chessa's Four Saints in Three Acts with Opera Parallèle</i> (2011) [5:58], https://www.youtube.com/watch?v=YrneAej8rh4 • <i>Mark Morris Four Saints in Three Acts [Overture]</i>(2006) [1:48], https://www.youtube.com/watch?v=JKKWfbweeMw • <i>Bike Traffick</i> (2010), by Elise Golgowski (ToE, 2010) [2:05] http://www.youtube.com/watch?v=yFeCIKv69HM <p>Ref.</p> <ul style="list-style-type: none"> • <i>Gertrude Stein: The Enigma</i> (2018) [10:15], https://www.youtube.com/watch?v=oEN2AnRIV3U • <i>Gertrude Stein</i> (2017 [2011]), “Paris Is Paris Is Paris,” performed by Carol Daly [1:09:13] , https://www.youtube.com/watch?v=85h9PDd9cTE http://www.youtube.com/watch?v=yFeCIKv69HM <p>Cf • Suzan-Lori Parks</p>	
Th 3/4	Theatre as Living Collages of Silences and Sounds; Synaesthesia Playground.	<p>Read:</p> <ul style="list-style-type: none"> • John Cage, "Experimental Music," (1958).* • Cage, “The Untitled Event, BMC” (1952).* • Cage, citations from <i>Silence</i> (1961 [1939]).* • Henkes, “Experimental Music,” in <i>RCP</i>, 60-61. <p>View:</p> <ul style="list-style-type: none"> • <i>John Cage Interview, 1985, KCRW 1992</i> (2012) [28:20], https://www.youtube.com/watch?v=9GqHikJSQhQ&t=43s • <i>John Cage – A Music Composing Genius or A Composed Con Artist?</i> (2016 [1989]) [3:46], https://www.youtube.com/watch?v=9vQAJ1p2VKA • <i>John Cage about Silence</i> (2007) [4:18], https://www.youtube.com/watch?v=pcHnL7aS64Y 	<p>Act:</p> <ul style="list-style-type: none"> • Find and read your one random story at <i>John Cage: Indeterminacy</i>, http://www.lcdf.org/indeterminacy/ <p>Act:</p> <p>Presentations of CCCR 1: Part 3 (if needed).</p>

		<ul style="list-style-type: none"> • <i>John Cage, 4'33" for piano</i> (1952), performed by David Tudor [5:41], https://www.youtube.com/watch?v=HyymW4Yd7SY • <i>John Cage, Water Walk</i> (1960) [9:23], https://www.youtube.com/watch?v=SSulycqZH-U • <i>John Cage - Sonatas V (from Sonatas and Interludes)- Inara Ferreira, prepared piano</i> (2012) [1:40], https://www.youtube.com/watch?v=jRHoKZRYBIY • <i>Tocatta and Bruise from SYNAESTHESIA PLAYGROUND, Jocelyn Ho (piano)</i> (2016) [9:55], https://www.youtube.com/watch?v=5AMJmQKdiew&t=4s <p>Ref:</p> <ul style="list-style-type: none"> • <i>Find the Quietest Place The Art Assignment Jace Clayton</i> (2014) [8:29], https://www.youtube.com/watch?v=nxxpTYV2FIk • <i>John Cage-Water Walk, performed by Katelyn King</i> (2016) [3:46], https://www.youtube.com/watch?v=8vdFesRSfuk • <i>“Lux Venit” (Weymouth) – Synaesthesia Playground</i> (2016) [13:25], https://www.youtube.com/watch?v=xo9vJqHU7As <p>Cf.</p> <ul style="list-style-type: none"> • Pauline Oliveros 	
<p>Week 9 T 3/9</p>	<p>Theatre of Perception, Emotion and Experience: Meredith Monk</p>	<p>Read:</p> <ul style="list-style-type: none"> • Meredith Monk with Joan Knight, "About <i>Book of Days</i>," in Deborah Jowitt, ed., <i>Meredith Monk</i> (1997): 156-163.* • Yael Samuel, “Meredith Monk: Between Time and Timelessness in <i>Book of Days</i>,” in <i>Nashim</i> (Fall 2007), 9-29.* • Bonnie Marranta, “Grace Notes: Meredith Monk’s <i>Songs of Ascension</i>,” in <i>RCP</i>, 61-63. <p>View:</p> <ul style="list-style-type: none"> • <i>Meredith Monk: Book of Days</i> (2007 [1988]). [AFADVD697-also on BB] • <i>Meredith Monk’s Tortoise Dreams and Folk Music from Another Planet: Q2 Spaces</i> (2014) [5:17], https://www.youtube.com/watch?v=e8mlZowba04 • <i>Turtle Dreams (shot by Ping Chong), fixed audio</i> (2014) [28:16], https://www.youtube.com/watch?v=FBInrRUVfo0&t=1249s • <i>"Check-in Donation" and "The Boundary Line"</i> (2011), by XIN YI (ToE, G3) [5:09], http://www.youtube.com/watch?v=b7SEt_w1NK4&feature=em-share_video_user 	<p>Act: Presentations of CCCR 1 (cont.): Part 3</p>

		<p>Ref.</p> <ul style="list-style-type: none"> • <i>Dolmen Music – The M6: Meredith Monk Music Third Generation</i> (2008) [6:28], https://www.youtube.com/watch?v=MwnuNyOkB2Q • Meredith Monk: <i>Songs of Ascension</i> (Ann Hamilton’s Tower, Oct. 2008), a video by Dyanna Taylor [9:40], https://www.youtube.com/watch?v=c3mSVR3xtfU • “<i>Choosing Companions</i>” from <i>Meredith Monk’s ATLAS</i> (2018 [1992]) [9:18], https://www.youtube.com/watch?v=WZeFpPKFi0A <p>Cf.</p> <ul style="list-style-type: none"> • Bill Viola, <i>Cameras are Soul Keepers</i> (2013) 	
Th 3/11	Group presentation Day.	<p>CEP#3: Experimental Music; Conceptual Musicals; Theatre of Silence, Sound, Stillness, Movement; Chance Composition and Visual Poetry: Cage; Monk, and more, et.al.</p>	<p>CEP#3</p> <p>Blog 5: On Gertrude Stein, John Cage, or Meredith Monk; on other experimental musicians and performance artists</p>
<p>Week 10</p> <p>T 3/16</p>	<p>Theatre as Quotidian Thought Experiments: Fluxus.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Kristine Stiles, "Fluxus," in <i>RCP</i>, 205-206. • Dick Higgins, “Statement on Intermedia” (1966).* • Clive Phillpot, “Manifesto I-Fluxus: Magazines, Manifestos, Multum in Pravo,” <i>georgemaciunas.com</i>.* • Sample Fluxus Scores, by artist Frank Fu, by Eben Bold (ToE 2020), by Mylah Eaton (ToE 2020), by M. Cheng. • Auslander, “Intermediality,” in <i>RCP</i>, 216-217. <p>View:</p> <ul style="list-style-type: none"> • “<i>What is Fluxus?</i>” commented by Allen Burkoff (p. 2012) [4:35], https://www.youtube.com/watch?v=cGZ9OS1Oj14 • <i>Yoko Ono, Paik, Vostell . . . Fluxus-Happening-Artists, 1990</i> [6:23], https://www.youtube.com/watch?v=8UQFU-Nswro • <i>The Fluxus Project</i>, by Stephen Voyce (p. 2012) [5:45], https://www.youtube.com/watch?v=8jip6i3R50k • <i>BUTTER + EGGES = ART, sometimes</i> (2018) [13:41], https://www.youtube.com/watch?v=EIHSd9qIWkc • <i>Alison Knowles: Fluxus Event Scores</i> (p. 2012) [2:57], https://www.youtube.com/watch?v=064qvwX_-kA • <i>Yoko Ono – Cut Piece</i> (1965) [9:19], https://www.youtube.com/watch?v=1YJ3dPwa2tl 	<p>Act: Make and Submit Your Fluxus Scores; in-class presentations, time permitting.</p>

		<ul style="list-style-type: none"> • <i>Drip Music- George Brecht (Fluxus)</i> [1:58], https://www.youtube.com/watch?v=UT5lgaE-qZY • <i>Charlotte Moorman and Nam June Paik "The Originale"</i> by Fred Stern [9:51], https://www.youtube.com/watch?v=wiEJdOlgcDE <p>Ref.</p> <ul style="list-style-type: none"> • <i>Fluxus Workbook</i> (2002).* • Fluxus-Score Samples: M. Cheng, “Two Fluxus Scores”; Frank Fu, “The FU Ball.” • David Doris, “Zen Vaudeville: A Meditation in the Margins of Fluxus” (1998), online.* • Armstrong, "Fluxus and the Museum" in <i>In the Spirit of Fluxus</i>.* <p>Cf.</p> <ul style="list-style-type: none"> • <i>Joseph Beuys-English Subtitles-How to Explain Pictures to a Dead Hare</i> (1965). 	
<p>Th 3/18</p>	<p>Theatre as the Ecotone Between Life and Art, Happenings and Social Practice: Allan Kaprow and Suzanne Lacy.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Kaprow, "Untitled Guidelines for Happenings (1965)," in <i>Theories and Documents of Contemporary Art</i>.* • Sandford, “Happenings,” in <i>RCP</i>, 67-68. • Irish, “New Genre Public Art,” in <i>RCP</i>, 79-80. • Lacy, with Parnell, <i>Cleaning Conditions</i> (2013), short description, http://www.suzannelacy.com/recent-works/#/cleaning-conditions/.* • Vivien Green Fryd, “Suzanne Lacy’s <i>Three Weeks in May</i>,” <i>NWSA Journal</i> 19.1 (2007): 23-38.* • Suzanne Lacy, “<i>Three Weeks in January: End Rape in Los Angeles</i>,” <i>womensmediacenter.com</i>.* <p>View:</p> <ul style="list-style-type: none"> • <i>Suzanne Lacy: We Are Here</i> (2019) [3:12], https://www.youtube.com/watch?v=g4AVohUId7c • <i>Suzanne Lacy: Women Fight Back</i> (2019) [6:45], https://www.youtube.com/watch?v=SHQzheCTNGc • <i>Between the Door and the Street: A Performance Initiated by Suzanne Lacy</i> (2013), [5:09], https://www.youtube.com/watch?v=TDVd09s4v1Y • <i>Fieldworks: Suzanne Lacy, De tu Puño y Letra</i> (2015), [7:49], https://vimeo.com/199062401 • <i>The Circle and the Square Event by Suzanne Lacy</i> (Brierfield Mills 2017) [3:23], https://www.youtube.com/watch?v=d1ZVKNlq3uk 	<p>Act:</p> <p>Collaborative Learning Workshop: Reports on selected pieces.</p>

		<p>Ref.</p> <ul style="list-style-type: none"> • <i>Three Weeks in May</i> by Suzanne Lacy (1977), https://www.youtube.com/watch?v=ie7A8F0D-k4 • Robertson, Laura. “Shapes of Water – Sounds of Hope,” <i>frieze.com</i>.* • Cheng, Meiling. “Engendering Other/Selves: Suzanne Lacy.” <i>In Other Los Angeleses</i> (2002).* • Schechner, Richard. “Play,” in <i>RCP</i>, 238-240. • Kaprow, Allan. “Nontheatrical Performance” (1976).* <p>Cf.</p> <ul style="list-style-type: none"> • Blue Man Group (1991-), founded by Matt Goldman, Phil Stanton, and Chris Wink: Theatre as Interactive, Play-centric Pop Happenings. • <i>Sleep No More</i> (2011-), initiated by the Punchdrunk company. • Jeff Watson, "<i>Reality Ends Here</i>," in <i>RCP</i>, 240-241.* 	
<p>Week 11</p> <p>T 3/23</p>	<p>USC Wellness Day!</p> <p>No class.</p> <p>Rest, Relax, Recharge!</p>	<p>Yoga, meditation, a song, a spa and a walk, perhaps!</p>	


<p>Th 3/25</p>	<p>Theatre as Pushing Against In/visible Limits: Adrian Piper.</p>	<p>Read:</p> <ul style="list-style-type: none"> • “Adrian Piper – The Art Story,” expandable knowledge website, https://www.theartstory.org/artist/piper-adrian/ • Piper, "Passing for White, Passing for Black," <i>Transition</i> 58 (1992), 4-32.* • Piper, <i>Cornered</i> (1988), transcription from the recording, by Meiling Cheng. • Bass, "How Adrian Piper Challenges Us to Change the Ways We Live," <i>hyperallergic.com</i> (23 April 2018).* <p>View:</p> <ul style="list-style-type: none"> • YouTube: <i>Adrian Piper, Mythic Being</i> (1973) [3:05]. • Piper, <i>Cornered</i> (1988), from the Professor's archive. <p>Ref.</p> <ul style="list-style-type: none"> • Marcus, “A White Woman Searches for Her Black Family,” <i>wsj.com</i>.* • Williams, "Adrian Piper's Show at MoMA is the Largest Ever for a Living Artist. Why Hasn't She Seen It?" <i>New York Times</i> (27 June 2018).* • Cervenak, “Dignity, the Sacred, and the Ends of Black Performance,” <i>Post Identity</i> (2010): 18-17.* <p>Cf.</p> <ul style="list-style-type: none"> • William Pope.L 	<p>Act:</p> <p>Collaborative Learning Workshop: Reports on selected pieces. [TBA]</p>
<p>Week 12 T 3/30</p>	<p>Theatre as Embodied Performance Process, Prosthetic Extension, and Ecological Interventions.</p>	<p>Read:</p> <ul style="list-style-type: none"> • Cheung, Ysabelle. “Abject, Exposed and Potent Desires: Patty Chang.” <i>ArtAsiaPacific</i> (July-Aug, 2019), pp. 60-69.* • Marcus Civin, “The Patty Chang Landscape,” in <i>Art Papers</i> (Winter 2017/2018), online.* <p>View:</p> <ul style="list-style-type: none"> • “In Love” with Patty Chang (2006), a video by Nicolas Jenkins, https://www.youtube.com/watch?v=7cosHkYIJy4 • <i>Melons</i> (1998) – full video, https://vimeo.com/26875682 • <i>Patty Chang presents at the 2013 Creative Capital Artist Retreat</i> (2013) [5:25], https://www.youtube.com/watch?v=m0DdLtecFnc <p>Ref.</p> <ul style="list-style-type: none"> • Eve Oishi, “Interview with Patty Chang.” <i>Camera Obscura</i> 54 (Vol. 18, No. 3), 2003, 118-129.* • Princenthal, Nancy. “A Bold Explorer Surfaces in ‘Wandering Lake.’” <i>nytimes.com</i> (Oct. 17, 2017). 	

Th 4/1	Group presentation Day.	CEP#4: Theatre of Everyday Nothingness and Muchness. Performance of Racial Politics and Gender Struggles.	CEP#4 Blog 6: On Fluxus History and Artists; or on Piper, or Chang.
Week 13 T 4/6	Dance into Theatre into Dance: Pina Bausch and Other Theatrical Choreographers	<p>Read:</p> <ul style="list-style-type: none"> • Hoghe and Tree, "The Theatre of Pina Bausch," in <i>TDR</i> 24.1 (March 1980): 63-74.* • Birringer, Jonathan. "Dance or We Are Lost: The Tanztheater of Pina Bausch," in <i>RCP</i>, 189-193. • Gates, Jr., Henry Louis. "The Body Politic." <i>New Yorker</i> (1994).* • La Ribot, "Walk with Chair."* <p>View:</p> <ul style="list-style-type: none"> • <i>Companyia Pina Bausch</i> (for Café Müller, c. 1978) [5:11], https://www.youtube.com/watch?v=jFWtVu5W3gs • <i>Café Mulle (v2)</i> (p. 2008) [1:33], https://www.youtube.com/watch?v=oYXjk_qn3cQ • <i>Pina Bausch: Barbe Bleue (intégrale 1 sur 12)</i> (c. 1977) [8:02], https://www.youtube.com/watch?v=J15mFLT-pP4 • <i>Pina Bausch WALZER</i> (c. 1982) [6:09], https://www.youtube.com/watch?v=QrdwjlgakN0 • <i>Pina Bausch: Nelken</i>, excerpt (c. 1982) [2:14], https://www.youtube.com/watch?v=Z8wnBScIJig • <i>Kontakthof – Pina Bausch</i> (c. 1978) [2:53], https://www.youtube.com/watch?v=pn5cknizjBg • <i>Bill T. Jones 1995</i> (2010) [4:33], https://www.youtube.com/watch?v=MI-0d5ZnJEg • <i>bill t. jones</i> (2008) [8:08], https://www.youtube.com/watch?v=NOSsDHLooi0 <p>Ref.</p> <ul style="list-style-type: none"> • <i>Arts.21/Dance Theater</i> (p. 2009) [5:49], https://www.youtube.com/watch?v=3kZ8zui9x0c&t=205s • <i>Pina</i> (2011), dir. Wim Wenders. • Gutierrez-Albilla, Julian Daniel. "Rethinking Spanish Visual Cultural Studies through an 'untimely' encounter with La Ribot." <i>Bulletin of Spanish Studies</i>, 92.3 (2015), pp. 361-390.* • Jaeger, Suzanne. "Finding Entertainment in an Artist's Obsessions." Review of <i>bODY_rEMIX/gOLDBERG_vARIATIONS</i>, Marie Chouinaard, Compagnie Marie Chouinaard (2005).* 	

		<p>Cf.</p> <ul style="list-style-type: none"> • <i>HQ Part 1 Body Remix Goldberg Variations</i>, Marie Chouinard (2014) [9:55], https://www.youtube.com/watch?v=IzQMcAbpMqQ • "<i>La Ribot Distinguida</i>" Documentary from Luc Peter (English Subtitles) [1:03:11], http://www.youtube.com/watch?v=GqU0CsQuGr0 [no longer available on Youtube. Claimed by Luc Peter, Intermezzo film.] 	
<p>Th 4/8</p>	<p>Dance of Primal Matters; Theatre of Elements: Eros; Death; Air; Fire; Corporeality; Mundanity; Morality.</p>	<p>Read:</p> <ul style="list-style-type: none"> • "Dimitris Papaioannou," <i>hellenicaworld.com</i>.* • Lupiquero, "Mats Ek: Expression & Fluidity." <i>theballetbag.com</i> (2012).* • Stein, Bonnie Sue. "Twenty Years Ago We Were Crazy, Dirty, and Mad." <i>TDR</i>, Vol. 30, No. 2 (Summer, 1986), pp. 107-126.* • Qin, Amy. "Cloud Gate Dance Theater: A Roving, Bounding Symbol of Taiwan." <i>newyorktimes.com</i> (Sept. 11, 2015).* <p>View:</p> <ul style="list-style-type: none"> • <i>Dimitris Papaioannou- _Song of '99_ -Human Thirst</i> (1990) [4:00], https://www.youtube.com/watch?v=Unzn_gn1vfA • <i>Nowhere _2_ Medea – D. Papaioannou</i> [9:21], https://www.youtube.com/watch?v=GiyUoc_00_c • <i>PRIMAL MATTER (2012) by Dimitris Papaioannou / the entire work in seventeenth minutes</i> [17:38], https://vimeo.com/190056876 • <i>Mats Ek – Apartment – March of the Vacuums Cleaners (marche des aspirateurs).avi</i> (2011 [2000]) [4:11], https://www.youtube.com/watch?v=aCAogWkIN20 • <i>Dance of Darkness: A Documentary on Butoh Part 1</i> [dir. Edin Velez, 1989] [8:29], https://www.dailymotion.com/video/x9cj0v • <i>Dance of Darkness: A Documentary on Butoh Part 6</i> [dir. Edin Velez, 1989] [10:05], https://www.dailymotion.com/video/x9cjcx • <i>Cloud Gate Dance Theatre of Taiwan: Meditaitaion in Movement (Companion to Bamboo Dream)</i>, produced by Reiner Moritz (2016) [22:00], https://search-alexanderstreet-com.libproxy1.usc.edu/view/work/bibliographic_entity%7Cvideo_work%7C2317030 <p>Ref.</p> <ul style="list-style-type: none"> • <i>Mats Ek – Apartment</i> (2020 [2000; 2003]) [51:57], https://www.youtube.com/watch?v=FzQ_6Fq2AiA • <i>Cloud Gate Dance Theatre of Taiwan, Songs of the Wanderers</i> (2010) [2:42], 	

		<p>https://www.youtube.com/watch?v=Hb3sV6J6Rr0</p> <ul style="list-style-type: none"> • 台灣 雲門舞者: 他們在田裡跳舞, 感動所有人 (2017) [5:42], https://www.youtube.com/watch?v=NNwo6qm3pno 	
<p>Week 14 T 4/13</p>	<p>Theatre as the Edge between Being and Artifice: Tadeusz Kantor</p>	<p>Read:</p> <ul style="list-style-type: none"> • Klossowicz, Jan. "Tadeusz Kantor's Journey," <i>TDR</i> 30.3 (Autumn 1986): 98-113.* • Kantor, T. "The Informel Theatre Definitions (Undated)," in <i>A Journey Through Other Spaces</i> (1993): 54-58.* • Fuchs, "Postdramatic Theater," in <i>RCP</i>, 243-245. <p>View:</p> <ul style="list-style-type: none"> • <i>Tadeusz Kantor, Avant-Garde Theater</i> (2009) [8:53], https://www.youtube.com/watch?v=TYuYN9cF9Ac • <i>Tadeusz Kantor-Umarla klasa" (Dead class) [English subtitle]</i> (1980), [1:11:58], https://www.youtube.com/watch?v=a235hHGF1ps <p>Ref.</p> <ul style="list-style-type: none"> • <i>Tadeusz Kantor and the Polish Avant-Garde Theater: What They Have to Say to Us Today – A Lecture</i> (2020) [1:03:10], https://www.youtube.com/watch?v=l8r7nr0XqFE • <i>An Impossible Journey: Part One</i> (2009) [6:04], https://www.youtube.com/watch?v=dXPLUjADwEU&index=2&list=PL1DF68FAB5522A2FB • <i>An Impossible Journey: Part Two</i> (2009) [6:12], https://www.youtube.com/watch?v=P6BqOhIp8Ac&index=1&list=PL1DF68FAB5522A2FB • <i>Tadeusz Kantor Wielope, Wielope 1980 FLORENCE french subt</i> (1980), [1:24:07], https://www.youtube.com/watch?v=sJA2c3s1A8 	
<p>Th 4/15</p>	<p>Theatre as Imagistic Gestalt: Robert Wilson.</p>	<p>Read:</p> <ul style="list-style-type: none"> • <i>Robert Wilson</i>, Artist Website [expandable knowledge], http://www.robertwilson.com/h01x4o2m3wv5khmsnfvycfpzvjls • "Robert Wilson Biography."* • "Robert Wilson on Movement."* • "1. Have You Been Here Before 2. No This Is the First Time: An Evening with Robert Wilson."* [Pdf downloaded from Wilson's past artist website.]* • B. Marranca, "Theatre of Images," in <i>RCP</i>, 269-270. • M. Cheng, Performance Reviews, "<i>The Space That Is Filled with Time</i> by Robert Wilson," in <i>Theatre Journal</i> 47.4 (Dec. 1995): 547-48.* • Khoshbin & Shattuck, "Robert Wilson Video 	<p>Blog 7: Dance Theatres, Theatre of Images, or Kinetic Theatre of Images, Corporeality, Mortality.</p>

		<p>Portraits – Overview," in <i>Dissident Industries Inc.</i>.*</p> <ul style="list-style-type: none"> • Kalb, Jonathan. "Theater; Robert Wilson's 21st-Century Academy," <i>NYTimes.com</i> (2000).* • Robert Wilson, Artist Website, "Performing Arts: Iconic Productions," online. <p>View:</p> <ul style="list-style-type: none"> • <i>Interview with Robert Wilson, 1980</i>, mpeg [4:48], https://www.youtube.com/watch?v=SIYFGkKZyYs • <i>Absolute Wilson Deafman Glance</i> [8:38], https://www.youtube.com/watch?v=erzedLYLvqo • <i>Einstein on the Beach – The Changing Image of Opera</i>, (1984, BAM), documentary, dir. Mark Obenhaus and pro. Chrisann Verges (1985) [about 56 min; viewing the excerpts from the opera], http://ubu.com/film/glass_einstein.html • <i>The Black Rider (Magic Bullet)</i>, by Robert Wilson, Tom Waits and William Burroughs (1992) [jumping through the introduction in German to get to the production, with dialogue and song in both English and German], http://ubu.com/film/wilson_rider.html • <i>Shakespeares Sonette: Sonnet 29</i> (2009) [5:52; embedded with <i>Deafman Glance</i> video version], https://www.youtube.com/watch?v=uRgplWwZ2Q • <i>LIVING PICTURES / A Brief History of Robert Wilson's Video Portraits</i>, dir. Jahn (2014), https://www.youtube.com/watch?v=IIDq0TIPHwo <p>Ref.</p> <ul style="list-style-type: none"> • <i>Deafman Glance</i> (1981) [A work for Television; 26:53], http://ubu.com/film/wilson_deafman.html • <i>Absolute Wilson</i>, dir. Otto-Bernstein [AFADVD 709] <p>Cf.</p> <ul style="list-style-type: none"> • The Wooster Group: "Experimental Journey: Elizabeth LeCompte takes on Shakespeare," <i>The New Yorker</i> (Oct. 8, 2007). • Cody, "The Wooster Group's <i>TO YOU, THE BIRDE!</i> (<i>Phèdre</i>)," in <i>RCP</i>, 245-247. 	
<p>Week 15</p> <p>T 4/20</p>	<p>Performance as the Sensorial Extreme.</p>	<p>Guest Artist: Claudia Bucher, on endurance scient-art. [TBA]</p> <p>Read:</p> <ul style="list-style-type: none"> • Claudia Bucher, "Artist Statements: A Compilation." • Sally Banes and Noel Carroll, "Performance Art/Art Performance." <i>Oxford Encyclopedia of Theatre and</i> 	

		<p><i>Performance</i>.*</p> <ul style="list-style-type: none"> • Stiles and O’Dell, “Bodies in Action,” in <i>RCP</i>, 265-267. <p>View:</p> <ul style="list-style-type: none"> • Cheng, PPT: <i>Art into Theatre into Art</i>. • <i>The Case for Performance Art The Art Assignment PBS Digital Studio</i> (2016), [9:09], https://www.youtube.com/watch?v=EmMTKdUAokM 	
Th 4/22	<p>USC Wellness Day!</p> <p>No class.</p> <p>Rest, Relax, Recharge!</p>		
<p>Week 16</p> <p>T 4/27</p>	<p>Performance as the Sensorial Extreme (cont.).</p>	<p>Read:</p> <ul style="list-style-type: none"> • Carr, “Marina Abramovic’s Durational Opus,” in <i>RCP</i>, 24-26. • Cheng, “Extreme Performance,” in <i>RCP</i>, 63-65. • Jones, "Heather Cassils' Indeterminate Body," in <i>RCP</i>, 90-93. • Adrian Searle, "How Performance Art Took Over," <i>Guardian.co.uk</i> (3 July 2012): online.* <p>View:</p> <ul style="list-style-type: none"> • <i>Relation in Time</i> [2:28], https://www.youtube.com/watch?v=1sRSOGAc3H0 • <i>Expanding in Space – Marina Abramovic</i> [6:17], https://www.youtube.com/watch?v=HEQUC0-AIUo • <i>Marina Abramovic Meet Ulay. The artist is present.</i> [4:36], https://www.youtube.com/watch?v=sLbFugaFyAA • <Touch Cinema> <i>Valie Export</i> [0:59], https://www.youtube.com/watch?v=JGv7F_S-rYk • <i>Chris Burden Shoot</i> (1972), [1:53], https://www.youtube.com/watch?v=26R9KFdt5aY • “Burden” <i>Official Trailer</i> (2017), [2:50], https://www.youtube.com/watch?v=3WEfSZr5-uo • <i>Transfiguration - Performance Olivier de Sagazan</i> (c. 2008) [9:23], https://www.youtube.com/watch?v=6gYBXRwsDjY • <i>Ron Athey 'Body Art'</i> (p. 2011), [15:13], https://www.youtube.com/watch?v=rBc1vul9JUI • “<i>i miss you</i>” (Franko B. at Tate Modern) [5:10], https://www.youtube.com/watch?v=ic6fOEkpiko 	<p>Blog 8: Endurance Performance, or other types of Performance Art.</p>

		<ul style="list-style-type: none"> • <i>Who is Heather Cassils?</i> (2010), https://www.youtube.com/watch?v=j52YxHKWcQM • Cassils presents "The Resilience of the 20%: Monument Project" at the 2016 Creative Capital Retreat, https://www.youtube.com/watch?v=nOp1WYBRLIY • <i>Raw Materials: Carolee Schneemann</i> (2019) [4:13], http://www.youtube.com/watch?v=ep8bOYaLnN8 • <i>Carolee Schneemann MoMA PSI</i> (2017) [8:48], http://www.youtube.com/watch?v=CDq1yggKPsY • Gilbert & George "Bend It" (2007) [2:50], http://www.youtube.com/watch?v=9OGzjyW-FY • <i>VALIE EXPORT – 'I Created My Own Identity' Artist Interview TateShots</i> (2019) [8:08], http://www.youtube.com/watch?v=X5cNz1Nobxl • <i>Documented / Undocumented trailer – Ars Shamanica Performatica</i> (2015) [1:48], https://www.youtube.com/watch?v=RhBF2xS7zY0 • <i>China's First-generation Performance Artist: Zhang Huan Brilliant Ideas Ep. 18</i> (2016) [24:02], https://www.youtube.com/watch?v=RhBF2xS7zY0 <p>Cf. Zhang Huan; Ai Weiwei; Kira O'Reilly; Janine Antoni; He Chengyao; Yang Zhichao; Wang Chuyu; Patty Chang.</p> <p>Ref.</p> <ul style="list-style-type: none"> • <i>The Couple in the Cage</i> [featuring Guillermo Gómez-Peña and Coco Fusco] (2015) [32:30], https://www.youtube.com/watch?v=qv26tDDsuA8 • <i>Beijing Swings</i> [AFADVD640] • If interested, find the following texts from Academia.edu and download them for free, while they last. • Cheng, Meiling. "Extreme Performance and Installation from China," <i>TheatreForum</i> (Summer 2006): 88-96. • Cheng, M. "Violent Capital: Zhu Yu on File," <i>TDR</i> 49.3 (2005): 58-77. 	
Th 4/29	<p>Group presentation Day.</p> <p>CCCR#2 presentations: Part 1.</p>	<p>CEP#5: Nontheatrical Performance; Interactive Social Practice; Kinetic Theatre of Visuality, Musicality, Spirituality, and Politics; Trans-Genre ToE Spectacles: Metaphysics, Corporeality, Virtuality, Multicentricity.</p>	<p>CEP#5</p> <p>DUE: CCCR#2</p> <p>Act: Presentations of CCCR#2: Part 1.</p>

Final W 5/12 2-4PM	CCCR #2 presentations (cont.).	Search and Destroy; Research and Reconstruct. Research Presentation Day: Share your findings.	DUE: Final Projects. Act: Presentations of CCCR#2: Part 2.
		Have a good time! Be seeing you soon!	