

TA 220-01 / ENGL 220-01: Seminar in Performance Cultures

Manifestoes and Movements

Spring 2010, San José State University
Thursdays, 5:00 - 7:15 p.m. / Location TBD

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COURSE OVERVIEW

The focus of this class is the manifesto as text, subtext, and context. Several questions we will explore include: What is a manifesto? What distinguishes it from theory? What forms does the manifesto take, textually, structurally, stylistically, and narrationally? How does the manifesto engage society, nation, culture, history? How does it correspond with criticism and interpretation? How does it impact practices of production and performance? By confronting these texts — analyzing and discussing them, juxtaposing them with films and plays, and even writing our own — we will wrestle with these questions.

In the course of the semester we will be exposed to a variety of manifestoes originating from around the world, throughout modern history, and within an assortment of contexts. Although we will focus on cinema and literature, you will have the opportunity to explore other manifestoes and mediums not covered in class and to relate the subject of study to your particular area of interest.

REQUIRED TEXTS

1. Course Reader
2. Highsmith, Patricia. *Strangers on a Train*. NY: W. W. Norton, 2001. (ISBN: 0-393-32198-3, paperback with a blue cover)
3. Solanas, Valerie. *S.C.U.M.* London and NY: Verso, 2004. (ISBN: 1-85984-553-3, hardcover with forward by Avital Ronell)
4. All screenings (whether in or out of class)

ASSIGNMENTS / GRADING BREAKDOWN

Writing	60%
Response papers (six, 1-2 pp.)	30%
Final paper (12-15 pp.)	30%
Oral / Performance	20%

Class moderators/ discussants (in pairs or trios)	10%
Performance (individually or in groups)	10%

Active Participation **20%**

DEPARTMENTAL AND SJSU POLICIES

Theatre Arts MA -- STUDENT LEARNING OUTCOMES:

1. Learn research methods appropriate for answering questions and solving problems in the field.
2. Acquire skills in information gathering, data and text interpretation, performance in different media, and performance technologies.
3. Evaluate previous research, attitudes, and achievements in performing arts from a critical perspective.
4. Learn to identify historical, cognitive, aesthetic, or cultural realities governing the evolution of the performing arts.
5. Develop persuasive research evidence in the format of academic journal publication.
6. Demonstrate effective pedagogical strategy and teaching effectiveness.
7. Contribute creative or organizational leadership in performing arts education and culture.
8. Identify a valid area of new academic inquiry and an appropriate research methodology designed to sustain the attention of an influential, critical audience.
9. Prepare for competitive entry into doctoral programs or other significant areas of career advancement.

Plagiarism: University regulations (as explained on pages 448-49 of the 2002-2004 "SJSU Catalog") require that instructors report any instance of academic dishonesty to the Judicial Affairs Officer. One form of academic dishonesty is plagiarism--taking ideas, writing, or work from another person or source and representing them as one's own. Plagiarism includes both having someone else write your papers and cutting and pasting from the Internet. For advice on how to avoid plagiarism, consult the following site: http://owl.english.purdue.edu/handouts/research/r_plagiar.html.

Disabilities Statement: San José State University encourages qualified persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation in this course, please tell the instructor as soon as possible so that we can make the necessary accommodations.

COURSE SCHEDULE

UNIT I: Getting Started

- TH JAN 28** Course Introduction
- TH FEB 4** Defining and distinguishing terminology: 'What is a manifesto,' and what is its relationship to *theory*, *avant-garde*, *experimental*, *modernism*, and *modern*?
Reading: Caws; Lyon; Puchner

UNIT II: Classicism and 'Classical'

- TH FEB 11** Aristotle's Poetics
Reading: Aristotle
Due: Response papers on Poetics (#1)
- TH FEB 18** Screening Classical Hollywood
Reading: Leff/Simmons; begin Patricia Highsmith's Strangers on a Train
Screening: *Strangers on a Train* (Alfred Hitchcock, 1951, U.S.)
- TH FEB 25** The Poetics of Classical Hollywood narrative, and the Production Code
Reading: The Production Code; finish Highsmith's Strangers on a Train

UNIT III: Surrealism and Other Modernisms

- TH MAR 4** Futurism, Dadaism, and Surrealism
Reading: Caws/Marinetti/Tzara (Futurism & Dadaism); Elsaesser; Waldberg; Breton (I)
Screening: *L'Age d'or* (Luis Buñuel, 1930, France)
Due: Response papers on Futurism, Dadaism, and/or Surrealism (#2)
Moderators: Group #1
- TH MAR 11** Surrealist in a factory: Buñuel in the Mexican studio system
Reading: Breton (II); Acevedo-Muñoz
Screening: *Susana* (Buñuel, 1951, Mexico)
Due: Response papers on Second Surrealist Manifesto (#3)
- TH MAR 18** Discussion: *Susana*, Surrealism, and popular culture / surrealist theater:
Antonin Artaud
Reading: Artaud's manifestoes and one of his plays
Due: Response papers on *Susana* (#4)
Moderators: Group #2
- TH MAR 25** Soviet cinema: Dialectical Montage and Kino Eye
Reading: Eisenstein; Vertov
Screening: Clips from Soviet films

Due: Response papers on Soviet Montage and/or Kino Eye (#5)
Moderators: Group #3

3/29 – 4/02 **SPRING BREAK** have them screen something over break!

UNIT IV: Politicizing Narrative

TH APR 8 Dogme 95
Reading: Hjort; Dogme manifestoes; explore: <www.dogme95.dk>
Screening: *Festen — The Celebration* (1993, Denmark)
Due: Response papers on Dogme (#6)

TH APR 15 Dogme 95 cont.
Reading: MacKenzie; Schepeleern

TH APR 22 Bertolt Brecht on Theatre
Reading: Brecht (writings on theatre and Mother Courage)
Due: Response papers on Brecht (#7)
Moderators: Group #4

TH APR 29 Brazil's Cinema Novo, Third Cinema, and 'Imperfect Cinema'
Reading: Rocher; Espinosa; et. al
Screening: *Vidas Secas • Barren Lives* (Nelson Pereira Dos Santos, 1963, Brazil)
Due: Response papers on any of these Latin American manifestoes (#8)

TH MAY 6 Cinema Novo cont. / S.C.U.M.
Reading: Valerie Solanas, feminism, and the S.C.U.M. manifesto
Screening: *I Shot Andy Warhol*
Moderators: Group #5

TH MAY 13 Wrapping up
Reading: Finish S.C.U.M.