Drama 158T/258T: Performance and Resistance
Fall 2007
Tuesdays and Thursdays, 10:00 – 11:50am
Roble 15

Professor Patrick Anderson
Department of Drama
Email: pwa@stanford.edu
Office: Memorial Auditorium 210
Office Hours: TBA

Course Description:
This course is intended to explore theories of cultural power and narratives of resistance. Using the critical theory of scholars including Michel Foucault, Angela Davis, Harry Elam, and James Scott, we will consider how domination is expressed and enacted, and the possibilities of differently staged acts of resistance as response. Although critical theory occupies the backbone of the course, we will also explore other kinds of narratives, specifically those in the visual field, as case studies of the uses and abuses of political power in a wide range of locales.

Course Policies:
* Students are required to attend every class, fully prepared to discuss readings and other assigned materials. I will ‘forgive’ two unexcused absences for each student during the course of the quarter; but after those, each 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.

* In-class presentation: 40%. Throughout the course, individual students and/or small groups of students will be responsible for presenting course readings to the class as a whole. The presentations may take whatever form you choose, but must cover the assigned materials coherently and creatively.

* Final Paper: 40%. There is no final exam for this course; rather, in consultation with me, you will choose a topic and write a 10-15 page (20-25 page for graduate students) essay. This essay need not conform to any particular style—in other words, you should
feel free to experiment with how you write—but must clearly and cogently present an argument relevant to our readings and discussions. Final papers will be due during finals week.

Course Texts (Required):
Harry Elam, *Taking it to the Streets*
Kirk Fuoss, *Striking Performances, Performing Strikes*
Paul Rabinow, editor. *The Foucault Reader*
*Other course texts will be made available online or in class.*

Course Schedule:
Tuesday, September 25, 2007
Introduction to the Course

Thursday, September 27, 2007
Angela Davis, “Art on the Frontline: Mandate for a People’s Culture” (From *The Angela Davis Reader*)
Michel Foucault, “The Body of the Condemned,” “Docile Bodies,” and “The Means of Correct Training” (from *The Foucault Reader*)

Tuesday, October 2, 2007
No Class

Thursday, October 4, 2007
Dwight Conquergood, “Performance Studies: Interventions and Radical Research”
James Scott, “Domination, Acting, and Fantasy” (From *Domination and the Arts of Resistance*)
Peter Stallybrass and Allon White, “Introduction” (From *The Politics and Poetics of Transgression*)

Tuesday, October 9, 2007
Saidiya Hartman, “Redressing the Pained Body: Toward a Theory of Practice” (From *Scenes of Subjection*)
Barbara Lewis, “Decorated Death and the Double Whammy: Attempting to Erase the Excluded through Minstrelsy and Lynching” (From *Violence Performed*)
Amy Robinson, “Forms of Appearance of Value: Homer Plessy and the Politics of Privacy” (From *Performance and Cultural Politics*)

Thursday, October 11, 2007
Barbara Green, “Advertising Feminism through Ornamental Bodies and Docile Bodies” (From *Spectacular Confessions*)
Leslie Hill, “Suffragettes Invented Performance Art” (From *The Routledge Reader in Politics and Performance*)

Tuesday, October 16, 2007
Kirk Fuoss, Introduction and Chapters 1-3 (From Striking Performances/Performing Strikes)

Thursday, October 18, 2007
Bertolt Brecht, “Street Scene” (From Brecht on Theater)
Kirk Fuoss, Chapters 4-5 (From Striking Performances/Performing Strikes)
Watch: Dancer in the Dark

Tuesday, October 23, 2007
Giorgio Agamben, “The Witness” (From Remnants of Auschwitz)
Vivian Patraka, “Theatre of Injury and Injustice: Staging the Body in Pain” and “Spectacular Suffering: Performing Presence, Absence, and Witness at U.S. Holocaust Museums” (From Spectacular Suffering)
Watch: Life is Beautiful

Thursday, October 25, 2007
Emily Colborn-Roxworthy, “Manzanar, the Eyes of the World are Upon You: Performance and Archival Ambivalence at a Japanese American Internment Camp”
Susette Min, “Remains to Be Seen: Reading the Works of Dean Sameshima and Khanh Vo” (From Loss)
Shannon Steen, “American Progress: Tours, Tourism, and Internationalism”

Tuesday, October 30, 2007
Harry Elam, Chapters 1-4 (From Taking it to the Streets)

Thursday, November 1, 2007
Alisa Chase, “Learning to be Human: An Interview with William Pope.L”
Harry Elam, Chapter 6 (From Taking it to the Streets)
Fred Moten, “Resistance of the Object: Adrian Piper’s Theatricality” (From In the Break)
Adrian Piper, “Xenophobia and Indexical Present II: Lecture” (From Radical Street Performance)

Tuesday, November 6, 2007
Jane Blocker, “Ana Mendieta and the Politics of La Venus Negra”
Coco Fusco, “The Other History of Intercultural Performance” (From The Routledge Reader in Politics and Performance)
Jose Esteban Munoz, “Performing Disidentification” (From Disidentifications)
Diana Taylor, “Making a Spectacle: The Mothers of the Plaza de Mayo” (From Radical Street Performance)

Thursday, November 8, 2007
No Class

Tuesday, November 13, 2007
Dwight Conquergood, “Lethal Theatre”
Angela Davis, “Racialized Punishment and Prison Abolition” (From The Angela Davis Reader)
Michael Foucault, “Panopticism,” “Illegalities and Delinquency,” and “The Carceral” (From The Foucault Reader)

Thursday, November 15, 2007
Patrick Anderson, “To Lie Down to Death for Days: The Turkish Hunger Strike, 2000-2003”
Allen Feldman, “Eschatology” (From Formations of Violence)
Michel Foucault, “Right of Death and Power over Life” (From The Foucault Reader)

Tuesday, November 20, 2007
Judith Butler, “Burning Acts, Injurious Speech” (From Performativity and Performance)
Michel Foucault, “The Repressive Hypothesis” and “We Other Victorians” (From The Foucault Reader)
Watch: Billy Elliot

Thursday, November 22, 2007
Wendy Brown, “Wounded Attachments” (From States of Injury)
bell hooks, “Performance Practice as a Site of Opposition” (From Let’s Get it On)
Peggy Phelan, “Broken Symmetries,” (From Unmarked)

Tuesday, November 27, 2007
No Class

Thursday, November 29, 2007
Catch-Up/Summary