Drama 157T/257T: Performance and Ethnography
Winter 2008
Tuesdays and Thursdays, 10:00 – 11:50am
MemAud 125

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Course Description:
This course is designed to explore the intersections of performance and ethnography—as method, analytic, and practice—in contemporary anthropological fieldwork. We will begin with foundational texts in the study of expressive cultures, and will focus in particular on the work of contemporary scholars, activists, and artists working in the relatively new tradition of performance ethnography. Students will work simultaneously on small research projects in local communities (or will individually focus on a field site explored by other scholars/artists/activists) using methods studied in class to experience and experiment with modes of engagement, interpretation, and representation.

Course Policies:
* Students are required to attend every class, fully prepared to discuss readings and other assigned materials. Unexcused absence will result in a deduction from the final grade.

* I consider academic integrity to be a political as well as intellectual concern. Please remember to give credit where credit is due, and not to attempt to obtain credit for something you did not do. Stanford’s Honor Code can be found at the following URL: http://www.stanford.edu/dept/vpsa/judicialaffairs/guiding/honorcode.htm

* All beepers, mobile phones, PDAs, and other devices with audible bells and whistles must be turned off during class. Laptops should also be silenced.

Course Requirements:
* Attendance, Participation, Community Spirit: 20%. In addition to being bodily present in every class, students are expected to participate in course discussions and activities creatively, constructively, and rigorously.

* Colleague Performance: 20%. On the second day of class, I will pair each student with a colleague; in our sixth week, you will perform an introduction to this colleague in whatever form you choose. Guidelines and suggestions will be discussed in class.

* Final Presentation: 30%. Near the beginning of the class, each student will choose a “field site,” which may be in the actual field (part of a new or ongoing ethnographic study) or more allegorical in nature (representing a field site heavily treated by other anthropologists, artists, activists, etc.). In the final weeks of class, you will perform a formal presentation on this fieldwork to the group; these presentations should be well
organized, imaginatively designed, and rigorously thought-through. Presentations need not cover course texts, though you should include some comments on topics and issues raised in our meetings. The format for these presentations is open, but the bulk of each presentation should be of your own creation (e.g. film and video clips will be limited to a small minority of the presentation). You must include hand-outs, including a “field glossary,” as well as visual aids.

* Final Essay: 30%. There is no final exam for the class; instead, you will write a short (10 pages for undergraduates; 20 pages for graduates) paper on your field site. You may include field notes, your field glossary, and visual “data” in your paper; but you must also present a clear and cogent representation of the site with a narrative structure and central questions or arguments. You should also include some discussion on the macro-political structures in which your site is situated.

Course Texts (Required):
Norman K. Denzin and Yvonna S. Lincoln, *The Qualitative Inquiry Reader* (QI)
D. Soyini Madison, *Critical Ethnography* (CE)
Anna Deavere Smith, *Fires in the Mirror*
John Van Maanen, *Tales of the Field* (TF)

*Other course texts will be made available via Stanford’s CourseWork website at the following URL, and are marked with (CW) below.*
http://coursework.stanford.edu/

Course Schedule:
Tuesday, 8 January 2008
Introduction to the Course

**Unit I: Performance as Method**
Thursday, 10 January 2008: The Performance Turn
Dwight Conquergood, “Rethinking Ethnography” (CW)
Norman Denzin, “The Call to Performance” (CW)
D. Soyini Madison, “Performance Ethnography” (CE)

Tuesday, 15 January 2008: Into the Field
D. Soyini Madison, “Introduction to Critical Ethnography,” “Methods,” and “Ethics” (CE)
John Van Maanen, “Fieldwork, Culture, and Ethics,” “In Pursuit of Culture” (TF)

Thursday, 17 January 2008: Sense of Self I: Methodological Subjectivities
Jean Halley, “This I Know” (QI)
D. Soyini Madison, “Methods and Ethics” (CE)
Horace Miner, “Body Ritual Among the Nacirema” (CW)
Richard V. Travisano, “On Becoming Italian American” (QI)

Tuesday, 22 January 2008: Writing Field Notes
Elizabeth Adams St. Pierre, “Circling the Text” (QI)
John Van Maanen, “Realist Tales,” “Confessional Tales,” “Impressionist Tales” (TF)

Thursday, 24 January 2008
Colleague Performances

Unit II: Performance as Analytic
Tuesday, 29 January 2008: Rites and Rituals
  Clifford Geertz, “Notes on the Balinese Cockfight” (CW)
  Richard Schechner, “Restoration of Behavior” (CW)

Thursday, 31 January 2008: Indigenous Aesthetics
  Antonin Artaud, “On the Balinese Theater” (CW)
  Bertolt Brecht, “Alienation Effects in Chinese Acting” (CW)
  Edward L. Schieffelin, “Performance and the Cultural Construction of Reality” (CW)

Tuesday, 5 February 2008: Political Scenes and Theaters of War
  Branislav Jakovljevic, “Theatre of War in the Former Yugoslavia” (CW)
  Peggy Phelan, “Bloody Nose, Loose Noose” (CW)
  Diana Taylor, “Bush’s Happy Performative” (CW)

Thursday, 7 February 2008: Demonstrations and Resistance
  Patrick Anderson, “To Lie Down to Death for Days” (CW)
  Augusto Boal, “Invisible Theater” (CW)
  Dwight Conquergood, “Health Theatre in a Hmong Refugee Camp” (CW)

Tuesday, 12 February 2008
Field Site Presentations

Thursday, 14 February 2008
Field Site Presentations

Unit III: Performance as Practice
Tuesday, 19 February 2008: Sense of Self II: Autoethnography
  Stuart Hall, “Negotiating Caribbean Identities” (CW)
  E. Patrick Johnson, “Feeling the Spirit in the Dark” (CW)
  Ronald J. Pelias, “Always Dying” (QI)

Thursday, 21 February 2008: Macro-politics and Micro-performances
  Mark Novak, “Two Microethnographies” (QI)
  Steinar Kvale, “The Social Construction of Validity” (QI)
  Monica Russel y Rodriguez, “Confronting Anthropology’s Silencing Praxis” (QI)
Tuesday, 26 February 2008: Politics of Representation I
   Ivan Brady, “A Gift of the Journey” (QI)
   Dwight Conquergood, “Performing as a Moral Act” (CW)
   D. Soyini Madison, “It’s Time to Write” (CE)
   Miles Richardson, “The Anthro in Cali” (QI)

Thursday, 28 February 2008: Politics of Representation II
   Deborah Ceglowski, “Research as Relationship” (QI)
   Anna Deavere Smith, *Fires in the Mirror*

Tuesday, 4 March 2008: New Directions I
   Norman K. Denzin, “Pedagogy, Performance, and Autoethnography” (CW)
   Della Pollock, “Marking New Directions in Performance Ethnography” (CW)
   Jodi Kanter, “Incident” (CW)

Thursday, 6 March 2008: New Directions II
   Craft, McNeal, Mwongola, and Zabriskie, “The Quilt” (CW)
   Rachel Hall, “Patty and Me” (CW)
   Tina Wagle and David T. Cantaffa, “Working our Hyphens” (CW)

Tuesday, 11 March 2008
   Final Presentations

Thursday, 13 March 2008
   Final Presentations