

Performance Studies : Fall 2010

syllabus version 3

Tuesdays & Thursdays 2:30-3:45pm and three Wednesday evenings: Oct. 6, Nov. 3, Dec. 1 6:00-9:00pm
 in LI044B (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

1	Aug 31	Introduction I Performance and performers
	Sept 2	Introduction II Performance and its places
2	7	Salzburg Festival I
	9	Salzburg Festival II
3	14	Mozart-Da Ponte <i>Destination Mozart</i>
	16	<i>Making Mahabharata</i>
4	21	Martha Graham; Merce Cunningham I
	23	Merce Cunningham II
5	28	William Forsythe
	30	Rasinah <i>The enchanted mask</i> (Indonesia)
6	Oct 5	Onnagata-Portrait (Japan); <i>Ballerina</i>
	6	Evening session 1 <i>La danse</i>

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

	Oct 7	Japan: Gagaku ; Bunraku; Japanese instruments ; Shakuhachi; Samisen; India: traditional instruments ; Indonesia: Legong & gamelan
7	12	<i>The Art of Conducting</i>
	14	Stravinsky conducts <i>Firebird</i> ; Conducting Mahler ; Carlos Kleiber Beethoven 7 ;
8	19	Bach (Kožená & Deller); <i>Winterreise</i> + Zender <i>Winterreise</i> ; <i>Erklönig</i> ;
	21	Mahler-Berio sequence
9	26	<i>Sequenza III</i> ; <i>Stripsody</i> ; <i>Ol' Man River</i> ; <i>Strange Fruit</i> ; Aitaire-Rogers; <i>Push comes to shove</i>
	28	Cage & Cunningham
10	Nov 2	<i>King Lear</i> I.1 and II.4 ; Kozintsev <i>King Lear</i> final sc
	3	Evening session 2 <i>King Lear</i> composite Olivier, Scofield, McKellen, Kozintsev
	4	<i>Uncle Vanya</i> ; <i>Importance of Being Earnest</i>
11	9	<i>Pygmalion</i> ; <i>Private Lives</i> ; <i>No Man's Land</i>
	11	Beckett <i>Catastrophe</i> ; <i>Krapp's Last Tape</i> ; <i>Waiting for Godot</i>
12	16	<i>Marat/Sade</i>
	18	Rebels: <i>Open Score</i> ; Living Theater; Survival Research Lab ; Karen Finley; Wooster Group
13	23	Barrault; Genty; Forsythe Improvisation; Eiko & Koma; <i>Kylian</i> ; MB Swan Lake; <i>Kožená-Bach</i>
	25	Thanksgiving Recess NO CLASS
14	30	<i>Ajuba</i> ; <i>Lord of the dance</i> ; Kathak Dance; <i>Dance at Court</i> [+Java-Japan]
	Dec 1	Evening session 3: double-bill: <i>Rashomon</i> and <i>The General</i>
	2	<i>Oedipus The King</i> ; <i>Oedipus Rex</i> (Stravinsky)
15	7	Martha Graham's <i>Night Journey</i> ; Pasolini's <i>Edipo re</i>
	9	Bunraku, Kabuki, Noh; <i>Sumidagawa</i> ; <i>Curlew River</i>
16	14	<i>La Fille mal gardée</i> ; <i>Giulio Cesare in Egitto</i>
	16	Final Project deadline 4:45pm [Official Exam]

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

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

NON-WESTERN FORMS

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

MUSIC: SONG

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

MUSIC INTERPRETATION

Bach	Cantatas #170 (Alfred Deller & Magdalena Kožena); #30 mini-movie with Kožena
Mahler	<i>Antonius von Padua Fischpredigt</i> ; and Scherzo from Symphony No. 2
Luciano Berio	<i>Sinfonia</i> ; <i>Sequenza III</i> ; <i>Rendering</i> ;
John Cage	talking about silence and noise; <i>Water Walk</i> Interview & performance
Classical conducting	Beethoven Symphony #7 conducted by Carlos Kleiber
Composer-conductor	Stravinsky <i>Firebird</i> , conducted by the composer
Conducting Mahler	Muti, Abbado, Chailly, Haitink, Gergiev
Great Conductors	Documentary: Beecham, Strauss R., Walter, Klemperer, Furtwängler, Toscanini, Stokowski, Koussevitzky, Rainer, Szell, Karajan, Bernstein; Gergiev masterclass

MOZART OPERA

Mozart-Da Ponte trilogy	Documentary: <i>Destination Mozart</i> (Peter Sellars' 1980s opera productions)
<i>Le nozze di Figaro</i>	Mozart opera (productions by Giorgio Strehler, Peter Hall, Peter Sellars)
<i>Don Giovanni</i>	Mozart opera (Met; Salzburg Festival; Peter Sellars; Joseph Losey & Paul Czinner)
<i>Così fan tutte</i>	Mozart opera (productions by Peter Sellars, Nicholas Hytner)
<i>The Magic Flute</i>	Mozart opera (Ponnelle-Levine & Cox-Hockney; film by Ingmar Bergman)

THEATRE

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

DANCE

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

SILENT MOVIE

<i>The General</i>	1927 Silent film by Buster Keaton
--------------------	-----------------------------------

AFTER-WORD: delight

Handel opera:	<i>Giulio Cesare in Egitto</i> (Glyndebourne; Dir: David McVicar)
---------------	---

Desirable extras for which there will probably not be time

HITLER-HOLOCAUST DOCUMENTARIES

<i>Triumph des Willens</i>	Leni Riefenstahl documentary
Holocaust documentaries	Unfinished (Hitchcock et al.); <i>Night and Fog</i> (Resnais); <i>Drancy Avenir</i> (Pallières)

FEATURE MOVIES

<i>City Lights</i>	(Chaplin 1931)
<i>The Seventh Seal</i>	(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

Schechner, Richard *Performance Studies: An Introduction*, 2nd ed. 2006 ISBN 0-415-37246-1
A classic of arts writing, full of wise, eccentric, sometimes controversial, views on the arts, their forms, and their *raison 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	<i>Oedipus The King</i> -- Storr (1912) scholarly but old-fashioned [e-text available for download]; or Don Taylor (BBC TV) reads more easily, more contemporary & colloquial
Shakespeare	<i>King Lear</i>
Chekhov	<i>Uncle Vanya</i>
Shaw	<i>Pygmalion</i>
Pinter	<i>No Man's Land</i>
Müller	Schubert song-cycle <i>Die Winterreise</i> 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 <i>Theatre and its Double</i> — class-hand-out
Acocella	<i>New Yorker</i> portraits: Vaclav Nijinsky, Lincoln Kirstein, Frederick Ashton, Mikhail Baryshnikov, Jerome Robbins, Suzanne Farrell, Martha Graham, Twyla Tharp
Borges	on Shakespeare: <i>Everything and Nothing</i> -- class-hand-out

Streaming video

Luciano Berio Documentary (on IU streaming-video) 60m
<http://webapp1.dlib.indiana.edu/vss/view.do?videoId=VAA8209>
[Bloomington] <http://purl.dlib.indiana.edu/iudl/general/video/VAA8209>

RECOMMENDED GENERAL ARTS MANAGEMENT REFERENCE

Conte, David M.(+) *Theatre Management 2007* QuiteSpecificMedia ISBN 0-89676-256-4
up-to-date manual on all aspects of managing the arts (not just theatre, despite the title):

ASSIGNMENTS AND GRADING

This page is subject to amendment (8/31/2010)

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

	GRADUATES	UNDERGRADUATES
A grades	## 1-16	## 1-16
B grades	## 5-16 only	## 8-16only
C grades	## 13-16 only	##13-16 only

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		

PRELIMINARY DETAILED CLASS-BY-CLASS MEDIA LIST *subject to (possibly quite extensive) change.*
This list will be progressively updated on Oncourse with details of performances heard or seen.

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
 Merce Cunningham Documentary: *A Lifetime of Dance* 2000 Part I
 23 Merce Cunningham Documentary: *A Lifetime of Dance* 2000 Part II
- 5 28 William Forsythe, *Just Dancing Around.* portrait
 30 Rasinah *The enchanted mask* – Rhoda Grauer film 2006
- 6 Oct 5 Onnagata-Portrait (Kabuki) (Shibajaku)
 Ballerina +Five Mariinsky dancers; Dir: Bertrand Norman
 6 **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 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 *Krapp'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 mvnt; 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**
Rashomon 1950 Kurosawa film color
The General 1927 Buster Keaton silent film b&w

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 + (Hérolde-Lanchbery) DVD
 Handel *Giulio Cesare in Egitto*, Cleopatra's release/delight:
 16 Final Project deadline 4:45pm [Official Exam]

CH Bloomington 8/30/2010