

**THTR 406 "Theatre on the Edge"**

**Units: 4 –Course Section #: 63099R**

**Spring 2022—Tuesday/Thursday—4-5:50PM**

**Location:** CPA 151 /Online till Jan. 18, 2022

**Instructor: Dr. Meiling Cheng**

**Office:** Via Zoom Office (814 129 6039)

**Office Hours:** By appointment only.

**Contact Info:** [meilingc@usc.edu](mailto:meilingc@usc.edu); cell: 323-683-9259

I will respond to your email queries within 48 hours.

**Course Assistant: John Allis**

**Contact Info:** [jallis@usc.edu](mailto:jallis@usc.edu)

### Course Description

This course explores the art of theatre at 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 20<sup>th</sup>- and the 21<sup>st</sup>- 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 glocal databanks of theatrical innovation, sociopolitical sensitivity, and critical inquiry.

**Recommended Preparation:** THTR 125; THR 22

## 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. Our main reference book—Meiling Cheng and Gabrielle Cody, ed. *Reading Contemporary Performance: Theatricality Across Genres* (Routledge, 2016)—is accessible as an e-book via the USC Library. 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; an image; a written item; a song; a video; a furniture piece, a shoe, a pet, etc.) and bring it to 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 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 from the Professor or the CA**, your late entry may receive the maximum point of 4. Without prior excuse, I will assign you the grade of 0 after you miss turning in a due blog for one week.

- **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 classroom (+0.1/per week), going to see a SDA/LA theatre show 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.

**To claim your extra credit, 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.

### **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.

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.

## **II. Theme-based Blogs (1-6 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 **6 topics** to elaborate into blog entries and post them in the Blackboard blog section. Each theme-based blog post (1-6 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 review of peer performances presented in the unit;
- 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/SD+SC initiatives:** 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 performed live or taped) as your CCCR entry, you must 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. Please follow SDA's "Health and Participation in Class" guideline in your collaborative work.

There will be **five collaborative performance slots** for the whole semester, reflecting the 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.

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 next 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%; 5-7 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 5 pages of text 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 newsletter 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**

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

#### **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.

#### **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.

### **Health and Participation in Class**

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you

are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

Update: “Eating in class is prohibited. Briefly drinking for hydration is okay, but immediate re-masking is required.”

### **Additional Course Notes**

This in-person course is Web-enabled and enhanced, incorporating Blackboard and, occasionally, Zoom, for communication, assigned readings, submission of assignments, and individual conferences. 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 platforms 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.

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 rely on your self-discipline and sense of honor to make your class time as productive as you can.

Private chats among class participants can be distracting. I prefer that you bring up important points vocally during class discussion time if you wish for my input.

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.

#### SDA Productions, ISPS, And Extracurricular Activities

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

Maintain optimal learning behaviors: In short, act with kindness, respect, integrity, honesty, and open-mindedness towards one another.

### **Statements on Academic Conduct and Support Systems**

#### Statement for Student Accessibility

Any student requesting academic accommodations based on a disability is required to register with Office of Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS. Please be sure the letter is delivered to the professor as early in the semester as possible. OSAS is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. OSAS

contact: [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](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](mailto: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](http://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.

#### SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion.

To file a report, please visit: <http://bit.ly/sdasupport>

#### **Support Systems at USC:**

*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](http://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](http://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](http://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](http://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](http://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](http://studentaffairs.usc.edu/bias-assessment-response-support)

*The Office of Student Accessibility Services - (213) 740-0776 <https://osas.usc.edu>*

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*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](http://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](http://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](http://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](http://dps.usc.edu)

## WEEKLY SCHEDULES

	Topics/Daily Activities	Readings and Other Homework	Deliverable/ Due Dates
<p><b>Week 1</b></p> <p><b>T 1/11</b></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><b>Read:</b></p> <ul style="list-style-type: none"> <li>• The Syllabus. [Bring questions and requests.]</li> <li>• Alexander, Elizabeth (2020). “The Trayvon Generation,” <i>newyorker.com</i>.*</li> <li>• Cheng, <i>ToE Notes #8.19.2020</i>: “How to Spot and Create ToE on Your Way to the Market Place?”**</li> </ul> <p><b>View:</b> Contemporary Moment and ToE samplings:</p> <ul style="list-style-type: none"> <li>• Flying Lotus, <i>Until the Quiet Comes – short film by Kahlil Joseph</i> (2012) [3:49], <a href="https://www.youtube.com/watch?v=-pVHC1DXQ7U">https://www.youtube.com/watch?v=-pVHC1DXQ7U</a></li> <li>• <i>Societas Raffaello Sanzio: The Cryonic Chants</i> (2007) [3:53], <a href="https://www.youtube.com/watch?v=QMZCiYsxxvDI">https://www.youtube.com/watch?v=QMZCiYsxxvDI</a></li> <li>• Ann Hamilton, (<i>aleph • video</i>) (1992), <a href="http://www.annhamiltonstudio.com/videosound/aleph_video.html">http://www.annhamiltonstudio.com/videosound/aleph_video.html</a></li> <li>• <i>Xavier Cha: Body Drama   Video in American Sign Language</i>, posted by Whitney Museum of American Art (2011) [2:34], <a href="https://www.youtube.com/watch?v=JkZA6M_bzp4">https://www.youtube.com/watch?v=JkZA6M_bzp4</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Duane Deterville (2013), “Kahlil Joseph’s ‘Until the Quiet Comes’: The Afriscape Ghost Dance on Film [Part I &amp; II], <i>openspace.sfmoma.org</i>.*</li> <li>• Kendrick Lamar - <i>Alright</i> (2015), dir. Collin Tiller [6:54], <a href="https://www.youtube.com/watch?v=Z-48u_uWMHY">https://www.youtube.com/watch?v=Z-48u_uWMHY</a></li> <li>• Morel J., Shannon, Hill, “How Hip-Hop Has Tackled Police Brutality,” <a href="https://genius.com/a/how-hip-hop-has-tackled-police-brutality">https://genius.com/a/how-hip-hop-has-tackled-police-brutality</a></li> <li>• Cheng (2016), “Multicentricity,” in Cheng and Cody, ed. <i>Reading Contemporary Performance/RCP</i> (Routledge), 227-228.</li> </ul>	<p><b>Act:</b></p> <p>Participants' Initiation Rituals, time permitting.</p> <p>Bring one observation about the article, “The Trayvon Generation.”</p>

		<ul style="list-style-type: none"> <li>• 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</li> </ul>	
Th 1/13	<p>Everyday ToE and Niche ToE: Supple Slopes of Epiphanies.</p> <p>Further explanations of performance and written assignments.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Cheng and Cody (2016), “Reading Performance: A Physiognomy,” in <i>RCP</i> (Routledge), 3-7.</li> <li>• armorypark.org, “ANN HAMILTON: the event of a thread.”*</li> <li>• Choi, “Senga Nengudi,” <i>hammer.ucla.edu</i>.*</li> <li>• Cheng, “ToE Notes-8.21.2021-Prompts for Everyday ToE.”*</li> <li>• Cheng, “ToE Notes-1.27.2021-Composition for Everyday ToE.”*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Ann Hamilton</i> (2016) [2:22], <a href="https://www.youtube.com/watch?v=ftj6G2R4a5U">https://www.youtube.com/watch?v=ftj6G2R4a5U</a></li> <li>• “<i>Again, Still, Yet</i>” I ANN HAMILTON (pub. 2016), <a href="https://www.youtube.com/watch?v=Lw2389rJu1E">https://www.youtube.com/watch?v=Lw2389rJu1E</a></li> <li>• <i>Tableau: Ann Hamilton, “the event of a thread”</i> (2012) [2:10], <a href="https://www.youtube.com/watch?time_continue=3&amp;v=TDTPgbehKMY">https://www.youtube.com/watch?time_continue=3&amp;v=TDTPgbehKMY</a></li> <li>• <i>The Theater Is a Blank Page</i> (2015) [7:29], <a href="https://www.youtube.com/watch?v=Zssmnh4c7BA">https://www.youtube.com/watch?v=Zssmnh4c7BA</a></li> <li>• <i>Senga Nengudi: R.S.V.P.   RADICAL PRESENCE</i>   YBCA (2015) [featuring Maren Hassinger, 6:09], <a href="https://www.youtube.com/watch?v=vihmmWJ6fsA">https://www.youtube.com/watch?v=vihmmWJ6fsA</a></li> </ul> <p>© Sampling Everyday ToE projects by peers:</p> <ul style="list-style-type: none"> <li>• Tucker Rayl – <i>Everyday ToE</i> (2017) [3:00], <a href="http://www.youtube.com/watch?v=LgTh0tTZ14I">http://www.youtube.com/watch?v=LgTh0tTZ14I</a></li> <li>• Henry Reed, <i>Sides and Asides</i> (2020) [3:43].*</li> <li>• Audrey Foreman, <i>Routine Disorientation</i> (2020) [2:58], <a href="https://www.youtube.com/watch?v=2Ci2PX6CfWA">https://www.youtube.com/watch?v=2Ci2PX6CfWA</a></li> <li>• Wynton Jones, <i>Reflection</i> (2020) [4:34], <a href="https://www.youtube.com/watch?v=omigvESMB10&amp;t=1s">https://www.youtube.com/watch?v=omigvESMB10&amp;t=1s</a></li> <li>• Ben Wendel, <i>Stillborn</i> (2021) [3:44], <a href="https://www.youtube.com/watch?v=qeRJT5PnqV4">https://www.youtube.com/watch?v=qeRJT5PnqV4</a></li> <li>• Sophia Grose, <i>Perspective // Reflection // Reality</i> (2021) [2:57], <a href="https://www.youtube.com/watch?v=1aOrjLx-lfE">https://www.youtube.com/watch?v=1aOrjLx-lfE</a></li> <li>• Jada Jo Warner, <i>Strip It Down (Yoga as My Sanctuary)</i> (2021) [4:30], <a href="https://www.youtube.com/watch?v=VPsQfxnb6UE&amp;t=165s">https://www.youtube.com/watch?v=VPsQfxnb6UE&amp;t=165s</a></li> <li>• Nico Fife – <i>Too Much Zooma</i> (2020) [6:46] [a</li> </ul>	<p>Prompts for the <b>EverydayToE project</b> given.</p> <p>Sign-up form posted online.</p> <p>Extra-credit short presentation: Adopt a video to make your comments.</p>

		<p>CCCR sample], <a href="https://youtu.be/RrJPWc3pof8">https://youtu.be/RrJPWc3pof8</a></p> <ul style="list-style-type: none"> <li>• Trey Noh, <i>Project Home</i> (2020) [1:09], <a href="https://www.youtube.com/watch?v=Yq4mENLpKNc">https://www.youtube.com/watch?v=Yq4mENLpKNc</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Cody and Cheng, “Theatricality Across Genres” in <i>RCP</i>, 8-10; “Performing the Theatrical Matrix” in <i>RCP</i>, 11-15.</li> </ul>	
<p><b>Week 2</b> <b>T 1/18</b></p>	<p>Conceptual Wellsprings of the Global ToE: Nomadic and Diasporic Stimuli.</p> <p>More ToE Samplings</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• MacDonald, Scott (2004). “Between Two Worlds: An Interview with Shirin Neshat.” <i>Feminist Studies</i> 30.3 (Fall): pp. 620-660.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• Shirin Neshat – ‘<i>Dreams Are Where Our Fears Live</i>’   <i>Tate</i> (2021), dir. Ava Wiland [8:02], <a href="https://www.youtube.com/watch?v=M43QgkbOE8v8">https://www.youtube.com/watch?v=M43QgkbOE8v8</a></li> <li>• <i>Turbulent by Shirin Neshat</i> (1998, posted 2009) [9:07], <a href="https://www.youtube.com/watch?v=VCAssCuOGIs">https://www.youtube.com/watch?v=VCAssCuOGIs</a></li> <li>• <i>Ferver</i> (2000, posted 2015) [8:54], <a href="https://www.youtube.com/watch?v=1F4PdmhydzA">https://www.youtube.com/watch?v=1F4PdmhydzA</a></li> <li>• <i>The Making of TOOBA – A Documentary by Shahram Karimi</i> (2012) [11:12], <a href="https://www.youtube.com/watch?v=2a3bCSA3E4A">https://www.youtube.com/watch?v=2a3bCSA3E4A</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>An encounter with artist Shirin Neshat</i>   <i>DW Documentary</i> (2018) [25:50], <a href="https://www.youtube.com/watch?v=IdxRPavquIQ">https://www.youtube.com/watch?v=IdxRPavquIQ</a></li> </ul>	<p><b>Prepare:</b></p> <p>“Everyday ToE” pieces.</p> <p>Maximum duration for each piece: 5 mins.</p> <p>Sign-up to present your Everyday ToE pieces.</p>
<p><b>Th 1/20</b></p>	<p>Conceptual Wellspring of the Global Avant-Garde.</p> <p>Find your niches at the Edge.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Aaronson (2000). "Theories and Foundations" in A. Aronson, <i>American Avant-Garde Theatre: A History</i>.*</li> <li>• Papalexioiu and Xepapadakou, “About SRS.”*</li> <li>• Sack, “Romeo Castellucci’s <i>Hey Girl!</i>” in <i>RCP</i>, 75-77.</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Romeo Castellucci – HEY GIRL! - (excerpt)</i> (2011) [5:48], <a href="https://www.youtube.com/watch?v=V5Jr0WSVg3I">https://www.youtube.com/watch?v=V5Jr0WSVg3I</a></li> <li>• <i>Romeo Castellucci / Inferno</i> (2009) [4:36], <a href="https://www.youtube.com/watch?v=LOv3QsyJG2I">https://www.youtube.com/watch?v=LOv3QsyJG2I</a></li> <li>• <i>PARADISO – Romeo Castellucci / Societas Raffaello Sanzio</i> (2013) [6:09], <a href="https://www.youtube.com/watch?v=p5_jqpx2Nic&amp;t=310s">https://www.youtube.com/watch?v=p5_jqpx2Nic&amp;t=310s</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>Theatron Romeo Castellucci</i> (2021), dir. Giulio Boato,</li> </ul>	<p><b>Blog 1:</b> on any topic covered prior to and for this unit.</p>

		[54:28], <a href="https://www.youtube.com/watch?v=Y9v03qKxkbY">https://www.youtube.com/watch?v=Y9v03qKxkbY</a>  Cf. Matthew Barney.	
<b>Week 3</b>  <b>T 1/25</b>	Find your niches at the Edge.	<i>Everyday ToE</i> presentations.	<b>Act/Curate:</b> “Everyday ToE” for class presentations I.
<b>Th 1/27</b>	Theatre as a Laboratory for Pataphysics and Metaphysics: Alfred Jarry and Antonin Artaud.	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Jarry, <i>King Ubu Roi</i> and</li> <li>• Artaud, <i>Jet of Blood</i> in M. Benedikt and G. Wellwarth, ed. (1964). <i>Modern French Theatre-The Avant-Garde, Dada, and Surrealism: An Anthology of Plays</i>.*</li> <li>• Artaud, Antonin (1958). Excerpts from <i>The Theater and Its Double</i>.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• YouTube: <i>Alfred Jarry UbuRoi.avi</i> (dir. Jean-Christopher Averty, 1965, animation), [3:00], <a href="https://www.youtube.com/watch?v=zWSxTqTjDLE">https://www.youtube.com/watch?v=zWSxTqTjDLE</a></li> <li>• <i>Ubú Rey</i>, by Teatro Gayumba, Rep. Dominicano (2007) [2:37], <a href="https://www.youtube.com/watch?v=4a9FRepAI0U">https://www.youtube.com/watch?v=4a9FRepAI0U</a></li> <li>• <i>Ubú Rey</i>, by Estudio Diana (2010) [2.01], <a href="https://www.youtube.com/watch?v=tYrI2ZjaC5Q">https://www.youtube.com/watch?v=tYrI2ZjaC5Q</a></li> <li>• <i>Cheek by Jowl – UBU ROI</i> (2014) [3:23], <a href="https://www.youtube.com/watch?v=lsbgBUOint4">https://www.youtube.com/watch?v=lsbgBUOint4</a></li> <li>• <i>Ubu Roi: Design</i> (2015), dir. Declan Donnellan and Nick Ormerod [5:25], <a href="https://www.youtube.com/watch?v=Tq-gaYD3FIM">https://www.youtube.com/watch?v=Tq-gaYD3FIM</a></li> <li>• Ignite's <i>Jet of Blood</i> (2005), by Ignite at Theatreworks, shown at Adelaide Fringe (2007) [3:25], <a href="https://www.youtube.com/watch?v=yYFz5_abtE8">https://www.youtube.com/watch?v=yYFz5_abtE8</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>The Case for Surrealism   The Art Assignment   PBS Digital Studios</i> (2017) [10:17], <a href="https://www.youtube.com/watch?v=wtPBOwE0On0">https://www.youtube.com/watch?v=wtPBOwE0On0</a></li> <li>• <i>Miro-Alfred Jarry: an encounter over Ubu King</i> (2009) [1:34], <a href="https://www.youtube.com/watch?v=NHjE5t_ZZUU&amp;feature=emb_err_woyt">https://www.youtube.com/watch?v=NHjE5t_ZZUU&amp;feature=emb_err_woyt</a></li> <li>• “<i>The Art of Entertainment</i>” by Jan Lauwers &amp; Needcompany (2011) [3:57], <a href="https://www.youtube.com/watch?v=vKK2a9fvRKM">https://www.youtube.com/watch?v=vKK2a9fvRKM</a></li> <li>• <i>Ubu Ingesting (Adult Content)</i>, by Justin Sane (2010) [4:10] [If retrievable!]</li> <li>• <i>Eat the Johnsons Part 1 of 2</i>, dir. Justin Bastard Sane (2010) [7:12], <a href="https://www.youtube.com/watch?v=ZqXS2oozfcM">https://www.youtube.com/watch?v=ZqXS2oozfcM</a></li> </ul>	<p><b>Curate:</b> Bring one visceral object that reflects your strongest impression of the plays. + Cite particular passages that inspired your curations (selections of objects).</p> <p><b>Act/Curate:</b> “Everyday ToE” for class presentations II. (cont.)</p> <p>• <b>SD+SC</b> = Search and destroy; Search and create—a standing challenge!</p>

		<ul style="list-style-type: none"> <li>• Zoe Corbyn (2005). “An Introduction to Pataphysics.” <i>The Guardian</i> (8 Dec.).*</li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• Jan Lauwers and Needcompany, founded in 1986 by Lauwers and Grace Ellen Barkey. “Jan Lauwers &amp; Needcompany” (2010- ) [Press kit for <i>The Art of Entertainment</i>].*</li> <li>• Forced Entertainment: <i>Complete Works: Table Top Shakespeare: At Home</i> (2020).</li> </ul>	
<p><b>Week 4</b></p> <p>T 2/1</p>	<p>Presentations of <b>Everyday ToE Projects III.</b></p>	<p>Everyday ToE presentations cont.</p>	<p><b>Act/Curate:</b> “Everyday ToE” for class presentations III.</p>
<p>Th 2/3</p>	<p>Presentations of <b>Everyday ToE Projects IV.</b></p>	<p>Everyday ToE presentations.</p> <p>Catch-up day!</p>	<p><b>Act/Curate:</b> “Everyday ToE” for class presentations V– if needed.</p> <p><b>Blog 2:</b> On pataphysics; theatre of cruelty; Surrealism. Or on any Everyday ToE project that struck your fancy!</p>
<p><b>Week 5</b></p> <p>T 2/8</p>	<p>Theatre as Cyborg Activism and Synthetic Dynamism: Cyborg Manifesto vs. Italian Futurism.</p> <p>Technology-sourced ToE.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Donna J. Haraway (1985; 1991), “A Cyborg Manifesto.”*</li> <li>• 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. (1971). <i>Futurist Performance</i>.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Futurism in 9 Minutes: How to Rewrite Culture</i> (2020), by Curious Muse [8:48], <a href="https://www.youtube.com/watch?v=YFPIP9NxU30">https://www.youtube.com/watch?v=YFPIP9NxU30</a></li> </ul>	

		<ul style="list-style-type: none"> <li>• <i>Giacomo Balla/Luigi Russolo – Macchina Tipografica</i> (2000, added 2013) [3:14], <a href="https://www.youtube.com/watch?v=VcHJySm7ZO0">https://www.youtube.com/watch?v=VcHJySm7ZO0</a></li> <li>• <i>Macchina Tipografica</i> (added 2013), [1:19], <a href="https://www.youtube.com/watch?v=LNxFUphdHTQ">https://www.youtube.com/watch?v=LNxFUphdHTQ</a></li> <li>• <i>Machinima Futurista</i>, dir. J. Vandagriff (2008) [8:19], <a href="https://www.youtube.com/watch?v=vDTYgsmcqqM">https://www.youtube.com/watch?v=vDTYgsmcqqM</a></li> <li>• Moon Ribas and Neil Harbisson, <i>Waiting for Earthquakes</i> (2013) [3:02], <a href="https://www.youtube.com/watch?v=1Un4MFR-vNI">https://www.youtube.com/watch?v=1Un4MFR-vNI</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Mambrol, Nasrullah (2018). “Key Theories of Donna Haraway.” <i>literariness.org</i>, <a href="https://literariness.org/2018/02/22/key-theories-of-donna-haraway/">https://literariness.org/2018/02/22/key-theories-of-donna-haraway/</a></li> <li>• <i>A Cybord Manifesto – Haraway Primer</i> (2015), by Josie Ellen [5:36], <a href="https://www.youtube.com/watch?v=rnY9TGbvIXA">https://www.youtube.com/watch?v=rnY9TGbvIXA</a></li> <li>• <i>Stelarc – The Body is Obsolete – Contemporary Arts Media</i> (2007) [3:49], <a href="https://www.youtube.com/watch?v=OKEfJRe4uvs">https://www.youtube.com/watch?v=OKEfJRe4uvs</a></li> <li>• <i>French artist Orlan: "Narcissism is important"</i> (2009) [6:52], <a href="https://www.youtube.com/watch?v=IQ1Ph-Pprj4">https://www.youtube.com/watch?v=IQ1Ph-Pprj4</a></li> <li>• <i>Orlan vs Nature</i> (2014) [4:51], dir. Andrea Liuzza, <a href="https://www.youtube.com/watch?v=-cgYvHNSNQM">https://www.youtube.com/watch?v=-cgYvHNSNQM</a></li> <li>• Siobhan Leddy, “Orlan – Self-Hybridization,” <i>artsy.net</i>.*</li> <li>• <i>Cyborg artists, Neil Harbisson and Moon Ribas, on physically merging oneself with technology</i> (2019) [3:56], <a href="https://www.youtube.com/watch?v=U-tGk65wvYs">https://www.youtube.com/watch?v=U-tGk65wvYs</a></li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• Nayar, “Performing Surveillance Camera Art,” in <i>RCP</i>, 53-55.</li> <li>• Stelarc, <i>Techno-Body Art and Theory: “Zombies and Cyborgs: The Cadaver, the Comatose and the Chimera.”</i></li> <li>• Survival Research Laboratory.</li> </ul>	
Th 2/10	Theatre as Afro-Futurisms: From A.I. to Afrobubblegum.	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Stephanie Dinkins, “Conversation with Bina48,” <a href="http://www.stephaniedinkins.com/conversations-with-bina48.html">http://www.stephaniedinkins.com/conversations-with-bina48.html</a></li> <li>• CBS News (2014). “Transgender CEO who overcomes obstacles takes on limits of life,” <i>cbsnews.com</i> (24 Sept.).*</li> <li>• Izzie Scott (undated). “Afrofuturism: A Brief Origin Story + Some of Its Key Players,” <a href="http://brainwash.media/home/2018/2/28/afrofuturism-a-brief-origin-story-">http://brainwash.media/home/2018/2/28/afrofuturism-a-brief-origin-story-</a></li> </ul>	

		<p><a href="#">some-of-its-key-players</a>.</p> <ul style="list-style-type: none"> <li>• Mark Dery (1994). “Black to the Future,” in <i>Flame Wars: The Discourse of Cyberculture</i> (Duke UP).*</li> <li>• “Featured Work Wanuri Kahiu: <i>Pumzi</i> [2010]” (2015), <i>makingafrica.net</i>.*</li> <li>• Tambay Obenson (2019). “How ‘<i>Rafiki</i>’ Director Wanuri Kahiu’s ‘Afrobubblegum’ Movement Brought Her from Kenya to Hollywood.” <i>IndieWire</i> (25 April).*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Bina 48 Meets Bina Rothblatt – Part One</i> (2014) [5:23], <a href="https://www.youtube.com/watch?v=KYshJRYCArE">https://www.youtube.com/watch?v=KYshJRYCArE</a></li> <li>• <i>Pumzi</i> (2012) [21:50], <a href="https://www.youtube.com/watch?v=IIR7l_B86Fc">https://www.youtube.com/watch?v=IIR7l_B86Fc</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>30secondstofly.com</i> (2020). “Bina48: The Robot That Will Immortalize Your Personality.”*</li> <li>• <i>Bina 48 Meets Bina Rothblatt – Part Two</i> (2014) [7:59], <a href="https://www.youtube.com/watch?v=G51qcRILeCc">https://www.youtube.com/watch?v=G51qcRILeCc</a></li> <li>• <i>At this Vermont laboratory, artificial intelligence is just the beginning</i> (2019) [5:43], <a href="https://www.youtube.com/watch?v=v4La5_mEL-Y">https://www.youtube.com/watch?v=v4La5_mEL-Y</a></li> <li>• Gena-mour Barrett (2018). “Afrofuturism: Why black science fiction ‘can’t be ignored,’” <i>BBC.com, Newsbeat</i> (7 May).*</li> <li>• <i>Africa &amp; Science Fiction: Wanari Kahiu’s “Pumzi,” 2009   Interview</i> (2013) [10:16], <a href="https://www.youtube.com/watch?v=SWMtgD9O6PU">https://www.youtube.com/watch?v=SWMtgD9O6PU</a></li> <li>• <i>SAID AFIFI /// new mythology</i> (2015) [8:47], <a href="https://www.youtube.com/watch?v=S5YA-Uxe0Ng&amp;t=1s">https://www.youtube.com/watch?v=S5YA-Uxe0Ng&amp;t=1s</a></li> <li>• <i>exilepavilion.com</i>, “Artist Said Afifi   The Exile Pavilion.”*</li> </ul>	
<p><b>Week 6</b> <b>T 2/15</b></p>	<p>Theatre as Afro-Futurisms: From Cyborgs/Androids to Dystopia and Fantasy Flight.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Charles Pulliam-Moore (2018). “From <i>Metropolis</i> to <i>Dirty Computer</i>: A Guide to Janelle Monae’s Time-Traveling Music Odyssey,” <a href="https://io9.gizmodo.com/from-metropolis-to-dirty-computer-a-guide-to-janelle-m-1825580195">https://io9.gizmodo.com/from-metropolis-to-dirty-computer-a-guide-to-janelle-m-1825580195</a></li> <li>• Cindi Mayweather-Montage Chants from Many Moons [mc transcription].*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>The Defiant Sci-Fi of Janelle Monae</i> (2017) [5:54], <a href="http://www.youtube.com/watch?v=jdyllc_hPgQ">http://www.youtube.com/watch?v=jdyllc_hPgQ</a></li> <li>• <i>Janelle Monae – Many Moons [Official Short Film]</i> (2008) [6:31], <a href="https://www.youtube.com/watch?v=LHgbzNHVg0c">https://www.youtube.com/watch?v=LHgbzNHVg0c</a></li> </ul>	

		<p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Janelle Monáe – <i>Dirty Computer</i> [Emotion Picture] (2018) [48:38], <a href="https://www.youtube.com/watch?v=jdH2Sy-BINE">https://www.youtube.com/watch?v=jdH2Sy-BINE</a></li> <li>• Janelle Monáe’s <i>Metropolis   Science Fiction in Music</i> (2017), by Stream Some Stuff, <a href="https://www.youtube.com/watch?v=RMqng3HmPOA">https://www.youtube.com/watch?v=RMqng3HmPOA</a></li> <li>• Janelle Monáe <i>Dissects the Inspiration Behind ‘Dirty Computer’</i> (2018) [9:51], <a href="https://www.youtube.com/watch?v=j019X-aAoU8">https://www.youtube.com/watch?v=j019X-aAoU8</a></li> <li>• Romano, Aja. “Janelle Monae’s Body of Work Is a Masterpiece of Modern Science Fiction,” <i>vox.com</i>.*</li> <li>• <i>S7 E1: The Mundane Afrofuturist Manifesto</i> (2015), by KCET/Artbound [56:34], <a href="https://www.youtube.com/watch?v=otUJvQhCjJ0">https://www.youtube.com/watch?v=otUJvQhCjJ0</a></li> </ul>	
Th 2/17	Group presentation Day.	<p><b>CEP#1:</b> Pataphysicians, Cruel Auteurs, Futurists, and Cyborgs.</p> <p>Catch-up day.</p>	<p><b>CEP#1</b></p> <p><b>Blog 3:</b> On Futurisms; Cyborg art; Technological Art.</p>
Week 7 T 2/22	Performance of Antiart: Dada; Visual Decomposition; Cognitive Drift.	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• The Art Story, "Dada," expandable knowledge website, <a href="https://www.theartstory.org/movement/dada/">https://www.theartstory.org/movement/dada/</a></li> <li>• Tristan Tzara (1918). "Dada Manifesto" in M. Gordon, ed. <i>Dada Performance</i> (1987).*</li> <li>• M. Cheng (prior to 2009). "Tristan Tzara: Seven Dada Manifestoes - Collective Collage by M. Cheng."*</li> <li>• Tzara, T. (1920). “To Make a Dada Poem.”*</li> <li>• Stiles, “Anti-Art,” in <i>RCP</i>, 185-86.</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Dadaism in 8 Minutes: Can Everything Be Art?</i> (2021), by Curious Muse [8:12], <a href="https://www.youtube.com/watch?v=U4WITijUNc0">https://www.youtube.com/watch?v=U4WITijUNc0</a></li> <li>• <i>Do Not Try to Eat This</i>, by The Art Assignment (2018) [9:54], <a href="https://www.youtube.com/watch?v=ksP1hsyup1w">https://www.youtube.com/watch?v=ksP1hsyup1w</a></li> <li>• <i>Dada A 5 Minute History</i>, by Kathy McHoes (2010) [5:00], <a href="https://www.youtube.com/watch?v=dJgzoTp82SU">https://www.youtube.com/watch?v=dJgzoTp82SU</a></li> <li>• <i>Dada Suicide</i> (2010), by Elise Golgowski (ToE, 2010) [2:53] <a href="http://www.youtube.com/watch?v=4BWI-RLKkWc">http://www.youtube.com/watch?v=4BWI-RLKkWc</a></li> </ul>	<p><b>Act/Curate -</b></p> <p><b>Home activity:</b> Dada poem. (A potential blog post).</p> <p>Consult Tzara, “To Make a Dada Poem” (1920): Use a pair of scissors, a newspaper article, a small brown bag, for your DADA Poem workshop.</p> <p>Some recommended poems in Content folder.</p> <p><b>Class performance:</b> Dada Manifesto Collage Action.</p>

		<p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Hugo Ball, "Dada Manifesto" (1916), <i>Wikisource</i>.*</li> <li>• Robert Short, "Dada," in <i>A Companion to Modernist Literature and Culture</i> (Blackwell Publishing, 2016).*</li> <li>• <i>Dada Art Movement History – "Dada on Tour,"</i> by Bruno Art Group (2016) [27:22], <a href="https://www.youtube.com/watch?v=2QcemEji-UU">https://www.youtube.com/watch?v=2QcemEji-UU</a></li> <li>• <i>Dada Art Movement/Tristan Tzara</i> (2011) [5:39], <a href="https://www.youtube.com/watch?v=WK-yZtGKoXA">https://www.youtube.com/watch?v=WK-yZtGKoXA</a></li> <li>• <i>Dada Manifesto 1918</i> (2013) [5:02], <a href="https://www.youtube.com/watch?v=pSXYb5Q_TXw">https://www.youtube.com/watch?v=pSXYb5Q_TXw</a></li> <li>• <i>German DADA: An Alphabet of German Dadaism</i>, dir. Helmut Herbst (1968) [55:14], <a href="https://www.youtube.com/watch?v=C9jMqxSPWWQ&amp;t=11s">https://www.youtube.com/watch?v=C9jMqxSPWWQ&amp;t=11s</a></li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• K. Stiles, "Destruction Art," in <i>RCP</i>, 197-198.</li> <li>• Huang Yongping, Xiamen Dada</li> </ul>	
Th 2/24	<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><b>Read:</b></p> <ul style="list-style-type: none"> <li>• J. Birringer (2012). "Bauhaus, Constructivism, Performance." In <i>Bauhaus: Art as Life</i>, exhibition catalogue.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• PPT Images – <i>The Bauhaus, et al.</i></li> <li>• <i>Modernism: Bauhaus</i> (2007), [1:41], introduced by David Ryan, <a href="https://www.youtube.com/watch?v=F8zuGsX_z_Y">https://www.youtube.com/watch?v=F8zuGsX_z_Y</a></li> <li>• <i>Bauhaus: A History and Its Legacy</i>, by Brian Doublas Hayes (2012) [8:38], <a href="https://www.youtube.com/watch?v=xYrzrqB0B8I">https://www.youtube.com/watch?v=xYrzrqB0B8I</a></li> <li>• <i>Bauhaus, Design in a Nutshell</i> (added 2013) [2:23], <a href="https://www.youtube.com/watch?v=ZQa0BajKB4Q">https://www.youtube.com/watch?v=ZQa0BajKB4Q</a></li> <li>• <i>Das Triadische Ballet. Best Quality!</i> (A Recreation of Oskar Schlemmer's <i>Triadischem Ballett-Triadic Ballet</i>) [30:23], <a href="https://www.youtube.com/watch?v=87jErnplUpA">https://www.youtube.com/watch?v=87jErnplUpA</a></li> <li>• William Forsythe: <i>One Flat Thing, reproduced</i> (2019) [1:14], <a href="https://www.youtube.com/watch?v=5AvAgqlmR5U">https://www.youtube.com/watch?v=5AvAgqlmR5U</a></li> <li>• <i>William Forsythe Discusses Synchronous Objects</i> (2012) [6:08], <a href="https://www.youtube.com/watch?v=uQdZBOVYLdI">https://www.youtube.com/watch?v=uQdZBOVYLdI</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>Bauhaus documentary 1 subtitles</i> (2015), <a href="http://www.youtube.com/watch?v=XoFQ2iOHwxc">http://www.youtube.com/watch?v=XoFQ2iOHwxc</a></li> <li>• <i>Bauhaus documentary 2 subtitles</i> (2015), <a href="http://www.youtube.com/watch?v=T9vxsQYrREY">http://www.youtube.com/watch?v=T9vxsQYrREY</a></li> <li>• <i>Bauhaus documentary 3 subtitles</i> (2015), <a href="http://www.youtube.com/watch?v=QJzrVUB1Lug">http://www.youtube.com/watch?v=QJzrVUB1Lug</a></li> </ul>	

		<ul style="list-style-type: none"> <li>• <i>The beginning – STRANDBEESTEN</i>, by Alexander Schlichter, a documentary about the Dutch artist Theo Jansen), on vimeo [2:16]</li> <li>• “History of the Bauhaus,” Getty website archives on the Bauhaus.</li> <li>• Bell, “Puppet and Object Performance,” in <i>RCP</i>, 252-254.</li> </ul>	
<b>Week 8</b> <b>T 3/1</b>	Theatre as Concepts in Action: Duchamp's Readymades; Performative Framing; Found Objects and Personas.	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Duchamp, "The Richard Mutt Case (1917)"; "The Creative Act (1957)"; "Apropos of 'Readymades (1961)" in Stiles and Selz (c. 1996). <i>Theories and Documents of Contemporary Art</i>.*</li> <li>• "Duchamp-list of Readymades."*</li> <li>• Hoefler, Rolf. “Readymade,” in <i>RCP</i>, 256-257.</li> <li>• Riding (2006). "Conceptual Artist as Vandal – Walk Tall and Carry a Little Hammer, or Ax), <i>New York Times</i>.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Art or Prank   The Art Assignment   PBS Digital Studio</i> (2017) [8:54], <a href="https://www.youtube.com/watch?v=2ZlrHvzIwcl">https://www.youtube.com/watch?v=2ZlrHvzIwcl</a></li> <li>• <i>Marcel Duchamp: The Art of Life</i> (2020 NHD Documentary) (2020), by Angela Kim, Grace Wen, Jason Lee [10:00], <a href="https://www.youtube.com/watch?v=S75rlarGi64">https://www.youtube.com/watch?v=S75rlarGi64</a></li> <li>• <i>Duchamp "Fountain"</i> (2008 [2006]) [6:11], <a href="https://www.youtube.com/watch?v=d2Y5mUJiaZl">https://www.youtube.com/watch?v=d2Y5mUJiaZl</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>Know the Artist: Marcel Duchamp</i> (2021), by Several Circles   Art History [17:39], <a href="https://www.youtube.com/watch?v=T9XRiBIZ9CQ">https://www.youtube.com/watch?v=T9XRiBIZ9CQ</a></li> <li>• Julian Spalding (2014). “Did Marcel Duchamp Steal Elsa’s Urinal?” <i>theartnewspaper.com</i>.*</li> <li>• Dawn Ades and Alastair Brotchie (2019). “Marcel Duchamp Was Not a Thief,” <i>atlaspress.co.uk</i>.*</li> <li>• S. Fillin-Yeh (1995). “Dandies, Marginality and Modernism: George O’Keeffe, Marcel Duchamp and Other Cross Dressers,” <i>Oxford Journals</i>.*</li> <li>• <i>Marcel Duchamp 1968 BBC Interview</i>.</li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• Claude Cahun and Marcel Moore (gender-benders)</li> </ul>	
	Extended	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Hodges Persley, Nicole. “Sampling,” in <i>RCP</i>, 260-61.</li> </ul>	<p><b>Act/Curate:</b> SD+SC</p>

<p><b>Th 3/3</b></p>	<p>Readymades; Appropriation Art.</p>	<ul style="list-style-type: none"> <li>• Wong, Winnie. "Appropriation," in <i>RCP</i>, 57-58.</li> <li>• PPT lecture on Expanded Readymades: Appropriation Art + Chinese Documentaryworks + Performance Re-enactments.</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Matthew Barney VS Madonna</i> (2007), by Mais Plutôt [3:22], <a href="https://www.youtube.com/watch?v=Ph2BNo6hm0Q">https://www.youtube.com/watch?v=Ph2BNo6hm0Q</a></li> <li>• <i>Split Screen: Beyonce "Countdown" vs Anne Teresa De Keermaeker</i> (2011) [3:44], <a href="https://www.youtube.com/watch?v=PDT0m514TMw">https://www.youtube.com/watch?v=PDT0m514TMw</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>The Case for Conceptual Art</i>, by The Art Assignment (2018) [11:25], <a href="https://www.youtube.com/watch?v=VHLs76HLon4">https://www.youtube.com/watch?v=VHLs76HLon4</a></li> <li>• <i>Stop Copying Me – Appropriation in Art</i> (2013) [19:50], <a href="https://www.youtube.com/watch?v=6BbOapMGTml">https://www.youtube.com/watch?v=6BbOapMGTml</a></li> <li>• Kaufman, Sarah. "Beyonce: 'Countdown' video and the art of stealing," <i>washingtonpost.com</i>.*</li> <li>• Takemoto, "Memoirs of Björk-Geisha," in <i>RCP</i>, 115-117.</li> <li>• Cheng (2013). "Keepsake Morsels," in <i>Beijing Xingwei</i>.*</li> </ul> <p><b>Cf.</b> Schneider, "Cindy Sherman's Real Fakery," in <i>RCP</i>, 236-238.</p> <ul style="list-style-type: none"> <li>• <i>Cindy Sherman: Fashion   Art 21 "Extended Play"</i> (2011) [3:12], <a href="https://www.youtube.com/watch?v=MtATCPC8b8">https://www.youtube.com/watch?v=MtATCPC8b8</a></li> <li>• Yasumasa Morimura-appropriation art and performative photography, a webpage in <i>Dazed</i> (2018).</li> <li>• <i>Sophie Calle – Dumped by Email   Tate Shots</i> [3:28], <a href="https://www.youtube.com/watch?v=Q9E4dA0EGaM">https://www.youtube.com/watch?v=Q9E4dA0EGaM</a></li> </ul>	<p>Optional:</p> <p>Select a celebrity cross-dresser from any century and do your "show and tell."</p> <p><b>Blog 4:</b></p> <p>On any type of Dada, antiart, and destruction art, or on the Bauhaus and its Legacy. Wearable Design. Choreographic Objects. Or on Duchamp; readymade; conceptual art; appropriation art.</p>
<p><b>Week 9</b> <b>T 3/8</b></p>	<p>Group presentation Day.</p> <p>Midterm Review: Summing-up, Catching-up Day.</p>	<p><b>CEP#2:</b> Dada; Duchamp; the Bauhaus; Extended Readymades; Gender Plays.</p> <p><b>Act:</b></p> <ul style="list-style-type: none"> <li>• You may choose to present your CCCR performance pieces.</li> </ul>	<p><b>CEP#2</b></p> <p><b>DUE:</b></p> <p>CCCR #1</p> <p><b>Act:</b></p> <p>Presentations of CCCR 1: Part 1.</p>
<p><b>Th 3/10</b></p>	<p>Theatre as Living Collages of Silences and Sounds; Synaesthesia Playground.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• John Cage (1958). "Experimental Music," (1958).*</li> <li>• Cage (1952). "The Untitled Event, BMC."*</li> <li>• Diaz, Eva (2005). "The first Be-in---1952   John Cage and the 'Untitled Event'." In <i>Starting at Zero</i>:</li> </ul>	<p><b>Act:</b></p> <ul style="list-style-type: none"> <li>• Find and read your one random story at <i>John Cage: Indeterminacy</i>,</li> </ul>

	<p><i>Black Mountain College, 1933-1957.*</i></p> <ul style="list-style-type: none"> <li>• Cage (1961 [1939]). “Communication” from Silence.</li> <li>• Cage (1961 [1939]). Citations from <i>Silence</i> *</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>John Cage Interview, 1985, KCRW 1992</i> (2012) [28:20], <a href="https://www.youtube.com/watch?v=9GqHikJSQhQ&amp;t=43s">https://www.youtube.com/watch?v=9GqHikJSQhQ&amp;t=43s</a></li> <li>• <i>John Cage – A Music Composing Genius or A Composed Con Artist?</i> (2016 [1989]) [3:46], <a href="https://www.youtube.com/watch?v=9vQAJ1p2VKA">https://www.youtube.com/watch?v=9vQAJ1p2VKA</a></li> <li>• <i>John Cage about Silence</i> (2007) [4:18], <a href="https://www.youtube.com/watch?v=pcHnL7aS64Y">https://www.youtube.com/watch?v=pcHnL7aS64Y</a></li> <li>• <i>John Cage, 4'33" for piano</i> (1952), performed by David Tudor [5:41], <a href="https://www.youtube.com/watch?v=HypmW4Yd7SY">https://www.youtube.com/watch?v=HypmW4Yd7SY</a></li> <li>• John Cage, <i>Water Walk</i> (1960) [9:23], <a href="https://www.youtube.com/watch?v=SSulycqZH-U">https://www.youtube.com/watch?v=SSulycqZH-U</a></li> <li>• <i>John Cage - Sonatas V (from Sonatas and Interludes)- Inara Ferreira, prepared piano</i> (2012) [1:40], <a href="https://www.youtube.com/watch?v=jRHokZRYBIY">https://www.youtube.com/watch?v=jRHokZRYBIY</a></li> <li>• <i>Tocatta and Bruise from SYNAESTHESIA PLAYGROUND, Jocelyn Ho (piano)</i> (2016) [9:55], <a href="https://www.youtube.com/watch?v=5AMJmQKdiew&amp;t=4s">https://www.youtube.com/watch?v=5AMJmQKdiew&amp;t=4s</a></li> </ul> <p><b>Ref:</b></p> <ul style="list-style-type: none"> <li>• <i>Find the Quietest Place   The Art Assignment   Jace Clayton</i> (2014) [8:29], <a href="https://www.youtube.com/watch?v=nxxpTYV2FIk">https://www.youtube.com/watch?v=nxxpTYV2FIk</a></li> <li>• <i>John Cage-Water Walk, performed by Katelyn King</i> (2016) [3:46], <a href="https://www.youtube.com/watch?v=8vdFesRSfuk">https://www.youtube.com/watch?v=8vdFesRSfuk</a></li> <li>• <i>“Lux Venit” (Weymouth) – Synaesthesia Playground</i> (2016) [13:25], <a href="https://www.youtube.com/watch?v=xo9vJqHU7As">https://www.youtube.com/watch?v=xo9vJqHU7As</a></li> <li>• <i>How Sampling Transformed Music</i> (2010), by Mark Ronson (2014) [16:55], <a href="https://www.youtube.com/watch?v=H3TF-h17zKc&amp;t=886s">https://www.youtube.com/watch?v=H3TF-h17zKc&amp;t=886s</a></li> <li>• Henkes, “Experimental Music,” in <i>RCP</i>, 60-61.</li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• <i>Gertrude Stein reads If I Told Him a Completed Portrait of Picasso</i> (2010) [3:39], <a href="https://www.youtube.com/watch?v=FJEIAGULmPQ">https://www.youtube.com/watch?v=FJEIAGULmPQ</a></li> <li>• <i>Bike Traffick</i> (2010), by Elise Golgowski (ToE, 2010) [2:05] <a href="http://www.youtube.com/watch?v=vFeCIKv69HM">http://www.youtube.com/watch?v=vFeCIKv69HM</a></li> <li>• Pauline Oliveros</li> <li>• Laurie Anderson</li> </ul>	<p><a href="http://www.lcdf.org/jndeterminacy/">http://www.lcdf.org/jndeterminacy/</a></p> <ul style="list-style-type: none"> <li>• Collective making of experimental music.</li> </ul> <p><b>Act:</b></p> <ul style="list-style-type: none"> <li>• Presentations of CCCR 1: Part 2.</li> </ul>
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<p>Th 3/24</p>	<p>Group presentation Day.</p>	<p><b>CEP#3:</b> Experimental Music; Conceptual Musicals; Theatre of Silence, Sound, Stillness, Movement; Chance Composition and Visual Poetry: Cage; Monk, and more, et.al.</p> <p>Catch-up Day.</p>	<p><b>CEP#3</b></p> <p><b>Blog 5:</b> On John Cage, or Meredith Monk; on Gertrude Stein; on other experimental musicians and performance artists</p> <ul style="list-style-type: none"> <li>• Explanation of the Fluxus Scores.</li> </ul>
<p>Week 12</p> <p>T 3/29</p>	<p>Theatre as Quotidian Thought Experiments: Fluxus.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Kristine Stiles, "Fluxus," in <i>RCP</i>, 205-206.</li> <li>• Dick Higgins (1966). "Statement on Intermedia."*</li> <li>• Clive Phillpot (undated). "Manifesto I-Fluxus: Magazines, Manifestos, Multum in Pravo," <i>georgemaciunas.com</i>.*</li> <li>• M. Cheng, "Explanations of the Fluxus Scores—via ToE Notes 10.15.2020."*</li> <li>• Sample Fluxus Scores, by artist Frank Fu, by Eben Bold (ToE 2020), by Mylah Eaton (ToE 2020), by Henry Reed (ToE 2020), and by M. Cheng.</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• "What is Fluxus?" commented by Allen Burkoff (p. 2012) [4:35], <a href="https://www.youtube.com/watch?v=cGZ9OS1Oj14">https://www.youtube.com/watch?v=cGZ9OS1Oj14</a></li> <li>• <i>Yoko Ono, Paik, Vostell . . . Fluxus-Happening-Artists, 1990</i> [6:23], <a href="https://www.youtube.com/watch?v=8UQFU-Nswro">https://www.youtube.com/watch?v=8UQFU-Nswro</a></li> <li>• <i>The Fluxus Project</i>, by Stephen Voyce (p. 2012) [5:45], <a href="https://www.youtube.com/watch?v=8jip6i3R50k">https://www.youtube.com/watch?v=8jip6i3R50k</a></li> <li>• <i>BUTTER + EGGES = ART, sometimes</i> (2018) [13:41], <a href="https://www.youtube.com/watch?v=EIHSd9qIWkc">https://www.youtube.com/watch?v=EIHSd9qIWkc</a></li> <li>• <i>Marriage of George and Billy Maciunas</i> (2011) [6:08], <a href="https://www.youtube.com/watch?v=AVDB1oy1O8s">https://www.youtube.com/watch?v=AVDB1oy1O8s</a></li> <li>• <i>Yoko Ono – Cut Piece</i> (1965) [9:19], <a href="https://www.youtube.com/watch?v=IYJ3dPwa2tI">https://www.youtube.com/watch?v=IYJ3dPwa2tI</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>Alison Knowles: Fluxus Event Scores</i> (2012) [2:57], <a href="https://www.youtube.com/watch?v=064qvwX_-kA">https://www.youtube.com/watch?v=064qvwX_-kA</a></li> <li>• <i>Drip Music- George Brecht (Fluxus)</i> [1:58], <a href="https://www.youtube.com/watch?v=UT5lgaE-qZY">https://www.youtube.com/watch?v=UT5lgaE-qZY</a></li> <li>• <i>Charlotte Moorman and Nam June Paik "The Originale"</i> by Fred Stern [9:51], <a href="https://www.youtube.com/watch?v=wiEJdOlgcDE">https://www.youtube.com/watch?v=wiEJdOlgcDE</a></li> <li>• <i>Fluxus Workbook</i> (2002).*</li> </ul>	<p><b>Act:</b> Make, Submit, and Present Your Fluxus Scores.</p> <p>Vote for in-class presentations, time permitting.</p>

		<ul style="list-style-type: none"> <li>• David Doris (1998). "Zen Vaudeville: A Meditation in the Margins of Fluxus," online.*</li> <li>• Armstrong (1993). "Fluxus and the Museum" in <i>In the Spirit of Fluxus</i>.*</li> <li>• Auslander, "Intermediality," in <i>RCP</i>, 216-217.</li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• <i>Joseph Beuys-English Subtitles-How to Explain Pictures to a Dead Hare</i> (1965).</li> </ul>	
<b>Th 3/31</b>	Theatre as the Ecotone Between Life and Art, Happenings and Social Practice Art: Allan Kaprow and Suzanne Lacy.	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Kaprow (1965). "Untitled Guidelines for Happenings," in <i>Theories and Documents of Contemporary Art</i>.*</li> <li>• Sandford, "Happenings," in <i>RCP</i>, 67-68.</li> <li>• Roth, Moira (2010). "Suzanne Lacy: Three Decades of Performing and Writing/Writing and Performing." In Lacy, <i>Leaving Art: Writing on Performance, Politics, and Publics, 1974-2007</i>. Duke UP, xvii-xli.*</li> <li>• Irish, Sharon. "New Genre Public Art," in <i>RCP</i>, 79-80.</li> <li>• Lacy, with Parnell, <i>Cleaning Conditions</i> (2013), short description, <a href="http://www.suzannelacy.com/recent-works/#/cleaning-conditions/">http://www.suzannelacy.com/recent-works/#/cleaning-conditions/</a>.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Suzanne Lacy: We Are Here</i> (2019) [3:12], <a href="https://www.youtube.com/watch?v=g4AVohUId7c">https://www.youtube.com/watch?v=g4AVohUId7c</a></li> <li>• <i>Suzanne Lacy: Women Fight Back</i> (2019) [6:45], <a href="https://www.youtube.com/watch?v=SHQzheCTNGc">https://www.youtube.com/watch?v=SHQzheCTNGc</a></li> <li>• <i>Between the Door and the Street: A Performance Initiated by Suzanne Lacy</i> (2013), [5:09], <a href="https://www.youtube.com/watch?v=TDVd09s4vIY">https://www.youtube.com/watch?v=TDVd09s4vIY</a></li> <li>• <i>Fieldworks: Suzanne Lacy, De tu Puño y Letra</i> (2015), [7:49], <a href="https://vimeo.com/199062401">https://vimeo.com/199062401</a></li> <li>• <i>The Circle and the Square Event by Suzanne Lacy</i> (Brierfield Mills 2017) [3:23], <a href="https://www.youtube.com/watch?v=d1ZVKNlq3uk">https://www.youtube.com/watch?v=d1ZVKNlq3uk</a></li> <li>• <i>Across and In-Between – The Documentary   Belfast International Arts Festival   14-18 NOW</i> (2020) [14:00], <a href="https://www.youtube.com/watch?v=v22uMxsHaAU">https://www.youtube.com/watch?v=v22uMxsHaAU</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Vivien Green Fryd (2007). "Suzanne Lacy's <i>Three Weeks in May</i>," <i>NWSA Journal</i> 19.1: 23-38.*</li> <li>• Lacy (2012). "<i>Three Weeks in January: End Rape in Los Angeles</i>," <i>womensmediacenter.com</i>.*</li> </ul>	<b>Act:</b> Collaborative Learning Workshop: Reports on selected pieces.

		<ul style="list-style-type: none"> <li>• <i>Three Weeks in May</i> by Suzanne Lacy (1977), <a href="https://www.youtube.com/watch?v=ie7A8F0D-k4">https://www.youtube.com/watch?v=ie7A8F0D-k4</a></li> <li>• Robertson, Laura. "Shapes of Water – Sounds of Hope," <i>frieze.com</i>.*</li> <li>• Cheng, Meiling (2002). "Engendering Other/Selves: Suzanne Lacy." <i>In Other Los Angeleses</i>.*</li> <li>• Schechner, Richard. "Play," in <i>RCP</i>, 238-240.</li> <li>• Kaprow, Allan (1976). "Nontheatrical Performance."*</li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• Blue Man Group (1991- ), founded by Matt Goldman, Phil Stanton, and Chris Wink: Theatre as Interactive, Play-centric Pop Happenings.</li> <li>• <i>Sleep No More</i> (2011- ), initiated by the Punchdrunk company.</li> <li>• Jeff Watson, "<i>Reality Ends Here</i>," in <i>RCP</i>, 240-241.*</li> </ul>	
<p><b>Week 13</b></p> <p><b>T 4/5</b></p>	<p>Theatre as Pushing Against In/visible Limits: Adrian Piper.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• "Adrian Piper – The Art Story," expandable knowledge website, <a href="https://www.theartstory.org/artist/piper-adrian/">https://www.theartstory.org/artist/piper-adrian/</a></li> <li>• Piper (1992). "Passing for White, Passing for Black," <i>Transition</i> 58: 4-32.*</li> <li>• Piper, <i>Cornered</i> (1988), transcription from the recording, by Meiling Cheng.</li> <li>• Bass (2018). "How Adrian Piper Challenges Us to Change the Ways We Live," <i>hyperallergic.com</i> (23 April).*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• YouTube: <i>Adrian Piper, Mythic Being</i> (1973) [3:05].</li> <li>• Piper, <i>Cornered</i> (1988), from the Professor's archive.</li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• Marcus (2019). "A White Woman Searches for Her Black Family," <i>wsj.com</i>.*</li> <li>• Williams (2018). "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).*</li> <li>• Cervenak (2010). "Dignity, the Sacred, and the Ends of Black Performance," <i>Post Identity</i>: 18-17.*</li> </ul> <p><b>Cf.</b></p> <ul style="list-style-type: none"> <li>• William Pope.L</li> <li>• Nikki S. Lee</li> </ul>	<p><b>Act:</b></p> <p>Collaborative Learning Workshop: Reports on selected pieces.</p> <p>[Extra-Credit Presentations on Piper, Mendieta, Bruguera, Chang]</p>

<p>Th 4/7</p>	<p>Theatre as Embodied Performance Process, Ecological Interventions, Artivism, and Self-Exoticization, and Prosthetic Extension.</p>	<p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Body, Blood, Earth, Soul – The Tragic Story of Ana Mendieta</i> (2021), by Artdex [3:23], <a href="https://www.youtube.com/watch?v=ZjHtZAUT9F8">https://www.youtube.com/watch?v=ZjHtZAUT9F8</a></li> <li>• <i>Ana Mendieta Traces/Stopy, Galerie Rudolfinum</i>, 2/10/2014-4/1/2015 (2014) [6:08], <a href="https://www.youtube.com/watch?v=72Nk0sPFRrU">https://www.youtube.com/watch?v=72Nk0sPFRrU</a></li> <li>• <i>Who Is Ana Mendieta?</i> (2020), by Melody Freeland [4:20], <a href="https://www.youtube.com/watch?v=JXQYukWjGMk">https://www.youtube.com/watch?v=JXQYukWjGMk</a></li> <li>• <i>Art + activism = activism   Tania Bruguera</i> (2017), by TED Archive [11:20], <a href="https://www.youtube.com/watch?v=C38sPtBj4uo">https://www.youtube.com/watch?v=C38sPtBj4uo</a></li> <li>• <i>Tania Bruguera: “The Francis Effect”   Art21 “Extended Play”</i> (2014), by Art21 [6:29], <a href="https://www.youtube.com/watch?v=8dMFIIPhmPA">https://www.youtube.com/watch?v=8dMFIIPhmPA</a></li> <li>• <i>“In Love” with Patty Chang</i> (2006), a video by Nicolas Jenkins, <a href="https://www.youtube.com/watch?v=7cosHkYIJv4">https://www.youtube.com/watch?v=7cosHkYIJv4</a></li> <li>• <i>Melons</i> (1998) – full video, <a href="https://vimeo.com/26875682">https://vimeo.com/26875682</a></li> <li>• <i>Patty Chang presents at the 2013 Creative Capital Artist Retreat</i> (2013) [5:25], <a href="https://www.youtube.com/watch?v=m0DdLtecFnc">https://www.youtube.com/watch?v=m0DdLtecFnc</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• O’Hagan, Sean (2013). “Ana Mendieta: death of an artist foretold in blood.” <i>theguardian.com</i> (21 Sept), online.*</li> <li>• Helguera, Pablo (2020). “Art and Freedom of Expression in Cuba, Throughout the 21<sup>st</sup> Century.” <i>hperallergic.com</i> (17 Dec.), online.*</li> <li>• Cheung, Ysabelle (2019). “Abject, Exposed and Potent Desires: Patty Chang.” <i>ArtAsiaPacific</i> (July-Aug), 60-69.*</li> <li>• Marcus Civin, “The Patty Chang Landscape,” in <i>Art Papers</i> (Winter 2017/2018), online.*</li> <li>• Princenthal, Nancy. “A Bold Explorer Surfaces in ‘Wandering Lake.’” <i>nytimes.com</i> (Oct. 17, 2017).</li> </ul>	<p>[No Blog due this week.]</p>
<p>Week 14 T 4/12</p>	<p>Group presentation Day.</p>	<p><b>CEP#4: Theatre of Everyday Nothingness and Muchness. Performance of Racial Politics and Gender Struggles.</b></p> <p>Catch up Day.</p>	<p><b>CEP#4</b></p>
<p>Th 4/14</p>	<p>Dance into Theatre into Dance: Pina Bausch and Other Theatrical Choreographers.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Birringer, Jonathan. "Dance or We Are Lost: The Tanztheater of Pina Bausch," in <i>RCP</i>, 189-193.</li> <li>• Gates, Jr., Henry Louis (1994). “The Body Politic.” <i>New Yorker</i>.*</li> </ul>	<p><b>Act:</b></p> <p>Call &amp; Response Video Commentaries.</p>

- La Ribot, "Walk with Chair."\*

**View:**

- *Companyia Pina Bausch* (for Café Müller, c. 1978) [5:11], <https://www.youtube.com/watch?v=jFWtVu5W3gs>
- *Café Mulle (v2)* (p. 2008) [1:33], [https://www.youtube.com/watch?v=oYXjk\\_qn3cQ](https://www.youtube.com/watch?v=oYXjk_qn3cQ)
- *Pina Bausch: Barbe Bleue (intégrale 1 sur 12)* (c. 1977) [8:02], <https://www.youtube.com/watch?v=J15mFLT-pP4>
- *Pina Bausch WALZER* (c. 1982) [6:09], <https://www.youtube.com/watch?v=QrdwiIgakN0>
- *Pina Bausch: Nelken*, excerpt (c. 1982) [2:14], <https://www.youtube.com/watch?v=Z8wnBScIJjg>
- *Kontakt(hof) – Pina Bausch* (c. 1978) [2:53], <https://www.youtube.com/watch?v=pn5cknjzjBg>
- *Bill T. Jones 1995* (2010) [4:33], <https://www.youtube.com/watch?v=MI-0d5ZnJEg>
- *bill t. jones* (2008) [8:08], <https://www.youtube.com/watch?v=NOSsDHLooi0>
- *La Ribot* (2011) [9:21], <https://www.youtube.com/watch?v=0jruEINdVaQ>

**Ref.**

- *Arts.21/Dance Theater* (p. 2009) [5:49], <https://www.youtube.com/watch?v=3kZ8zui9x0c&t=205s>
- *Pina* (2011), dir. Wim Wenders.
- Hoghe and Tree (1980). "The Theatre of Pina Bausch," in *TDR* 24.1 (March): 63-74.\*
- Gutierrez-Albilla, Julian Daniel (2015). "Rethinking Spanish Visual Cultural Studies through an 'untimely' encounter with La Ribot." *Bulletin of Spanish Studies*, 92.3: 361-390.\*
- Jaeger, Suzanne (2005). "Finding Entertainment in an Artist's Obsessions." Review of *bODY\_rEMIX/gOLDBERG\_vARIATIONS*, Marie Chouinaard, Compagnie Marie Chouinaard.\*

**Cf.**

- *HQ Part 1 Body Remix Goldberg Variations, Marie Chouinaard* (2014) [9:55], <https://www.youtube.com/watch?v=IzQMCAbpMqQ>
- "*La Ribot Distinguida*" *Documentary from Luc Peter (English Subtitles)* (2003) [1:03:11], <http://www.youtube.com/watch?v=GqU0CsQuGr0> [no longer available on Youtube. Claimed by Luc Peter, Intermezzo film.]

<p><b>Week 15</b> <b>T 4/19</b></p>	<p>Dance of Primal Matters; Theatre of Elements: Eros; Death; Air; Fire; Corporeality; Mundanity; Mortality.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• “Dimitris Papaioannou,” <i>hellenicaworld.com</i>.*</li> <li>• Stein, Bonnie Sue (1986). “Twenty Years Ago We Were Crazy, Dirty, and Mad.” <i>TDR</i>, Vol. 30, No. 2 (Summer): 107-126.*</li> <li>• Qin, Amy (2015). “Cloud Gate Dance Theater: A Roving, Bounding Symbol of Taiwan.” <i>newyorktimes.com</i> (11 Sept.).*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Dimitris Papaioannou</i> (2020), dir. and ed., Francesca Pedroni [8:18], <a href="https://www.youtube.com/watch?v=NEEcWjTXwRA">https://www.youtube.com/watch?v=NEEcWjTXwRA</a></li> <li>• <i>Dimitris Papaioannou at a glance / moments from works (1987-2012)</i> (2014) [5:17], <a href="https://www.youtube.com/watch?v=isEZbVl6BqA">https://www.youtube.com/watch?v=isEZbVl6BqA</a></li> <li>• <i>Dimitris Papaioannou- _Song of '99_ -Human Thirst</i> (1990) [4:00], <a href="https://www.youtube.com/watch?v=Unzn_gn1vFA">https://www.youtube.com/watch?v=Unzn_gn1vFA</a></li> <li>• <i>Dimitris Papaioannou The Great Painter in Theatre</i> (2018) [5:40], <a href="https://www.youtube.com/watch?v=HlcyZfwchKc">https://www.youtube.com/watch?v=HlcyZfwchKc</a></li> <li>• <i>Dance of Darkness: A Documentary on Butoh Part 1</i> [dir. Edin Velez, 1989] [8:29], <a href="https://www.dailymotion.com/video/x9cj0v">https://www.dailymotion.com/video/x9cj0v</a></li> <li>• <i>Dance of Darkness: A Documentary on Butoh Part 6</i> [dir. Edin Velez, 1989] [10:05], <a href="https://www.dailymotion.com/video/x9cjcx">https://www.dailymotion.com/video/x9cjcx</a></li> <li>• <i>Cloud Gate Dance Theatre of Taiwan, Songs of the Wanderers</i> (2014) [2:43], <a href="https://www.youtube.com/watch?v=Hb3sV6J6Rr0">https://www.youtube.com/watch?v=Hb3sV6J6Rr0</a></li> <li>• <i>Movimentos Festwochen 2015// Cloud Gate Dance Theatre, Rice</i> (2015) [10:21], <a href="https://www.youtube.com/watch?v=sARwGX7fA8k">https://www.youtube.com/watch?v=sARwGX7fA8k</a></li> <li>• <i>Cloud Gate Dance Theatre of Taiwan   Wind Shadow</i> (2009) [1:28], <a href="https://www.youtube.com/watch?v=KcUekWydQgk">https://www.youtube.com/watch?v=KcUekWydQgk</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>PRIMAL MATTER</i> (2018 [2012]) by Dimitris Papaioannou / the entire work in seventeenth minutes [17:38], <a href="https://vimeo.com/190056876">https://vimeo.com/190056876</a></li> <li>• Lupiquero, “Mats Ek: Expression &amp; Fluidity.” <i>theballetbag.com</i> (2012).*</li> <li>• <i>Mats Ek – Apartment – March of the Vacuums Cleaners (marche des aspirateurs).avi</i> (2011 [2000]) [4:11], <a href="https://www.youtube.com/watch?v=aCAogWklN20">https://www.youtube.com/watch?v=aCAogWklN20</a></li> <li>• <i>Mats Ek – Apartment</i> (2020 [2000; 2003]) [51:57], <a href="https://www.youtube.com/watch?v=FzQ_6Fq2AiA">https://www.youtube.com/watch?v=FzQ_6Fq2AiA</a></li> </ul>	
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<p>Th 4/21</p>	<p>Theatre as Imagistic Gestalt: Robert Wilson.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• <i>Robert Wilson</i>, Artist Website [expandable knowledge], <a href="http://www.robertwilson.com/h01x4o2m3wv5khmsnfvycfpzvjls">http://www.robertwilson.com/h01x4o2m3wv5khmsnfvycfpzvjls</a></li> <li>• “Robert Wilson Biography.”*</li> <li>• "Robert Wilson on Movement."*</li> <li>• "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.]*</li> <li>• B. Marranca, “Theatre of Images,” in <i>RCP</i>, 269-270.</li> <li>• 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.*</li> <li>• Khoshbin &amp; Shattuck (undated). "Robert Wilson Video Portraits – Overview," in <i>Dissident Industries Inc.</i>*</li> <li>• Kalb, Jonathan (2000). "Theater; Robert Wilson's 21<sup>st</sup>-Century Academy," <i>NYTimes.com</i>.*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• <i>Absolute Wilson Deafman Glance</i> (2015) [8:38], <a href="https://www.youtube.com/watch?v=erzedLYLvqo">https://www.youtube.com/watch?v=erzedLYLvqo</a></li> <li>• <i>How Robert Wilson Bends Time</i> (2021), by Mackenzie Davenport [9:00], <a href="https://www.youtube.com/watch?v=BA67jt8QiKo">https://www.youtube.com/watch?v=BA67jt8QiKo</a></li> <li>• <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], <a href="http://ubu.com/film/glass_einstein.html">http://ubu.com/film/glass_einstein.html</a></li> <li>• <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], <a href="http://ubu.com/film/wilson_rider.html">http://ubu.com/film/wilson_rider.html</a></li> <li>• <i>Shakespeares Sonette: Sonnet 29</i> (2009) [5:52; embedded with <i>Deafman Glance</i> video version], <a href="https://www.youtube.com/watch?v=uRgplWwZ2Q">https://www.youtube.com/watch?v=uRgplWwZ2Q</a></li> <li>• <i>LIVING PICTURES / A Brief History of Robert Wilson's Video Portraits</i>, dir. Jahn (2014), <a href="https://www.youtube.com/watch?v=llDq0TIPHwo">https://www.youtube.com/watch?v=llDq0TIPHwo</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>Deafman Glance</i> (1981) [A work for Television; 26:53], <a href="http://ubu.com/film/wilson_deafman.html">http://ubu.com/film/wilson_deafman.html</a></li> <li>• <i>Absolute Wilson</i>, dir. Otto-Bernstein [AFADVD 709]</li> </ul>	<p><b>Blog 6:</b> Dance Theatres, Theatre of Images, or Kinetic Theatre of Corporeality, Mortality; or on the artist body-based performance art.</p>
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<p><b>Week 16</b></p> <p><b>T 4/26</b></p>	<p>Performance as the Sensorial Extreme.</p>	<p><b>Read:</b></p> <ul style="list-style-type: none"> <li>• Sally Banes and Noel Carroll (2003). “Performance Art/Art Performance.” <i>Oxford Encyclopedia of Theatre and Performance</i>.*</li> <li>• Stiles and O’Dell, “Bodies in Action,” in <i>RCP</i>, 265-267.</li> <li>• Carr, “Marina Abramovic’s Durational Opus,” in <i>RCP</i>, 24-26.</li> <li>• Cheng, “Extreme Performance,” in <i>RCP</i>, 63-65.</li> <li>• Jones, "Heather Cassils' Indeterminate Body," in <i>RCP</i>, 90-93.</li> <li>• Searle, Adrian (2012). “How Performance Art Took Over.” <i>The Guardian</i> (3 July).*</li> </ul> <p><b>View:</b></p> <ul style="list-style-type: none"> <li>• Cheng, PPT: <i>Art into Theatre into Art</i>.</li> <li>• <i>The Case for Performance Art   The Art Assignment   PBS Digital Studio</i> (2016), [9:09], <a href="https://www.youtube.com/watch?v=EmMTKdUAokM">https://www.youtube.com/watch?v=EmMTKdUAokM</a></li> <li>• <i>Relation in Time</i> (posted 2010) [2:28], <a href="https://www.youtube.com/watch?v=1sRSoGAc3H0">https://www.youtube.com/watch?v=1sRSoGAc3H0</a></li> <li>• <i>Expanding in Space – Marina Abramovic</i>(1977) [6:17], <a href="https://www.youtube.com/watch?v=HEQUC0-AIUo">https://www.youtube.com/watch?v=HEQUC0-AIUo</a></li> <li>• <i>&lt;Touch Cinema&gt; Valie Export</i> (posted 2020) [0:59], <a href="https://www.youtube.com/watch?v=8dvTBaUw2qc">https://www.youtube.com/watch?v=8dvTBaUw2qc</a></li> <li>• <i>Chris Burden Shoot</i> (1972), [1:53], <a href="https://www.youtube.com/watch?v=26R9KFdt5aY">https://www.youtube.com/watch?v=26R9KFdt5aY</a></li> <li>• “<i>Burden</i>” <i>Offical Trailer</i> (2017), [2:50], <a href="https://www.youtube.com/watch?v=3WEfSZr5-uo">https://www.youtube.com/watch?v=3WEfSZr5-uo</a></li> <li>• <i>Transfiguration - Performance Olivier de Sagazan</i> (c. 2008) [9:23], <a href="https://www.youtube.com/watch?v=6gYBXRwsDjY">https://www.youtube.com/watch?v=6gYBXRwsDjY</a></li> <li>• <i>Ron Athey 'Body Art'</i> (p. 2011), [15:13], <a href="https://www.youtube.com/watch?v=rBc1vul9JUI">https://www.youtube.com/watch?v=rBc1vul9JUI</a></li> <li>• “<i>i miss you</i>” (Franko B. at Tate Modern) [5:10], <a href="https://www.youtube.com/watch?v=ic6fOEkpiko">https://www.youtube.com/watch?v=ic6fOEkpiko</a></li> <li>• <i>Cassils presents "The Resilience of the 20%: Monument Project" at the 2016 Creative Capital Retreat</i> (2016) [5:43],</li> </ul>	

		<p><a href="https://www.youtube.com/watch?v=nOp1WYBRLIY">https://www.youtube.com/watch?v=nOp1WYBRLIY</a></p> <ul style="list-style-type: none"> <li>• <i>Raw Materials: Carolee Schneemann</i> (2019) [4:13], <a href="http://www.youtube.com/watch?v=ep8bOYaN8">http://www.youtube.com/watch?v=ep8bOYaN8</a></li> </ul> <p><b>Ref.</b></p> <ul style="list-style-type: none"> <li>• <i>Marina Abramovic Meet Ulay. The artist is present.</i> [4:36], <a href="https://www.youtube.com/watch?v=sLbFugaFyAA">https://www.youtube.com/watch?v=sLbFugaFyAA</a></li> <li>• <i>Carolee Schneemann MoMA PSI</i> (2017) [8:48], <a href="http://www.youtube.com/watch?v=CDq1yggKPsY">http://www.youtube.com/watch?v=CDq1yggKPsY</a></li> <li>• <i>Gilbert &amp; George “Bend It”</i> (2007) [2:50], <a href="http://www.youtube.com/watch?v=9OGziyW- FY">http://www.youtube.com/watch?v=9OGziyW- FY</a></li> <li>• <i>VALIE EXPORT – ‘I Created My Own Identity’   Artist Interview   TateShots</i> (2019) [8:08], <a href="http://www.youtube.com/watch?v=X5cNz1Nobxl">http://www.youtube.com/watch?v=X5cNz1Nobxl</a></li> <li>• <i>Documented / Undocumented trailer – Ars Shamanica Performatica</i> (2015) [1:48], <a href="https://www.youtube.com/watch?v=RhBF2xS7zY0">https://www.youtube.com/watch?v=RhBF2xS7zY0</a></li> <li>• <i>China’s First-generation Performance Artist: Zhang Huan   Brilliant Ideas Ep. 18</i> (2016) [24:02], <a href="https://www.youtube.com/watch?v=RhBF2xS7zY0">https://www.youtube.com/watch?v=RhBF2xS7zY0</a></li> <li>• <i>The Couple in the Cage</i> [featuring Guillermo Gómez-Peña and Coco Fusco] (2015) [32:30], <a href="https://www.youtube.com/watch?v=qv26tDDsuA8">https://www.youtube.com/watch?v=qv26tDDsuA8</a></li> <li>• <i>Beijing Swings</i> [AFADVD640]</li> </ul> <p><b>Cf.</b> Zhang Huan; Ai Weiwei; Kira O’Reilly; Janine Antoni; He Chengyao; Yang Zhichao; Wang Chuyu.</p>	
Th 4/28	Group presentation Day. Performance art cont.	<p><b>CEP#5:</b> Nontheatrical Performance; Interactive Social Practice; Kinetic Theatre of Visuality, Musicality, Spirituality, and Politics; Trans-Genre ToE Spectacles: Metaphysics, Corporeality, Virtuality, Multicentricity.</p>	<p><b>CEP#5</b></p> <p><b>DUE:</b> CCCR#2, written portions.</p> <p><b>Act:</b> Presentations of CCCR#2: Part 1.</p>
Final Th 5/5 4:30-6:30 PM	CCCR #2 presentations.	<p>Search and Destroy; Research and Reconstruct. Research Presentation Day: Share your findings and performances.</p> <p><b>Not the usual class time!</b></p>	<p><b>DUE:</b> Final Projects.</p> <p><b>Act:</b> Presentations of CCCR#2.</p>
The rest of your life!		<b>Have a good time! Be seeing you soon!</b>	

