

Issues and Perspectives in Contemporary Performance - Q3262 (Aut)

View Online



This module enables students to deepen their understanding of performance as a way of thinking and the implications of theory for performance. Students engage with three distinct fields of study that address, explore and interrogate important aspects of contemporary performance. The module is taught in three discrete three-week sections, one for each field of study; their diverse topics that will expand students' understandings of issues and questions relevant to contemporary practices in and/or theoretical approaches to theatre, theatre-making and performance. The module will expose students to perspectives and ideas at a more advanced level and engage them with areas of staff research specialism. Due to the concentrated nature of the three-week sessions, teaching will focus on particular examples taken from the field of study under discussion that will, in turn, expose larger issues and questions. Finalists will negotiate fields of study that address ethical, political, social and aesthetic issues surrounding ongoing debates in modern and contemporary theatre. The module deals with advanced material. Yet while the content of the module will develop students' understandings of and relationships to contemporary theatre and performance, the methods through which the material have been processed will also form a part of the teaching, so that students will be introduced to varieties of research methodologies, as well. While students will be assessed on the material taught, they are encouraged to take up and develop particular aspects suggested by the module, in terms of subject matter and research approaches to subject matter, in the Independent Research Project module in the following term.

Adorno, T.W. and Horkheimer, M. (1997) *Dialectic of enlightenment*. London: Verso.
Available at:

<https://contentstore.cla.co.uk/secure/link?id=04f0bcb8-eb78-e611-80c6-005056af4099>.

Aneja, A. (1992) 'The Medusa's slip: Hélène Cixous and the underpinnings of écriture feminine', *Lit: Literature Interpretation Theory*, 4(1), pp. 17–27. Available at: <https://doi.org/10.1080/10436929208580093>.

Auslander, P. (1989) 'Going with the Flow: Performance Art and Mass Culture', *TDR* (1988-), 33(2). Available at: <https://doi.org/10.2307/1145929>.

Bakhtin, M.M. (1968) *Rabelais and his world*. Cambridge, Mass: MIT Press. Available at: <https://contentstore.cla.co.uk/secure/link?id=e997a2a5-f07d-e711-80cb-005056af4099>.

Battista, S. (2012) 'A Posthuman Interpretation of Wolfgang Laib's Work with Pollen as an Ecological Proposition', *Performance Research*, 17(4), pp. 67–73. Available at: <https://doi.org/10.1080/13528165.2012.712258>.

Benjamin, W. and Underwood, J.A. (2008) *The work of art in the age of mechanical reproduction*. London: Penguin.

Bonneuil, C. and Fressoz, J.-B. (2016) *The shock of the Anthropocene: the earth, history, and us*. London: Verso. Available at: <https://contentstore.cla.co.uk/secure/link?id=0b6b3612-619c-e711-80cb-005056af4099>.

Bourdieu, P. (2010) *Distinction: a social critique of the judgement of taste*. [New edition]. London: Routledge.

Bourdieu, P. and Nice, R. (1977) *Outline of a theory of practice*. Cambridge: Cambridge University Press.

Case, S.-E. (1988) *Feminism and theatre*. Basingstoke: Macmillan.

Case, S.-E. and Split Britches (1996) *Split Britches: lesbian practice-feminist performance*. London: Routledge. Available at: <https://contentstore.cla.co.uk/secure/link?id=898907f1-679c-e711-80cb-005056af4099>.

Clark, T. (2015) *Ecocriticism on the edge: the anthropocene as a threshold concept*. London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc. Available at: <http://ebookcentral.proquest.com/lib/suss/detail.action?docID=2056898>.

Cohn, R. (1980) 'Joan Holden and the San Francisco Mime Troupe', *The Drama Review: TDR*, 24(2). Available at: <https://doi.org/10.2307/1145280>.

Collins, J. (1989) *Uncommon cultures: popular culture and post-modernism*. New York: Routledge.

Corrieri, A. (2016) *In place of a show: what happens inside theatres when nothing is happening*. London: Bloomsbury UK. Available at: <http://ebookcentral.proquest.com/lib/suss/detail.action?docID=4435492>.

David Williams (2007) 'Inappropriate/d Others or, The Difficulty of Being a Dog', *TDR* (1988-), 51(1), pp. 92–118. Available at:

- http://www.jstor.org.ezproxy.sussex.ac.uk/stable/4492737?seq=1#page_scan_tab_content
S.
- Davidson, M. del G., Gines, K.T. and Marcano, D.-D.L. (eds) (2010) *Convergences: Black feminism and Continental philosophy*. Albany: SUNY Press. Available at:
<https://contentstore.cla.co.uk/secure/link?id=21414139-37af-e711-80cb-005056af4099>.
- Davy, K. (2010) *Lady dicks and lesbian brothers: staging the unimaginable at the WOW Café Theatre*. Ann Arbor, M.I.: University of Michigan Press. Available at:
<https://contentstore.cla.co.uk/secure/link?id=67c06c52-ff9d-e711-80cb-005056af4099>.
- Debord, G. (1983) *Society of the spectacle*. Detroit, Mich: Black & Red.
- DeFrantz, T. and Gonzalez, A. (eds) (2014) *Black performance theory*. Durham: Duke University Press. Available at:
<http://ebookcentral.proquest.com/lib/suss/detail.action?docID=1666607>.
- DeFrantz, T.F. (2017) 'I Am Black', *Theater*, 47(2), pp. 9–21. Available at:
<https://doi.org/10.1215/01610775-3785122>.
- DeFrantz, T.F. and Willis, T.A. (2016) 'Black Moves: New Research in Black Dance Studies', *The Black Scholar*, 46(1), pp. 1–3. Available at:
<https://doi.org/10.1080/00064246.2016.1119632>.
- Docker, J. (1994) *Postmodernism and popular culture: a cultural history*. Cambridge: Cambridge University Press.
- van Dooren, T. (2016) 'The Unwelcome Crows', *Angelaki*, 21(2), pp. 193–212. Available at:
<https://doi.org/10.1080/0969725X.2016.1182737>.
- Eagleton, T. (1994) *Ideology*. London: Longman,.
- English, D. (2007) *How to see a work of art in total darkness*. Cambridge, M.A.: MIT Press. Available at: <http://catdir.loc.gov/catdir/toc/ecip0620/2006029839.html>.
- Enter the Anthropocene || Making the Geologic Now (no date). Available at:
http://geologicnow.com/1_Kolbert.php.
- Fanon, F. et al. (2008) *Black skin, white masks*. New edition. London: Pluto. Available at:
<http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=247433>.
- Fanon, F. (2008) *Black skin, white masks*. London: Pluto.
- Farber, J., Schumann, P., and Bread and Puppet Theater (1993) 'Brother bread, sister puppet'. [U.S.]: Jeff Farber/Cheap Cinematography Production.
- Fiske, J. (1989) *Reading the popular*. Boston, Mass: Unwin Hyman. Available at:
<https://contentstore.cla.co.uk/secure/link?id=12c9e0eb-ff99-e711-80cb-005056af4099>.
- Fiske, J. (1998) *Understanding popular culture*. London: Routledge.

- Fiske, J. and ebrary, Inc (2010) *Understanding popular culture*. 2nd ed. London: Routledge. Available at: <http://suss.ebib.com/patron/FullRecord.aspx?p=958078>.
- Foucault, M. (1995) *Discipline and punish: the birth of the prison*. 2nd Vintage Books ed. New York: Vintage Books. Available at: <https://contentstore.cla.co.uk/secure/link?id=1c80f08d-689c-e711-80cb-005056af4099>.
- Georgelou, K., Protopapa, E. and Theodoridou, D. (eds) (2017) *The practice of dramaturgy: working on actions in performance*. Amsterdam: Valiz. Available at: <http://www.augustocorrieri.com/eng/texts.html>.
- Giannachi, G. and Stewart, N. (eds) (2005) *Performing nature: explorations in ecology and the arts*. Oxford: Lang. Available at: <https://contentstore.cla.co.uk/secure/link?id=e7d31f1c-ddac-e711-80cb-005056af4099>.
- Goldberg, R. and Goldberg, R. (2001) *Performance art: from futurism to the present*. Rev. & expanded ed. New York, N.Y.: Thames & Hudson.
- Goldman, D. (2010a) *I Want To Be Ready : Improvised Dance as a Practice of Freedom*. Ann Arbor: University of Michigan Press. Available at: https://eu01.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=12385490850002461&institutionId=2461&customerId=2460.
- Goldman, D. (2010b) *I want to be ready: improvised dance as a practice of freedom*. Ann Arbor, Mich: University of Michigan Press.
- Grosz, E. (1994) *Volatile bodies: toward a corporeal feminism*. Bloomington: Indiana University Press. Available at: <https://contentstore.cla.co.uk/secure/link?id=d575ab81-c89a-e611-80c7-005056af4099>.
- Hall, S. and Whannel, P. (1964) *The popular arts*. [London]: Hutchinson Educational.
- Haraway, D.J. (2013) *Simians, cyborgs, and women: the reinvention of nature*. Hoboken: Taylor and Francis. Available at: <https://ebookcentral.proquest.com/lib/suss/detail.action?docID=1195818>.
- Harris, C.I. (1993) 'Whiteness as Property', *Harvard Law Review*, 106(8). Available at: <https://doi.org/10.2307/1341787>.
- Hélène Cixous, Keith Cohen and Paula Cohen (1976) 'The Laugh of the Medusa', *Signs*, 1(4), pp. 875–893. Available at: http://www.jstor.org/stable/3173239?seq=1#page_scan_tab_contents.
- hooks, bell (2014) *Ain't I a woman: black women and feminism*. Second edition. Hoboken: Taylor and Francis. Available at: <https://ebookcentral.proquest.com/lib/suss/detail.action?docID=1899877>.
- hooks, bell (2015) *Black looks: race and representation*. New York, New York: Routledge. Available at: <http://ebookcentral.proquest.com/lib/suss/detail.action?docID=1813137>.

Hughes, H., Tropicana, C. and Dolan, J. (eds) (2015) *Memories of the revolution: the first ten years of the WOW Cafe*.

Theater. Ann Arbor, Michigan: University of Michigan Press. Available at:
<http://ebookcentral.proquest.com/lib/suss/detail.action?docID=4312735>.

Jones, A. (1998) *Body art/performing the subject*. Minneapolis, Minn: University of Minnesota Press.

Karen Barad (2011) 'Nature's Queer Performativity', *Qui Parle: Critical Humanities and Social Sciences*, 19(2), pp. 121-158. Available at:
<https://muse-jhu-edu.ezproxy.sussex.ac.uk/article/430999>.

Kelleher, J. (2009) *Theatre & politics*. Basingstoke: Palgrave Macmillan.

Kershaw, B. (1992) *The politics of performance: radical theatre as cultural intervention*. London: Routledge.

Kershaw, B. (1997) 'Fighting in the Streets: Dramaturgies of Popular Protest, 1968—1989', *New Theatre Quarterly*, 13(51). Available at: <https://doi.org/10.1017/S0266464X0001126X>.

Kershaw, B. (1999) *The radical in performance: between Brecht and Baudrillard*. London: Routledge.

King, J. (2004) 'Which way is down? Improvisations on black mobility', *Women & Performance: a journal of feminist theory*, 14(1), pp. 25-45. Available at:
<https://doi.org/10.1080/07407700408571439>.

Kolbert, E. (2015) *Sixth extinction: an unnatural history*. Paperback edition. London: Bloomsbury. Available at:
<https://contentstore.cla.co.uk/secure/link?id=80db7e02-62a4-e711-80cb-005056af4099>.

Kuppers, P. (2007) *The scar of visibility: medical performances and contemporary art*. Minneapolis: University of Minnesota Press. Available at:
<http://www.jstor.org/stable/10.5749/j.ctttt3vr>.

L, W.Pope. (1997) 'Notes on Crawling Piece. a. k. a. How Much Is That Nigger in the Window? (Summer 1991/Streets of New York City)', *Art Journal*, 56(4). Available at:
<https://doi.org/10.2307/777726>.

Lauren Barri-Holstein, A.W.-F. (no date) 'Part-time Feminist: Lauren Barri Holstein in conversation with Anna Watkins Fisher', *Moving Image Review & Art Journal*, 4 (1-2), December 2015 [Preprint]. Available at:
<https://contentstore.cla.co.uk/secure/link?id=fe7d1b77-e29d-e711-80cb-005056af4099>.

Lavery, C. (2016) 'Introduction: performance and ecology – what can theatre do?', *Green Letters*, 20(3), pp. 229-236. Available at: <https://doi.org/10.1080/14688417.2016.1206695>.

'Le Quattro Volte Press Book.pdf' (no date). Available at:
<http://coproductionoffice.eu/catalogue/downloads-films/37/LQV.pdf>.

Lepecki, A. (2016) *Singularities: dance in the age of performance*. London, [England]: Routledge. Available at:
<http://ebookcentral.proquest.com/lib/suss/detail.action?docID=4560521>.

Lindsey, T.B. (2013) 'Complicated crossroads: black feminisms, sex positivism, and popular culture', *African and Black Diaspora: An International Journal*, 6(1), pp. 55–65. Available at:
<https://doi.org/10.1080/17528631.2012.739914>.

Lizbeth Goodman (1996) 'Who's Looking at Who(m)?: Re-viewing Medusa', *Modern Drama*, 39(1). Available at: <https://doi.org/10.1353/mdr.1996.0087>.

Martha Wilson and William Pope. L (1996) 'William Pope. L', *BOMB*, (55), pp. 50–55. Available at: http://www.jstor.org/stable/40425885?seq=1#page_scan_tab_contents.

Mason, S.V. (2005) *The San Francisco Mime Troupe reader*. Ann Arbor, Mich: University of Michigan Press. Available at: <http://www.loc.gov/catdir/toc/ecip051/2004022451.html>.

Mauss, M. (1973) 'Techniques of the body', *Economy and Society*, 2(1), pp. 70–88. Available at: <https://doi.org/10.1080/03085147300000003>.

McMillan, U. (2014) 'Nicki-aesthetics: the camp performance of Nicki Minaj', *Women & Performance: a journal of feminist theory*, 24(1), pp. 79–87. Available at:
<https://doi.org/10.1080/0740770X.2014.901600>.

Nicki Minaj's Feminism Isn't About Your Comfort Zone: On "Anaconda" and Respectability Politics | Autostraddle (no date). Available at:
<https://www.autostraddle.com/nicki-minajs-feminism-isnt-about-your-comfort-zone-on-anaconda-and-respectability-politics-251866/>.

Nicki Minaj's Unapologetic Sexuality is Not a Crisis | Bitch Media (no date). Available at:
<https://www.bitchmedia.org/post/nicki-minajs-unapologetic-sexuality-anaconda-video-feminism>.

Noland, C. (2009a) *Agency and embodiment: performing gestures/producing culture*. Cambridge, Mass: Harvard University Press. Available at:
<http://ebookcentral.proquest.com/lib/suss/detail.action?docID=3300862>.

Noland, C. (2009b) *Agency and embodiment: performing gestures/producing culture*. Cambridge, Mass: Harvard University Press.

O Reilly, S. (no date) *Of Great Magnitudes and Multiplicities*. Available at:
<http://katiepaterson.org/bibliography/>.

'Popular Forms for a Radical Theatre' (2006) *Contemporary Theatre Review*, 16(3), pp. 273–274. Available at: <https://doi.org/10.1080/10486800600818707>.

Preciado, P.B. (2013) *Testo junkie: sex, drugs, and biopolitics in the pharmacopornographic era*. New York, N.Y.: The Feminist Press at the City University of New York.

- Prentki, T. and Preston, S. (2009) *The applied theatre reader*. London: Routledge. Available at:
<https://contentstore.cla.co.uk/secure/link?id=401db5cc-8679-e611-80c6-005056af4099>.
- Price, J. (2016a) *Modern popular theatre*. Basingstoke, Hampshire: Palgrave Macmillan. Available at:
<https://contentstore.cla.co.uk/secure/link?id=6cbae5f6-e19d-e711-80cb-005056af4099>.
- Price, J. (2016b) *Modern popular theatre*. Basingstoke, Hampshire: Palgrave Macmillan.
- Price, J. (2016c) *Modern popular theatre*. Basingstoke, Hampshire: Palgrave Macmillan.
- Ridout, N.P. (2006) *Stage fright, animals, and other theatrical problems*. Cambridge: Cambridge University Press. Available at: <http://dx.doi.org/10.1017/CBO9780511617669>.
- Rose, D.B., Van Dooren, T. and Chrulew, M. (eds) (2017) *Extinction studies: stories of time, death, and generations*. New York, N.Y.: Columbia University Press.
- Saidiya Hartman (2008) 'Venus in Two Acts', *Small Axe*, 12(2), pp. 1-14. Available at:
<https://muse.jhu.edu/article/241115>.
- Salamon, G. (2010) *Assuming a body: transgender and rhetorics of materiality*. New York: Columbia University Press.
- Sandahl, C. and Auslander, P. (eds) (2005a) *Bodies in commotion: disability and performance*. Ann Arbor: University of Michigan Press. Available at:
<http://www.jstor.org/stable/10.3998/mpub.92455>.
- Sandahl, C. and Auslander, P. (eds) (2005b) *Bodies in commotion: disability and performance*. Ann Arbor: University of Michigan Press. Available at:
<http://catdir.loc.gov/catdir/toc/ecip051/2004022452.html>.
- Schechter, J. (2003) *Popular theatre: a sourcebook*. London: Routledge.
- Sharpe, C.E. (2016a) *In the wake: on blackness and being*. Durham, [North Carolina]: Duke University Press. Available at:
<http://ebookcentral.proquest.com/lib/suss/detail.action?docID=4717126>.
- Sharpe, C.E. (2016b) *In the wake: on Blackness and being*. Durham, N.C.: Duke University Press.
- Shilling, C. (2012) *The body and social theory*. Third edition. Los Angeles, [Calif.]: SAGE.
- Solga, K. (2016) *Theatre & feminism*. London: Palgrave Macmillan. Available at:
<https://contentstore.cla.co.uk/secure/link?id=3dbe2bab-16b3-e711-80cb-005056af4099>.
- Sontag, S. (2009) *Against interpretation: and other essays*. London: Penguin. Available at:
<https://contentstore.cla.co.uk/secure/link?id=f5a70748-9879-e611-80c6-005056af4099>.
- Storey, J. (2003a) *Inventing popular culture: from folklore to globalization*. Malden, MA: Blackwell Pub. Available at:
<https://ebookcentral.proquest.com/lib/suss/detail.action?docID=284070>.

Storey, J. (2003b) *Inventing popular culture: from folklore to globalization*. Malden, Mass: Blackwell Pub.

Storey, J. (2003c) *Inventing popular culture: from folklore to globalization*. Malden, MA: Blackwell Pub. Available at:
<https://ebookcentral.proquest.com/lib/suss/detail.action?docID=284070>.

Storey, J. (2003d) *Inventing popular culture: from folklore to globalization*. Malden, Mass: Blackwell Pub.

Storey, J. (2009) *Cultural theory and popular culture: a reader*. 4th edition. Harlow: Pearson Longman. Available at:
<https://contentstore.cla.co.uk/secure/link?id=247dfc2d-8679-e611-80c6-005056af4099>.

Storey, J. (2012) *Cultural theory and popular culture: an introduction*. Sixth edition. Harlow: Pearson. Available at:
<https://contentstore.cla.co.uk/secure/link?id=5014afb6-5c89-e611-80c6-005056af4099>.

Susan Leigh Foster (2003) 'Choreographies of Protest', *Theatre Journal*, 55(3), pp. 395–412. Available at:
<https://sussex.idm.oclc.org/login?url=https://www.jstor.org/stable/25069277>.

The Anthropocene: Promise and Pitfalls of an Epochal Idea (no date). Available at:
<http://edgeeffects.net/anthropocene-promise-and-pitfalls/>.

The Great Acceleration and the Great Divergence: Vulnerability in the Anthropocene (no date). Available at:
<https://profession.mla.hcommons.org/2014/03/19/the-great-acceleration-and-the-great-divergence-vulnerability-in-the-anthropocene/>.

Turner, B.S. and Nottingham Trent University. TCS Centre (2008) *The body and society: explorations in social theory*. 3rd ed. Los Angeles, [Calif.]: SAGE. Available at:
<http://sk.sagepub.com/books/the-body-and-society-3e>.

Williams, D. (2004) 'The Thing with Feathers', *Performance Research*, 9(4), pp. 59–65. Available at: <https://doi.org/10.1080/13528165.2004.10872054>.

Wolfe, C. (ed.) (2003) *Zoontologies: the question of the animal*. Minneapolis, Minn: University of Minnesota Press. Available at:
<https://contentstore.cla.co.uk/secure/link?id=02d173e0-1ca8-e711-80cb-005056af4099>.