Please note that the syllabus is still work-in-progress. There will be more methodological components in the final version. Thank you!

Course Syllabus 1.0*

Performing Arts, Research, and the Public: A Time of Madness

2019 Fall • Time and Place TBA
MA 4 credits (PhD 2 credits) • VTP Elective

Instructor: Hyaesin Yoon (YoonH@ceu.edu)
Office Hours: TBA

Course Description

This course explores performance (in a broad sense of the term) as an object, lens, and method for engaging with madness as a social and political agenda. Over the past several decades, the performing arts have become a dynamic site of feminist and other critical conversations on various issues, including the relations among gender/sexuality, race, and disability; belonging and displacement; memory and history; ecological crisis; and science and technology. At the same time, performance studies has developed into a broad and interdisciplinary field encompassing various venues of human (and at times non-human) lives – from theater, dance, music, and other “framed” performance to social and political rituals, individual everyday behaviors, and other kinds of cultural practices. In this, performance studies also invites us to critically examine and experiment with our academic research and/as performance (through observation, spectatorship, documentation/recording, reproduction, analysis, and writing) – challenging the conventional claim that knowledge is separable from the subject, object, and social conventions of knowing.

This course consists of two parts. The first introduces the key concepts and development of performance studies and navigates performance as a site and mode for feminist and queer aesthetic creation, critical inquiry, and social and political engagement. The second part moves to this year’s theme “A Time of Madness,” exploring in/sanity and other modes of mental health/illness as sites of art, activism, and knowledge production. For this purpose, the course invites dialogues between performance theories and practices and various critical discourses on madness, such as feminist and queer theories, critical disability studies, postcolonial psychiatry, (Black) mad studies, and the medical humanities.

Please be prepared for various modes of learning activity, including pedagogical presentations, production workshops, research-performance projects, and reading and screening of course materials.

Course Policies and Logistics

• We are all responsible for creating an environment where all participants can fully engage with and pay attention to each other. Please arrive on time, and turn off or silence all mobile phones before class begins. Please remember that vibration can disturb others, too. You may use tablets and laptops only to refer to the course materials. Cell phones are not allowed even

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for the purpose of reading. However, if you need any device for disability-related (or other comparable) reasons, you’re welcome to use it – but please let me know in advance.

- I will hold office hours throughout the semester. Everyone is welcome to visit to go over classroom discussions, assignments, or any thoughts you might have about the course. You may come in small groups or individually. To reserve a time slot, use the sign-up sheet on my office door without prior communication. Open time slots are available for drop-ins during the office hours. If you have a class schedule that conflicts with my regular office hours, please send me an e-mail to make an appointment.

- I will be communicating with you by e-mail frequently during the term, and you’re responsible for knowing what is in those emails. When you write, please use the subject line [Performance] to ensure that your email catches my attention.

- If you have any disability-related needs, please discuss them with me ASAP. Access needs can be shared with the class without shame. We, as a learning community, will try to support each other’s access needs.

Course Requirements and Assessments

Attendance and Participation (15%): Attendance is mandatory and your active participation is crucial for the success of the course. Please complete the reading and screening assignment each week, and come to class prepared for discussion. Curiosity, humility, generosity, respect, and risk-taking are expected for our collective and experimental journey. You are advised to have absences due to illness or medical reasons officially documented. Absences due to a medical issues or family emergency will be excused. Otherwise, missing a class will negatively affect your grade, and missing more than two weeks might result in failing the course. Repetitive lateness will negatively affect your grade, as well. If you are late, it is your responsibility to notify me after the class.

Pedagogical Presentation (15%): Students (in small groups) will give a presentation as if they are teaching fellow students, focusing on chosen pieces of performance relevant to the main theme of the week. This task will help students to tactically mobilize fragmentary “cases” in order to navigate the complex and conflicting terrains of art, politics, and cultures. After each presentation, the class will discuss its pedagogic performance (more than simply delivery of knowledge), collectively evolving our presentation and teaching methods in an interdisciplinary setting.

Text-Analysis Papers (20%): Students will write two 500-600-word analytic responses on the reading materials assigned for the week. It is up to you on which weeks you write.

Production Workshops (20%): Throughout the course, students will engage in production meetings for the final research-performance project. The activities for the production meetings include presenting the progress of individual projects (such as short performance proposals, production notes, and synopses), sharing thoughts on others’ projects, and discussion and execution of collaborative activities.

Research-Performance Project (30%): Throughout the course, students will develop research-based group performance projects. These projects should be connected to the key issues and
concepts of the course and should have both research and performative components. For example, a student might create a podcast-drama as an experimental ethnography, or design a poetic bike tour using the CEU Bike Share system, or organize a street-cooking session. In the final week, students will present their research-performance pieces, and submit 2–3-page individual reflection reports (due date TBA).

**Learning Outcomes**

After taking this course, students will:
- Understand the key issues raised in the broad approach to performance studies.
- Be able to engage with the major conversations among feminist and queer critiques and performance studies.
- Be able to discuss issues of madness (and mental health/illness), drawing upon a variety of critical discourses such as feminist theories and critical disability studies, and apply performative and performance perspectives to critically and creatively engage with these issues.
- Develop firsthand experience in “performance as research,” as a way of learning, creating, and sharing knowledge through interaction with the public.

**Course Schedule**

**Week 1 Introduction to Performance Studies**


Suggested Readings:

**Week 2 A Feminist /Queer Genealogy to Performativity and Performance**

Part 1: A Queer and Feminist Genealogy to Performativity
- Judith Butler, “Performative acts and gender constitution,” excerpts from *PSR*
- Andrew Parker and Eve Kosofsky Sedgwick, “Introduction to Performativity and Performance,” excerpts from *PSR*

Suggested Readings:
- J.L. Austin, “How to do things with words: lecture II,” excerpts from *PSR*
- Jacques Derrida, “Signature Event, Context,” excerpts from *PSR*

Part 2: RE: Performance and Performance Studies
- Media and performance pieces by Wu Tsang and Amanda Beggs
• More materials on Black Performance Studies (Fred Moten or E. Patrick Johnson)

**Week 3. Arts, Politics, and Research**

Part 1: Why Must a Black Mother Courage Delusional?
• Freud and other reading Materials TBA

Part 2: Introduction to Performance as Research (and/or Practice-based-research)
• More materials TBA

**Week 4. Women, Labor, and Performance**

• Shannon Jackson, “High Maintenance: The Sanitation Aesthetics of Merle Lederman Ukeles”
• More materials on early feminist performing artists

* Pedagogical Presentation 1: Mierle Laderman Ukeles
Suggested Resources for PP:

* Production Workshops 1: Collective Brainstorming

**Week 5. Recasting History: Archives, Memories, and Ephemera**

• Materials TBA

Pedagogical Presentation 2:

**Week 6. Feminist, Queer, and Crip**


• More Materials TBA
Pedagogical Presentation 3: Sins Invalid or other performing arts on disability and
gender/sexuality

Week 7. Illness and Death

• More materials TBA

Pedagogical Presentation 4: cancer or Alzheimers

* Production Workshop 2: Project Proposals

Week 8. Madness, Performance, and Psychiatry

• Michel Foucault, TBA
• Chaters from A. Harpin & A. Foster Eds., Performance, Madness, and Psychiatry,
  Palgrave, 2014

Pedagogical Presentation 5: mental illness.

Week 9. Postcolonial Psychiatry and Black Mad Studies

• Orit Halpern, “Schizophrenic Techniques: Cybernetics, the Human Science, and the Double
  Bind,” S&F Online 10(3), 2012
• Therí A. Pickens, excerpts from Black Madness::Mad Blackness, Duke, 2019.

Suggested Readings:
• Norbert Wiener, “Cybernetics in History,” The Human Use of Human Beings: Cybernetics
  and Society, Boston: Houghton Mifflin, 1954
• Ronald R. Kline, “Where are the cyborgs in cybernetics?,” Social Studies of Science 39(3),
  2009

* Production Workshop 3: Synopsis or Design of the Projects

Week 10. Guest Lecture: Madness in Feminist and other Critical Writings

Week 11. Class Activity TBA

* Production Workshop 4: Final Check-in

Week 12 Research-Performance Project
Presentation and Final Discussion