Performance Studies : Fall 2010

Tuesdays & Thursdays 2:30-3:45pm and three Wednesday evenings: Oct. 6, Nov. 3, Dec. 1 6:00-9:00pm in LJ044B (Wells Library, Black Film Center)

Instructor Christopher Hunt / huntc@indiana.edu
Office SPEA 213 1-812 855 0832
Office hours by appointment
Secretary Lauren Roberts 201 SPEA Bldg. lakrober@indiana.edu 1-812 856 0796

This is a course about the art of performance. It aims to provide joy as well as a greater awareness of the richness and universality of the performing arts worldwide, and of how the different nature of each affects their presentation.

Almost everything we shall see or hear in the course is in some sense an interpretation or transformation, from genre to genre, from stage to screen (i.e. from live to recorded), from one culture or age to another. Those who manage the arts contribute, often profoundly, to this transmutation. The course aims to illuminate these ever-changing patterns, and the choices managers of the arts must make about them.

The choice of examples is highly selective: a complete survey would take more than a lifetime. But we range widely, with an emphasis on non-western arts, mainly from Japan, India, and Indonesia. Although most of the traditional forms of other cultures are only rarely seen in the United States, western artists of all sorts have been increasingly influenced by non-western practice: getting to know something of the original helps in recognizing how each contemporary art form has been affected by others, past and present, local and foreign. Through the cultural expression of others, too, we may better understand who they are and how to live at peace with them.

ONCOURSE FORUM TERM-ASSIGNMENT
There is only a single course-assignment, but it is continuous: from Week 2 to the end there will be an Oncourse Forum site, on which you are expected to make frequent contributions on and around the works, performances, and topics covered in class, and the readings that relate to those. A single final paper will complete this process.

PLEASE—begin every forum entry with your name, the date, and a heading that makes clear what you’re addressing.

THEMES AND UNDERCURRENTS
Any performance can be thought about in innumerable ways: the primary motive in the choice for this course is to examine how performers and performances deal with the past, but many other considerations can helpfully be used in performance analysis. A second, multiple level of interests is reflected in the titles of the schedule’s two parts:

Part I Places, politics, prejudices, preparation, performers and performances—construction and deconstruction
Part II Tradition: preservation, translation, transformation, interpretation, commentary, parody, love, ridicule, attack

These certainly are not the limit of approaches to be remarked in performances of our time, these or a thousand others. You will find more: use the Forum pages to bring them to our attentions. Some of these salient initial concerns may be re-stated thus (if you are stuck for ways to think about any of the works we review, try using this list as a starting-point)

Re-workings: using and transforming the past (cf heritage -- translation -- interpretation -- parody)
Art’s and artists’ characters/traits
Documentary-film techniques (cf propaganda)
Recording the arts and artists (live v recorded) -- what happens to a performance when it’s recorded/seen in an e-record?
Social commentary -- relationships -- interaction - parents and children (family-domestic relationships)
Realism and symbolism / narrative and abstraction (shape -- objectivity)
Changing fashions in taste and art (Zeitgeist?)
Uncertainty (Ambivalence) [questioning not answering]
Performing venues: influence of and changing tastes in performance-spaces (East v West)
Differing modes of non-Western arts
Political arts & artists
Invention – rebellion – revolution – innovation -- originality
Popular v High Arts (Entertainment/Enlightenment, information, instruction, edification)
Universality – human nature (Nature’s Mirror: existential explication/demonstration)
Power & authority (leadership -- conducting)
Delight, wit, and humor/laughter
Pursuit of Excellence
Magic, mystery – illuminating the unknowable
Drama
Ritual

Tuesdays & Thursdays  2:30-3:45pm  +Wednesday evenings Oct 6, Nov 3, Dec 1 in LI044B  (Wells Library)

OUTLINE SCHEDULE  This is a preliminary schedule. It is likely to change.

PART I  Places, politics, prejudices, preparation, performers and performances—construction and deconstruction

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Aug 31</td>
<td>Introduction I  Performance and performers</td>
</tr>
<tr>
<td>Sept 2</td>
<td>Introduction II  Performance and its places</td>
</tr>
<tr>
<td>2</td>
<td>Salzburg Festival I</td>
</tr>
<tr>
<td>7</td>
<td>Salzburg Festival II</td>
</tr>
<tr>
<td>9</td>
<td>Mozart-Da Ponte  Destination Mozart</td>
</tr>
<tr>
<td>14</td>
<td>Making Mahabharata</td>
</tr>
<tr>
<td>16</td>
<td>Martha Graham; Merce Cunningham I</td>
</tr>
<tr>
<td>21</td>
<td>Merce Cunningham II</td>
</tr>
<tr>
<td>23</td>
<td>William Forsythe</td>
</tr>
<tr>
<td>28</td>
<td>Rasinah  The enchanted mask (Indonesia)</td>
</tr>
<tr>
<td>Oct 5</td>
<td>Onnagata-Portrait (Japan); Ballerina</td>
</tr>
<tr>
<td>6</td>
<td>Evening session 1  La danse</td>
</tr>
</tbody>
</table>

PART II  Tradition: preservation, translation, transformation, interpretation, commentary, parody, love, ridicule, attack

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct 7</td>
<td>Japan: Gagaku ; Bunraku; Japanese instruments ; Shakuhachi; Samisen;</td>
</tr>
<tr>
<td>12</td>
<td>India: traditional instruments ; Indonesia: Legong &amp; gamelan</td>
</tr>
<tr>
<td>14</td>
<td>Stravinsky conducts  Firebird ; Conducting Mahler ; Carlos Kleiber Beethoven 7 ;</td>
</tr>
<tr>
<td>19</td>
<td>Bach (Kožená &amp; Deller) ; Winterreise + Zender Winterreise; Erklönig;</td>
</tr>
<tr>
<td>21</td>
<td>Mahler-Berio sequence</td>
</tr>
<tr>
<td>26</td>
<td>Sequenza III; Stripsody : Ol' Man River ; Strange Fruit ; Astaire-Rogers; Push comes to shove</td>
</tr>
<tr>
<td>28</td>
<td>Cage &amp; Cunningham</td>
</tr>
<tr>
<td>Nov 2</td>
<td>King Lear 1.1 and II.4 ; Kozintsev  King Lear final sc</td>
</tr>
<tr>
<td>3</td>
<td>Evening session 2  King Lear composite  Olivier, Scofield, McKellen, Kozintsev</td>
</tr>
<tr>
<td>4</td>
<td>Uncle Vanya ; Importance of Being Earnest</td>
</tr>
<tr>
<td>9</td>
<td>Pygmalion ; Private Lives ; No Man’s Land</td>
</tr>
<tr>
<td>11</td>
<td>Beckett  Catastrophe ; Krapp’s Last Tape ; Waiting for Godot</td>
</tr>
<tr>
<td>16</td>
<td>Marat/Sade</td>
</tr>
<tr>
<td>18</td>
<td>Rebels; Open Score ; Living Theater; Survival Research Lab ; Karen Finley; Wooster Group</td>
</tr>
<tr>
<td>23</td>
<td>Barrault; Genty; Forsythe Improvisation; Eiko &amp; Koma; Kylian; MB Swan Lake; Kožená-Bach</td>
</tr>
<tr>
<td>25</td>
<td>Thanksgiving Recess NO CLASS</td>
</tr>
<tr>
<td>30</td>
<td>Ajuba;  Lord of the dance ; Kathak Dance; Dance at Court  [+Java-Japan]</td>
</tr>
<tr>
<td>Dec 1</td>
<td>Evening session 3: double-bill: Rashomon  and The General</td>
</tr>
<tr>
<td>2</td>
<td>Oedipus The King; Oedipus Rex (Stravinsky)</td>
</tr>
<tr>
<td>7</td>
<td>Martha Graham’s Night Journey ; Pasolini’s Edipo re</td>
</tr>
<tr>
<td>9</td>
<td>Bunraku, Kabuki, Noh; Sumidagawa ; Curlew River</td>
</tr>
<tr>
<td>14</td>
<td>La Fille mal gardée; Giulio Cesare in Egitto</td>
</tr>
<tr>
<td>16</td>
<td>Final Project deadline 4:45pm [Official Exam]</td>
</tr>
</tbody>
</table>
CATEGORIZED MEDIA LISTING

Course-examples will be drawn from the list below, though time may not allow us to experience everything.

This grouping is arbitrary, as an aid to a quick grasp of the course’s reach: it is not the order in which we shall experience the works. Most recordings will be played in excerpts only. Many videos will, however, be on reserve in the Kent-Cooper Room of the Wells Library for those interested in seeing the whole of a sampled performance.

ARTS & ARTISTS: TRAINING, CONTEXT, AND APPROACHES

<table>
<thead>
<tr>
<th>Theme</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Salzburg Festival</td>
<td>Documentary by Tony Palmer</td>
</tr>
<tr>
<td>Short contextual bits</td>
<td>Drottningholm Theatre, Opera in the Market, Films: Shakespeare in Love, Amadeus</td>
</tr>
<tr>
<td>The Waste Land</td>
<td>Read by T S Eliot</td>
</tr>
<tr>
<td>David Hockney</td>
<td>Stage design Stravinsky Rake’s Progress</td>
</tr>
<tr>
<td>Rashomon</td>
<td>Film by Akiro Kurosawa</td>
</tr>
<tr>
<td>Indonesian dance-theatre</td>
<td>Documentary by Rhoda Grauer: Rasinah</td>
</tr>
<tr>
<td>Kabuki (Onnagata)</td>
<td>Portrait of an Onnagata (traditional female-personification by Kabuki actors)</td>
</tr>
<tr>
<td>Ballerina</td>
<td>Bertrand Norman documentary on five Mariinsky dancers</td>
</tr>
<tr>
<td>La danse</td>
<td>Frederick Wiseman’s documentary on Paris Opera Ballet</td>
</tr>
<tr>
<td>William Forsythe</td>
<td>Documentary: Just Dancing Around</td>
</tr>
<tr>
<td>Martha Graham</td>
<td>Documentary: A Dancer’s World</td>
</tr>
<tr>
<td>Merce Cunningham</td>
<td>Documentary: A Lifetime of Dance</td>
</tr>
<tr>
<td>Luciano Berio</td>
<td>Documentary-interviews film on the Italian composer</td>
</tr>
<tr>
<td>Benjamin Britten</td>
<td>Documentary: A Time There Was</td>
</tr>
</tbody>
</table>

NON-WESTERN FORMS

<table>
<thead>
<tr>
<th>Theme</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indian folk-theatre</td>
<td>Ajuba: travelling theatre troupe</td>
</tr>
<tr>
<td>Bunraku, Kabuki, Noh</td>
<td>Japanese traditional performing arts — short documentary on each</td>
</tr>
<tr>
<td>Music of Bunraku</td>
<td>Japanese puppet-art (Osaka excerpt)</td>
</tr>
<tr>
<td>Gagaku</td>
<td>Japanese court-dance &amp; music</td>
</tr>
<tr>
<td>Hunger</td>
<td>Ballet by Eiko &amp; Koma (Japanese-American Butoh)</td>
</tr>
<tr>
<td>Indian sacred dance-rituals</td>
<td>Lord of the Dance (India section)</td>
</tr>
<tr>
<td>Indian main instruments</td>
<td>Discovering the Music of India</td>
</tr>
<tr>
<td>Javan &amp; Japanese court dance</td>
<td>Dance at Court (Indonesia &amp; Japan sections)</td>
</tr>
<tr>
<td>Kathak Dance</td>
<td>Indian Kathak rituals</td>
</tr>
<tr>
<td>Legong &amp; gamelan</td>
<td>Javanese staged-danced performance and music</td>
</tr>
<tr>
<td>Mahabharata</td>
<td>Film by Peter Brook from his stage-production</td>
</tr>
<tr>
<td>Making Mahabharata</td>
<td>documentary on the making of Peter Brook’s famous stage production</td>
</tr>
<tr>
<td>Shakuhachi, Shamisen, Koto</td>
<td>Traditional Japanese musical instruments</td>
</tr>
<tr>
<td>Sumidadagawa (Curlew River)</td>
<td>Japanese Noh play; and Church-parable-opera by Benjamin Britten</td>
</tr>
<tr>
<td>Wayang Golek</td>
<td>Indonesian puppet-theatre</td>
</tr>
<tr>
<td>Wayang Kulit</td>
<td>Indonesian shadow-theatre</td>
</tr>
</tbody>
</table>

MUSIC: SONG

<table>
<thead>
<tr>
<th>Theme</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Der Erlkönig</td>
<td>Goethe’s ballad; Schubert’s song; Liszt’s piano arrangement</td>
</tr>
<tr>
<td>Die Winterreise</td>
<td>Schubert song-cycle; Hans Zender’s treatment;</td>
</tr>
<tr>
<td>Ol’ Man River</td>
<td>Show Boat, Movie-Musicals 1935 &amp; 1951</td>
</tr>
<tr>
<td>Strange Fruit</td>
<td>Billie Holiday</td>
</tr>
<tr>
<td>Stripsody (?+ Sequenza III)</td>
<td>Cathy Berberian</td>
</tr>
<tr>
<td>Ticket to ride</td>
<td>Lennon/McCartney; and arranged by Louis Andriessen</td>
</tr>
</tbody>
</table>

MUSIC INTERPRETATION

<table>
<thead>
<tr>
<th>Theme</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach</td>
<td>Cantatas #170 (Alfred Deller &amp; Magdalena Kožena); #30 mini.movie with Kožena</td>
</tr>
<tr>
<td>Mahler</td>
<td>Antonius von Padua Fischpredigt; and Scherzo from Symphony No. 2</td>
</tr>
<tr>
<td>Luciano Berio</td>
<td>Sinfonia; Sequenza III; Rendering;</td>
</tr>
<tr>
<td>John Cage</td>
<td>talking about silence and noise; Water Walk Interview &amp; performance</td>
</tr>
<tr>
<td>Classical conducting</td>
<td>Beethoven Symphony #7 conducted by Carlos Kleiber</td>
</tr>
<tr>
<td>Composer-conductor</td>
<td>Stravinsky Firebird, conducted by the composer</td>
</tr>
<tr>
<td>Conducting Mahler</td>
<td>Muti, Abbado, Chailly, Haitink, Gergiev</td>
</tr>
<tr>
<td>Great Conductors</td>
<td>Documentary: Beecham, Strauss R., Walter, Klemperer, Furtwängler, Toscanini,</td>
</tr>
<tr>
<td></td>
<td>Stokowski, Koussevitzky, Rainer, Szell, Karajan, Bernstein; Gergiev masterclass</td>
</tr>
</tbody>
</table>
MOZART OPERA
Mozart-Da Ponte trilogy  Documentary: Destination Mozart (Peter Sellars’ 1980s opera productions)
Le nozze di Figaro  Mozart opera (productions by Giorgio Strehler, Peter Hall, Peter Sellars)
Don Giovanni  Mozart opera (Met; Salzburg Festival; Peter Sellars; Joseph Losey & Paul Czinner)
Così fan tutte  Mozart opera (productions by Peter Sellars, Nicholas Hytner)
The Magic Flute  Mozart opera (Ponelle-Levine & Cox-Hockney; film by Ingmar Bergman)

THEATRE
Sophocles: Oedipus Rex  BBC-TV production; Stravinsky’s opera; Pasolini’s Edipo re; Martha Graham ballet
Shakespeare: Merchant of Venice  With Al Pacino & Jeremy Irons
Shakespeare: King Lear  Scofield; McKellen; James Earl Jones; Olivier; films by Kozintsev & Kurosawa
Shakespeare: Macbeth  McKellen; Connery; Welles; film by Polanski; opera by Verdi
Shakespeare: M-N-Dream  Moshinsky, Brook, Reinhardt; Britten opera; Balanchine & Ashton ballets
Woyzeck/Wozzeck  Büchner play: Herzog/Kinski film; Berg’s opera; Josef Nadj movement-theatre
Chekhov Uncle Vanya  Maly Theatre production; Film by Louis Malle
Wilde-Shaw-Coward  Importance of Being Earnest; Pygmalion; Private Lives. musical My Fair Lady
Beckett plays  Breath; Catastrophe; Krapp’s Last Tape; Waiting for Godot
No Man’s Land  Play by Harold Pinter
Philippe Genty  Puppet performance (?Liberation)
Mime  Jean-Louis Barrault in film Les Enfants du Paradis
Marat/Sade  Film by Peter Brook after his production of play by Peter Weiss
Living Theater  Documentary: Signals through the Flames
House/Lights  Wooster Group performance
Open Score  Performance by Robert Rauschenberg, Merce Cunningham, and John Cage
Survival Research Labs  Documentary: Ten Years of Robotic Mayhem
Karen Finley  We keep our victims ready (“90s Culture-Wars cause célèbre)

DANCE
La Fille mal gardée  Ballet by Frederick Ashton
Night Journey  Ballet by Martha Graham
Dancing Cheek to Cheek  Dance-sequence by Fred Astaire & Ginger Rogers from movie Top Hat
Petite Morte  Ballet by Jiří Kylián
Push comes to shove  Ballet by Twyla Tharp (with Mikhail Baryshnikov)
Swan Lake  Matthew Bourne’s all-male version
Merce Cunningham  Ballets: Roaratorio, and Xover; Variations V (perf. with John Cage, David Tudor)
William Forsythe  Improvisation technologies; & ballet In the middle, somewhat elevated

SILENT MOVIE
The General  1927 Silent film by Buster Keaton

AFTER-WORD: delight
Handel opera: Giulio Cesare in Egitto (Glyndebourne; Dir: David McVicar)

Desirable extras for which there will probably not be time

HITLER-HOLOCAUST DOCUMENTARIES
Triumph des Willens  Leni Riefenstahl documentary
Holocaust documentaries  Unfinished (Hitchcock et al.); Night and Fog (Resnais); Drancy Avenir (Pallières)

FEATURE MOVIES
City Lights  (Chaplin 1931)
The Seventh Seal  (Bergman 1957)
Class discussion: Even though there will be relatively little time for discussion in class, given how much time we’ll pass looking at stuff on the screen, the course as a whole will be a lot more enjoyable for everyone if you freely take part in discussions.

Asking questions: If you don’t understand, or you disagree with, what is being said, please don’t be afraid to ask a question. This is never a waste of time. The course covers a lot of ground, and assumes a certain familiarity with the arts and their vocabulary, but nobody is expected to know every name referred to or to be familiar with every concept: time for discussion in these classes is short since so much is spent watching or listening to performances, so please ask when anything is unclear to you—and if not in class, then between sessions.

Individual meetings: I’d like to meet with each of you individually. Please make an appointment for us to talk after the first couple of weeks, either directly with me or through Lauren Roberts 201 SPEA Bldg, lakrober@indiana.edu 1-812 856 0796

e-Mail: messages for me should be addressed to the right one—there is another Christopher Hunt at IU. My email is huntc@indiana.edu

Non-attendance: Attendance at every session is a requirement: if you must miss a class, let me know in advance. Unexcused absence will lower your final grade.

In class: please don’t use computers, cell-phones, or other electronic gadgetry in class; and please—no food.

Americans with Disabilities Act: Accommodations will be made for students registered with the Disability Services for Students office in Franklin Hall (812-855 7578).

Plagiarism: Neither in writing nor in discussion should you use other people’s material without acknowledgement: plagiarism means a fail-marking. If you are quoting directly, use a standard, detailed, credit-formula; otherwise just acknowledge the source by name.

SET-BOOK & READINGS


A classic of arts writing, full of wise, eccentric, sometimes controversial, views on the arts, their forms, and their raisons d’être. This is not to read straight through: explore it for insights on performance practice, and for different ways of thinking about what we see in class.

Play-scripts, song-texts

Sophocles Oedipus The King -- Storr (1912) scholarly but old-fashioned [e-text available for download]; or Don Taylor (BBC TV) reads more easily, more contemporary & colloquial

Shakespeare King Lear

Chekhov Uncle Vanya

Shaw Pygmalion

Pinter No Man’s Land

Müller Schubert song-cycle Die Winterreise German text +English translation -- class-hand-out

Commentary & criticism on e-reserves, as class-handouts or PDF files via Oncourse

Artaud The Theatre of Cruelty in Theatre and its Double—class-hand-out

Acocella New Yorker portraits: Vaclav Nijinsky, Lincoln Kirstein, Frederick Ashton, Mikhail Baryshnikov, Jerome Robbins, Suzanne Farrell, Martha Graham, Twyla Tharp

Borges on Shakespeare: Everything and Nothing -- class-hand-out

Streaming video Luciano Berio Documentary (on IU streaming-video) 60m http://webapp1.dlib.indiana.edu/vss/view.do?videoId=VAA8209

RECOMMENDED GENERAL ARTS MANAGEMENT REFERENCE


up-to-date manual on all aspects of managing the arts (not just theatre, despite the title):
Grading will be on a cumulative basis derived from your involvement in class and—especially—with the Oncourse Forum site or sites (there may be separate sites for separate topics). There are five grading stages, cumulatively assessed; there is no final exam as such but each stage will be graded and there is a single paper to write, as an addendum to the last stage, based on all Forum entries.

The Forum site(s) will open Sept 8; successive grade-assessments (20% of final grade on each) will be made on
1. Sept 27
2. Oct 22
3. Nov 19
4. Dec 6
5a. Dec 16 final paper by 4:45pm
Entries to the Forum pages will be visible to everyone in the class. Grade-assessments are private.

Final paper as a last Forum-entry but ALSO AS INDIVIDUAL EMAIL TO ME: minimum four pages double-spaced for undergraduates, six for graduates. Try to draw together all you’ve seen, reflecting on how or whether your perceptions of works, artists, and general principles have been affected by what we have by then experienced together.

Although entries on Forum pages are not expected to show the literary polish that would be demanded of written-out paper essays, those who write clear, straightforward, mostly jargon-free, English will score points with me and probably raise their final grades.

Graduates are expected to make more contributions to the Forum pages and to show a deeper understanding of works dealt with than undergraduates, but the difference is insignificant: though analysis of any given performance may be at least partly objective, individual reaction to it remains subjective—so everyone’s response is equally valid and thus to be expressed fearlessly (preferably, nonetheless, with at least some reasoned, conditioning, forethought). Graduates should make at least two contributions a week to the Forum pages; undergraduates at least one. Forum entries do not need to be (indeed should not be) very long: a single well-considered paragraph is better than a rambling page.

The touchstones for grading include:
1. original insights
2. integrated understanding of showings, readings, and discussions
3. understanding of concepts
4. synthesizing of topics (readings) and relating knowledge across domains
5. posting or asking in class questions that expand the discussion
6. posting of new and relevant information (readings, web-sites etc)
7. critical analysis
8. detecting and linking undercurrents or themes from work to work
9. grasp of chronological and geographic sequences
10. clarity of thought
11. clearly written, organized, and presented
12. active involvement in Forum postings and class discussions
13. understanding of topics
14. evidence of reading set materials
15. not repeating previously considered material
16. sufficiently frequent and pertinent contributions

<table>
<thead>
<tr>
<th>GRADUATES</th>
<th>UNDERGRADUATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>A grades</td>
<td>#1-16</td>
</tr>
<tr>
<td>B grades</td>
<td>#5-16 only</td>
</tr>
<tr>
<td>C grades</td>
<td>#13-16 only</td>
</tr>
<tr>
<td>A+</td>
<td>95-100</td>
</tr>
<tr>
<td>A</td>
<td>90-94.9</td>
</tr>
<tr>
<td>A-</td>
<td>85-89.9</td>
</tr>
<tr>
<td>B+</td>
<td>83-84.9</td>
</tr>
<tr>
<td>B</td>
<td>81-82.9</td>
</tr>
<tr>
<td>B-</td>
<td>80-80.9</td>
</tr>
<tr>
<td>C+</td>
<td>78-79.9</td>
</tr>
<tr>
<td>C</td>
<td>74-77.9</td>
</tr>
<tr>
<td>C-</td>
<td>72-73.9</td>
</tr>
</tbody>
</table>

Final grading will be on this scale:
A+ 95-100  B+ 83-84.9  C+ 78-79.9  D 70-71.9
A  90-94.9  B  81-82.9  C  74-77.9  Fail below 70
A- 85-89.9  B- 80-80.9  C- 72-73.9
PART I  Places, politics, prejudices, preparation, performers and performances—construction and deconstruction

1  Aug 31  Introduction I  Performance and performers
  Ticket to Ride  Beatles orig. & arr. Louis Andriessen
  Strange Fruit  video-clip: Billie Holiday (c1937)
  Schubert  Der Leiermann – Fischer-Dieskau & Brendel
  Schubert  Winter Journey: the Hurdy-Gurdy Man -- Harry Plunkett Greene (audio only)
  Schubert-Berio  Rendering -- first section
  William Forsythe  In the middle, somewhat elevated – excerpt
  King Lear IV.7  1971 Scofield-Brook -- Lear’s awakening
  Bunraku 1957 mini-documentary
  Beckett  Breath; DVD 2000. Dir: Damien Hirst
  Conducting  with the eyes Gergiev Masterclass
  Waste Land  T S Eliot and/or Richard Burton

READING: For weeks 1-3: Schechner  Performance Studies, Ch.2,3,4; index: Mahabharata , Brook, Hybridity

Sept 2  Introduction II  Performance and its places
  Opera at the market
  Shakespeare in Love  theatre-shots -- screenplay Tom Stoppard, 1997
  Drottningholm theatre  C18 theatre workings video
  Amadeus  Theatre scenes  Director Milos Forman 1984
  David Hockney’s designs for Stravinsky’s Rake’s Progress III.i  Glyndebourne 1975

2  Sept 7  Salzburg Festival Part I Documentary Tony Palmer
  9  Salzburg Festival Part II
3  14  Mozart-Da Ponte  Destination Mozart -- Peter Sellars documentary 56m
  16  Making Mahabharata  documentary: Peter Brook’s Mahabharata

READING: For weeks 4,5,6: Artist-portraits by Joan Acocella: Vaclav Nijinsky, Lincoln Kirstein, Frederick Ashton, Mikhail Baryshnikov, Jerome Robbins, Suzanne Farrell, Martha Graham, Twyla Tharp (all on e-reserves)

4  Sept 21  Martha Graham  A Dancer’s World portrait
  23  Merce Cunningham  Documentary: A Lifetime of Dance 2000  Part I
  28  Merce Cunningham  Documentary: A Lifetime of Dance 2000  Part II

5  30  Rasinah  The enchanted mask – Rhoda Grauer film 2006

6  Oct 5  Onnagata-Portrait (Kabuki) (Shibajaku)
  Ballerina  +Five Mariinsky dancers; Dir: Bertrand Norman
  Evening session 1
  La danse  2009 Paris Opera Ballet Frederick Wiseman

PART II  Tradition: preservation, translation, transformation, interpretation, commentary, parody, love, ridicule, attack

READING: For week 6(2): Schechner, ibid Ch.8; index: Bunraku, Globalization, Japan, Bali

Oct 7  Gagaku  the court music
  Music of Bunraku  Osaka excerpt
  Bunraku 1957 mini-documentary
  Three main Japanese traditional musical instruments
  Shakuhachi  Sound of Silence: VHS
  Tsugaru Samisen  Sound of Japan: VHS
  India: main traditional instruments
  Legong & gamelan  Bali beyond the postcard

7  12  The Art of Conducting  -- Documentary footage Vol. I
  14  Composer-conducting  Stravinsky conducts Firebird – fragment LSO RFH
  Conducting Mahler : Muti, Abbado, Chailly, Haitink
  Carlos Kleiber  Beethoven 7; Concertgebouw 1983
READING: For week 8: German texts and English translations of the poems of Schubert’s *Die Winterreise* and *Der Erlkönig* will be available in class; Schechner, *ibid*. index: Goethe

8 Oct 19  Bach  BWV170 sung by Magdalena Kožená & by Alfred Deller  
Schubert  *Winterreise*, 1st 3 songs: DFD/Brendel  
Schubert  *Winterreise*, 1st song: Gute Nacht PP/BB  
Schubert-Zender  *Winterreise*, 1st 3 songs: Blochwitz/EnsMod/Zender;  
Goethe  Ballad:  *Der Erlkönig*; Will Quadflieg, & Alexander Moissi audio only  
Schubert  *Der Erlkönig*; Dietrich Fischer-Dieskau, Gerald Moore; video  
Schubert-Liszt  *Der Erlkönig*; Sviatoslav Richter video  
Schubert-Liszt  *Der Erlkönig*; Yevgeny Kissin video

READING: For week 9: Artist-portrait by Joan Acocella *Twyla Tharp*; HOME VIEWING: *Luciano Berio* 60-minute video documentary (on IU streaming-video)  
http://webapp1.dlib.indiana.edu/vss/view.do?videoId=VAA8209  
http://purl.dlib.indiana.edu/iudl/general/video/VAA8209

Oct 21  Mahler Symphony No. 2 scherzo: CBSO, Rattle; audio only  
Mahler Symphony No. 2 scherzo: Gergiev LSO video part 1 only  
Mahler Symphony No. 2 scherzo: Bernstein, LSO 1974  
Mahler  *Antonius von Padua Fischpredigt* – DFD-Sawallisch  
Mahler  *Antonius* + orchestra – DFD (cond: Hans Zender) - video  
Mahler  *Antonius* + orchestra – DFD-LSO-Szell audio only  
Berio  Sinfonia for eight voices and orchestra, 3rd mvt (scherzo): Boulez  
*Luciano Berio* documentary-interviews film

9 Oct 26  Berio  *Sequenza III*  Cathy Berberian -- for solo voice.  
*Stripsody*  Cathy Berberian sings her own Stripsody for solo voice.  
*Show Boat*  movie 1935 b&w; clip with Paul Robeson *Ol' Man River*  
*Strange Fruit*  video-clip: Billie Holiday (c1937)  
*Astaire Rogers Top Hat* color 1935: *Cheek to Cheek*  
Twyla Tharp  *Push comes to shove* VHS

READING: For week 9 (28th): Merce Cunningham obituaries (New York Times); Joan Acocella *Nearly Ninety* [will be sent to you as PDF files]; Schechner, *ibid*. Ch.6; index: Cage, Cunningham

Oct 28  John Cage  *Water Walk*  video 1960 TV game-show & perf  
Cage & Cunningham  *Variations V*; video 1965 TV Hamburg  
John Cage on silence and noise - late interview video  
Merce Cunningham  *Roaratorio*  
Merce Cunningham  *Xover* 2007

READING: For week 10: play-scripts  Shakespeare *King Lear*, Chekhov *Uncle Vanya* ; Schechner ibid index: Shakespeare, Chekhov; *Borges Everything and Nothing* [will be sent to you as a PDF file]

10 Nov 2  *King Lear I.1*  1971  Paul Scofield Dir: Peter Brook  
*King Lear I.1*  1984  Laurence Olivier  
*King Lear I.1*  2008  Ian McKellen  
*King Lear I.1*  *Korol Lir* Kozintsev film (Russia 1971)  
*King Lear I.1*  *Ran* [Chaos, Disaster] Kurosawa film (Japan 1985)  
*King Lear II.4*  1971  Paul Scofield/Peter Brook Renunciation scene  
*King Lear II.4*  1974  James Earl Jones (live) Renunciation scene  
*King Lear II.4*  1984  Laurence Olivier VHS Renunciation scene  
*King Lear II.4*  2008  PBS-BBC DVD Ian McKellen Renunciation scene  
*King Lear* final sc  *Korol Lir* Kozintsev film (Russia 1971)

3 Evening session 2  
*King Lear* composite Olivier, Scofield, McKellen, Kozintsev  
*King Lear*  1971  VHS Paul Scofield Director: Peter Brook  
*King Lear*  2008  Ian McKellen  
*Korol Lir* [King Lear] Kozintsev film 1971 b&w (Pasternak trs.)

4 Chekhov  *Uncle Vanya* excerpts Olivier, et al History of Drama  
Chekhov  *Uncle Vanya*; 2008 Maly Theatre; Sc.1  
Chekhov-Malle  *Vanya on 42 St*; 1994. Louis Malle/André Gregory  
Wilde  *Importance of Being Earnest* – excerpt Gielgud & Edith Evans
READING: For week 11: play-scripts: Shaw *Pygmalion*; Pinter *No Man’s Land*; Schechner, *ibid.* index: Beckett

11  Nov 9  *Pygmalion* 1938  Leslie Howard, Wendy Hiller
Pygmalion II  *My Fair Lady*  Lerner & Loewe 1964  Audrey Hepburn, Rex Harrison
Coward  *Private Lives* – 2 excerpts (audio)
Pinter  *No Man’s Land*  1975 TV.  Pinter stage-play, Richardson and Gielgud.
11  Beckett  *Catastrophe*  DVD 2000; Cast: Pinter, Pidgeon, Gielgud; Dir: Mamet
Beckett  *Krapo’s Last Tape*  DVD 2000 John Hurt; Dir: Atom Egoyan
Beckett  *Waiting for Godot*  excerpt  DVD 2000 Dir: Michael Lindsay-Hogg

READING: For week 12: Antoine Artaud  *The Theatre of Cruelty*  in *Theatre and its Double*; Schechner, *ibid.*Ch.7; index: Artaud, Bourne, Bharata, Finley, Butoh, Globalization

12  Nov 16  *Marat/Sade*  excerpt 1967  Weiss play; Peter Brook production
18  *Open Score*  1966 Bell Labs NJ/ Billy Klüver w Cunningham, Rauschenberg, Cage etc
Living Theater  1949-68  *Signals through the Flames*  documentary on LT history
Living Theater  1970  Paradise Now (last performance, Berlin live)
Survival Research Labs  1979-85  *Robotic Mayhem*  [or *Virtues of Negative Fascination*]
Karen Finley  1990  *We keep our victims ready*  (‘90s culture wars) Walker Art Center, MN 1990
Wooster Group  2005  *House/Lights*; live
13  23  Mime  *Les Enfants du Paradis*  1945 Jean-Louis Barrault
Philippe Genty  *Liberation?* – string puppet
William Forsythe  *Improvisation technologies*
Eiko & Koma  *Hunger*  excerpt (Japanese-American Butoh)
Jiří Kylián  *Petite Morte* – last dance; Music: Mozart Piano Cto 21 in C – slow mvt; video
Matthew Bourne’s  *Swan Lake*  1995 YouTube
Magdalena Kožená-Bach (Bach: Cantata BWV30 Freue dich, erlöste Schar)
25  Thanksgiving Recess NO CLASS
14  30  Ajuba  *Dance & Drama Co*; Indian travelling folk-theatre troupe VHS
Indian sacred dances  *Lord of the dance*  Documentary -- India section
Kathak Dance  *Circles-Cycles*: documentary on northern Indian Kathak rituals VHS
Javanese court dance  *Dance at Court*  VHS  [+Japan/Ghana]
Japanese court dance  *Dance at Court*  VHS  [+Java/Ghana]
Dec  1  **Evening session 3**

READING: For weeks 14-15: play-script Sophocles Oedipus The King (translations: Storr (1912) scholarly but old-fashioned is available for download);  Don Taylor (used for the BBC production) reads more easily, is more contemporary & colloquial;  Schechner, *ibid* Ch.7; index: Bunraku, Noh, Kabuki, Sophocles, Stravinsky,

Dec  2  *Oedipus The King*  Sophocles  Oedipus Rex  BBC TV studio prod. 1984
*Oedipus Rex*  Opera-oratorio: Stravinsky
15  7  *Night Journey* - (Oedipus Rex: Jocasta)  Martha Graham
*Edipo re*  [Oedipus the King]  Film by Pier Paolo Pasolini, 1967
9  Bunraku, Kabuki, Noh  Traditional Performing Arts in Japan:
Kabuki mini-documentary
Nogaku Theatre  mini-documentary
Sumidagawa  Noh play:
Sumidagawa II  *Curlew River*  Britten church-parable Audio CD  Pears, Shirley-Quirk; Britten
16  14  *La Fille mal gardée*  Ashton  Act I +  (Hérold-Lanchbery)  DVD
Handel  *Giulio Cesare in Egitto*  Cleopatra’s release/delight:
16  Final Project deadline 4:45pm  [Official Exam]

CH Bloomington 8/30/2010