

# **LIS 2970: Special Topics: Archives and Performance**

University of Pittsburgh, School of Information Science

Summer 2012, Thursdays 3:00-6:00 p.m.

IS Building Room 501

Syllabus

**Instructor:** Tonia Sutherland  
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**Office:** 605B IS Building  
**Office Hours:** After class or by appointment.

## **Course Description**

This course is designed to introduce students to the modern tenets of performance-based archives and other repositories which hold records of performance.

The central focus of the work of performing arts archivists is performance, which is a complicated phenomenon lacking a universally accepted definition. The complexity of defining performance arises primarily because most humans, and even animals, display elements of representation, communication, and acting, and those actions “imply an exchange with an audience, either real or imagined.”<sup>1</sup> Performance is something that does not last; this is the aspect of the work which fascinates practitioners and scholars alike, and is recognized, respected and appreciated by archivists and librarians who work with performing arts materials.

Revisiting a performance for reasons of inspiration, reconstruction or research means working with intangible culture and non-textual objects. Performance is by nature ephemeral, and once it has occurred it transforms into something that is no longer there. At the same time, however, performance lives on in the memories of those involved, directly or indirectly, with creating the work, in the spaces and places in which the performance took place, and in the sources and traces they leave behind. The dramatic text is only one aspect of performance, just as “the sources and traces of performance are only one way to know them.”<sup>2</sup>

What, then, comprises a true or complete record of performance? Is the created work – a live performance, an oral tradition or, for that matter, something as essential as a culturally based tattoo – enough to create an authentic archive or are legitimacy and permanence based wholly in documentation and provisions for future access? How do performances remain? How do they produce traces, or document themselves? How do documents perform and are archives performative?

This course seeks to address the questions posed above and will examine issues surrounding the capture and preservation of non-textual records, specifically where performance and live arts are concerned. The literature we will read and discuss speaks to issues of documentary authority and authenticity and

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<sup>1</sup> Francesca Marini, “Archivists, Librarians, and Theatre Research,” *Archivaria* 63 (2007): 17.

<sup>2</sup> Marini, “Archivists, Librarians and Theatre Research,” 19.

raises concerns about the preservation and custody of, as well as provisions for future access to, non-textual and performance-based work.

## Course Goals

The purpose of this course is to explore the nature of archives, performance and event-based art and to examine the places where they intersect. By the end of the course, students will be able to:

- discuss the nature of non-textual records;
- discuss past and current international trends in the work of performing arts archives;
- discuss the history of performance as it relates to archivy;
- identify the distinctive attributes of performance-based archives;
- identify unique appraisal, description and preservation needs for performance-based materials;
- identify best practices in performing arts archivy; and
- work with records creators to determine what best comprises a record of their performance.

## Course Texts

Students who have not taken LIS 2220: Archives and Records Management should refer to the following two resources for any necessary background reading:

- O'Toole, James M. and Richard J. Cox. *Understanding Archives and Manuscripts*, 2<sup>nd</sup> ed. Chicago: Society of American Archivists, 2006.
- Pearce-Moses, Richard. *A Glossary of Archival and Records Terminology*. Chicago: Society of American Archivists, 2005.

## Course Requirements and Assignments

Assignment	Due Date	Percentage of Course Grade
Class Participation	Entire Term	20%
Weekly Reading Response		
Artist Interview	Week 4 <b>June 7, 2012</b>	20%
Repository Evaluation	Week 8 <b>July 5, 2012</b>	20%
Archives and Performance "SIS Talks"	Week 11 <b>July 26, 2012</b>	20%
Project Portfolio	Week 12 <b>August 2, 2012</b>	20%

**A note about course assignments:** *The assignments in this course are each designed to be part of a larger semester-long project to help you grapple with the complex issues raised by performance-based*

*archivy. As you select topics for each assignment, keep in mind that you will need to submit a cohesive portfolio of your work at the end of the term.*

### **Class Participation**

All students are expected to participate in class discussion.

### **Weekly Reading Response (500 words)**

These written responses will derive from the readings. They should be approximately 1 single-spaced typed page in length (500 words). These must be brought to class or submitted electronically before class meetings. This is an opportunity to gather your thoughts and impressions and to formulate questions regarding the week's material. Because they are preparations for class discussion, late assignments will not be accepted for credit. Consider these submissions the basis of what you would like to discuss in class.

### **Artist Interview (5-7 pages, 20% of final grade)**

This assignment is designed to allow you to practice your archivist's interviewing skills. When appraising a collection of performing arts materials it will be critical for you to be able to identify which aspects of the work truly represent the performance. Identify a member of the performing arts community to interview about a past or current project. Through the questions you design, determine which records of the performance you would acquire as an archivist to best represent the performed work. In a short reflective paper of 5-7 pages, report your results and describe what you have learned from the interview process about acquiring and appraising performing arts materials. Attach your interview questions and the responses of your interviewee to your paper before submission.

### **Repository Evaluation (7-10 pages, 20% of final grade)**

This assignment is designed to allow you to analyze how performance repositories approach issues of appraisal, description, preservation and access. Select a performance repository to evaluate and write a 7-10 page evaluative/analytical essay which addresses these four archival issues. Your paper should demonstrate both an understanding of the underlying archival practice and the inherent performance practices that are represented in your archive or collection of choice. A list of questions to address in your evaluation will be provided by the instructor in advance of the assignment.

### **Archives and Performance "SIS Talk" (10 minutes, 20% of final grade)**

Throughout the semester you will be asked to watch and respond to several TED talks (please see <http://www.ted.com/talks>). This assignment is designed to afford you an opportunity to practice your presentation skills through a series of "SIS Talks." Please prepare a 10 minute talk on a performance of your choice and relate it to archival theory and practice. You should also prepare a PowerPoint presentation to accompany your SIS Talk. You will have NO MORE THAN 10 minutes for your presentation, without exceptions.

### **Project Portfolio\* (20% of final grade)**

The Project Portfolio offers you an opportunity to more fully examine the body of work you have done over the course of the semester. Your Project Portfolio should include:

- an Introduction to your reader outlining the key areas of your project (2-3 pages),

- the reflective portion of your Artist Interview,
- the analytical essay from your Repository Evaluation,
- a narrative version of your SIS Talk highlighting the key points of your argument, and
- Conclusions essay synthesizing your research over the term (i.e. what you learned about archives and performance from your readings, your interview, your repository evaluation and your SIS talk) and reflecting upon what you have learned about performance-based archivy. Your Conclusions section should be 3-5 pages.

\*Please note: You will find this assignment more valuable if there is some connection among the three elements. You may want to consider following one performance, company or genre as you move through the assignments this term.

## Grammar, Style and Citation

All written work in this course must follow the “Notes and Bibliography” form of *The Chicago Manual of Style* (16<sup>th</sup> edition). This includes, but is not limited to, grammar, capitalization, punctuation and citation work. For your convenience, there is a “Citation Quick Guide” at [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html), but please be advised that this is not a complete representation of the *The Chicago Manual*. Please double space your work. Fonts should be no smaller than 11 pt. and no larger than 12 pt. Ours is a detail-oriented profession. If you do not meet the expectations outlined above, you will lose points on your assignment (please see the **grading rubric** below).

## Grading Rubric<sup>3</sup>

You will be graded on your grasp of English grammar, style and syntax, your ability to perform a graduate-level analysis of a problem and your professional use of sources. The balance among these components may be slightly different for each assignment depending on that assignment’s goals.

A (4.0): Exceptional work.

Demonstrates an outstanding understanding—both theoretical and factual—of the materials both presented in class and assigned out of class. Displays original and creative thought that significantly exceeds expectations. Shows perfect command of English grammar and syntax. Exhibits a publishable and masterful use of sources while working exclusively within the assigned citation style.

A- (3.7): Outstanding work.

Demonstrates comprehensive knowledge of the course materials both presented in class and assigned out of class. Greatly surpasses course expectations by not only displaying skillful treatment of the assigned material but also contributing substantial originality to the work. Shows superior command of English grammar and syntax. Uses an expert approach to source work while functioning exclusively within the assigned citation style.

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<sup>3</sup> Grading rubric modified from a rubric generously provided by Dr. Alison Langmead.

B+ (3.3): Very good work.

Demonstrates a better-than-expected command of the course materials both presented in class and assigned out of class. Exceeds course expectations by revealing original ideas and by showing a solid grasp of English grammar and syntax. Uses sources well and with some creativity. Shows thorough understanding of the assigned citation style.

B (3.0): Solid work.

Demonstrates expected command of the course materials both presented in class and assigned out of class. Meets course expectations by following the assignments, using sources in an acceptable manner and using the assigned citation style.

B- (2.7): Marginal work.

Demonstrates an incomplete understanding of the course materials both presented in class and assigned out of class. Does not meet course expectations by inadequately following the assignment, showing an insufficient grasp of English grammar and syntax, by displaying a lower-than-average approach to source work and misunderstanding the assigned citation style.

C (2.0): Unacceptable work in an MLIS graduate program.

Fails to meet expectations by not following the assignment, using sources inappropriately, misunderstanding the required citation format and displays a poor command of English grammar and syntax.

F (0.0): Failing work.

## **Course Policies**

### *Citation Style for Assignments*

Students should adhere to the most recent edition of *The Chicago Manual of Style* as indicated above. Papers should include either footnotes or endnotes; please do not use parenthetical references within the body of your papers. In addition, please do not use "Ibid." in your footnotes or endnotes. Instead you should use the short form (see *The Chicago Manual of Style*) for repeated citations.

### *Academic Integrity*

Students in this class are expected to comply with the University of Pittsburgh's Policy on Academic Integrity. Any student suspected of violating this obligation for any reason during the semester will be required to participate in the procedural process, initiated at the instructor level, as outlined in the University Guidelines on Academic Integrity. (See <http://www.fcas.pitt.edu/academicintegrity.html> for full policies regarding academic integrity).

### *Concerning Students with Disabilities:*

If you have a disability for which you are or may be requesting an accommodation, you need to contact your instructor and the Disability Resources and Services Office, (814) 827-4456, by the second week of the term. You may be asked to provide documentation of your disability to determine the appropriateness of accommodations. The Disability Resources and Services Office will verify your disability and determine reasonable accommodations for this course. You may contact Disability

Resources and Services by calling 648-7890 (Voice or TDD) to schedule an appointment. The office is located in 216 William Pitt Union.

*Class participation*

Each student is expected to participate fully and regularly in class discussions about the readings and related assignments. Class discussion may also include participation in the course discussion boards and contributions to the course wiki.

*Late assignments*

Assignments are due before class time EST on the due date and must be submitted via the Assignment Tool in CourseWeb *with no exceptions*. Assignments received after that time will lose one third of a grade (for example, from A- to B+) for every day it is overdue. In the case of an emergency situation, the instructor will accept requests for an extension up to a day prior to the due date. Unless an extension has been granted by the instructor, no credit will be given for assignments more than 3 days late.

*Incompletes*

Incomplete, or “G,” grades will not be given for this course unless the instructor is notified at least two weeks in advance of the end of the term of serious circumstances affecting a student’s ability to complete the course requirements by the assigned dates.

**Course Overview**

<b><i>Week/ Date</i></b>	<b><i>Topic / Major Reading</i></b>	<b><i>Assignment Due Dates, Schedule Changes, Speakers</i></b>
<b>Week 1:</b> May 17, 2012	<b><i>Intersections</i></b> Introduction to the course	
<b>Week 2:</b> May 24, 2012	<b><i>Living History</i></b>	
<b>Week 3:</b> May 31, 2012	<b><i>Festivals and Carnivals</i></b> <ul style="list-style-type: none"> <li>• Bowditch, Rachel. "Spontaneous Acts: From Performances of Everyday Life to the Carnavalesque." in <i>On the Edge of Utopia: Performance and Ritual at Burning Man</i>,</li> <li>• Taylor, Diana. "Acts of Transfer," in <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i>, 1-52.</li> </ul>	
<b>Week 4:</b> June 7, 2012	<b><i>Rituals and Ceremonies</i></b> <ul style="list-style-type: none"> <li>• Bowditch, Rachel. "Reinventing Ritual in Black Rock City." in <i>On the Edge of Utopia: Performance and Ritual at Burning Man</i></li> </ul>	<b><i>Artist Interview due</i></b> Guest Lecture: Kelly Shaffer, Dir. External Relations for Pitt’s iSchool – Grant Writing
<b>Week 5:</b> June 14, 2012	<b><i>Oral Traditions and Storytelling</i></b>	<i>Introduction to Theater Archives: Hillman Library Field Trip</i>
<b>Week 6:</b> June 21, 2012	<b><i>Music</i></b>	<i>Field Trip (Pittsburgh Symphony or Opera)</i>
<b>Week 7:</b> June 28, 2012	<b><i>Theater: Part I</i></b>	Guest Lecture: Supriya Wronkiewicz, Archivist, San Francisco Ballet (via Skype)

<b>Week 8:</b> July 5, 2012	<b>Theater: Part II</b>	<ul style="list-style-type: none"> <li>• <b>Repository Evaluation due</b></li> <li>• Guest Lecture: Ilana Turner, Creative Director, <i>The Réjane Project</i>, via Skype</li> </ul>
<b>FAST TRACK</b> July 6, 2012	<b>Dance</b> <ul style="list-style-type: none"> <li>• FastTrack students: There will be a presentation on Friday evening on using Motion Capture as a dance preservation tool. Onsite students are also welcome to attend.</li> </ul>	<b>Joint class meeting with LIS 2226: Moving Image Archives</b>
<b>Week 9:</b> July 12, 2012	<b>NO CLASS THIS WEEK</b>	
<b>Week 10:</b> July 19, 2012	<b>Dance</b>	<i>Pittsburgh Ballet Field Trip</i>
<b>Week 11:</b> July 26, 2012	<b>Spoken Word</b>	<b>SIS Talks</b>
<b>Week 12:</b> August 2, 2012	<b>Performance Art</b>	<ul style="list-style-type: none"> <li>• <i>Field Trip</i> (Pittsburgh Symphony or Opera)</li> <li>• <b>Project Portfolio due</b></li> </ul>

## Class Schedule and Assignments

### Week 1: Intersections Thursday, May 17, 2012

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**Class Topics:** Introduction to the course; overview of the history of performance and archives and an exploration of where the two intersect.

**Objectives:** By the end of this session, students will be able to:

- Navigate aspects of performance history as it relates to archives
- Discuss aspects of stageable and cultural performances
- Explain the difference between modes of preservation and modes of transmission
- Identify similarities and differences between traditional United States performing arts archives and other global models

### Required Readings

- Ben Cameron: [The True Power of the Performing Arts](http://www.ted.com/talks/lang/eng/ben_cameron_tedxyc.html)  
[http://www.ted.com/talks/lang/eng/ben\\_cameron\\_tedxyc.html](http://www.ted.com/talks/lang/eng/ben_cameron_tedxyc.html)
- David Hoffman: [On Losing Everything](http://www.ted.com/talks/lang/eng/david_hoffman_on_losing_everything.html)  
[http://www.ted.com/talks/lang/eng/david\\_hoffman\\_on\\_losing\\_everything.html](http://www.ted.com/talks/lang/eng/david_hoffman_on_losing_everything.html)
- Jones, Sarah, Daisy Abbott and Seamus Ross. "Redefining the Performing Arts Archive," *Archival Science* 9 (2009): 165-71.
- Marini, Francesca. "Performing Arts Archives: Dynamic Entities Complementing and Supporting Scholarship and Creativity," *Theatre History Studies* 28 (2008): 27-35.

**Suggested Readings:**

- Bowman, Ned A. "Fugitive Materials." in *Encyclopedia of Library and Information Science Vol. 9*, edited by Allen Kent, Harold Lancour and Jay E. Daily, 131-38. New York: Marcel Dekker, Inc., 1973.
- Whitehill, Walter Muir. "Archives of the Arts: An Introduction." *Society of American Archivists* 30, no. 3 (1967): 427-29.

**Week 2: Living History** Thursday, May 24, 2012

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**Class Topics:** An exploration of pageants, reenactment and living history in archival theory and practice.

**Objectives:** By the end of this session, students will be able to

- Identify the similarities and differences among pageants, reenactments and living histories
- Discuss the performative aspects of pageants, reenactments and living histories
- Identify the archival role in preserving pageants, reenactments and living histories
- Discuss how reenactors and living historians use archives
- Suggest new avenues for collaboration among reenactors, living historians and archivists

**Required Readings:**

- Colburn-Roxworthy, Emily. "'Manzanar, the Eyes of the World Are Upon You': Performance and Archival Ambivalence at a Japanese American Internment Camp." *Theatre Journal* 59, No. 2 (2007): 189-214.
- Cole, Catherine M. "Performance, Transitional Justice, and the Law: South Africa's Truth and Reconciliation Commission." *Theatre Journal* 59, No. 2 (2007): 167-187.
- Magelssen, Scott. "Making History in the Second Person: Post-touristic Considerations for Living Historical Interpretation." *Theatre Journal* 58, No. 2 (2006) 291-312.
- Reason, Matthew. "Archive or Memory? The Detritus of Live Performance." *New Theatre Quarterly* 19, no. 1 (2003): 82-89.

**Suggested Readings:**

- Glassberg, David. *American Historical Pageantry*. Chapel Hill: University of North Carolina, 1990.
- Zenzen, Joan. *Battling for Manassas: The Fifty-Year Preservation Struggle at Manassas National Battlefield Park*. State College: Pennsylvania State University Press, 1998.

**Week 3: Festivals and Carnivals** Thursday, May 31, 2012

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**Class Topics:** Examination of archival aspects of festivals and carnivals including Burning Man, Mardi-Gras and Carnival in Trinidad & Tobago and the U.S. Virgin Islands.

**Objectives:** By the end of this session, students will be able to

- Discuss festivals and carnivals as performative events
- Identify the role of archives and archivists in preserving cultural performances
- Discuss the archival role in the transmission of culture
- Critique the archival model used by UNESCO for safeguarding cultural performances

**Required Readings:**

- Burning Man Website: <http://www.burningman.com/>
- Bastian, Jeannette. "Play Mas': Carnival in the Archives and the Archives in Carnival: Records and Community Identity in the US Virgin Islands." *Archival Science* 9(2008): 113-125.
- Bowditch, Rachel. "Spontaneous Acts: From Performances of Everyday Life to the Carnavalesque." in *On the Edge of Utopia: Performance and Ritual at Burning Man*. London: Seagull Books, 2010.
- Ferris, Lesley. "The Challenges of Archiving and Researching Carnival Art." *Theatre Survey* 50, no. 1 (May 2009): 127-134.
- Taylor, Diana. "Acts of Transfer," in *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, 1-52. Durham, NC: Duke University Press, 2003.

**Suggested Readings:**

- James, Cynthia. "An excerpt from *Sapodilla Terrace: The Carnival Archives*." *Callaloo* 30 (2007): 601-04.

**Week 4: Rituals and Ceremonies** Thursday, June 7, 2012

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*Due: Artist interview*

**Class Topics:** An overview of archival aspects of religious ceremonies and rituals; discussion of the role of religious archives in preserving performance.

**Objectives:** By the end of this session, students will be able to

- Discuss modes of safeguarding intangible cultural heritage as relates to rituals and ceremonies
- Critically analyze the role of archives and archivists in creating/mending gaps in the historical record
- Identify rituals and ceremonies that are currently represented in archives
- Identify *how* rituals and ceremonies are currently represented in archives

**Required Readings:**

- Blackstock, Claire Maria Chambers. "The Rhetoric of Ritual: Transformation as Revelation and Congregational Liturgical Dance as Performance Theory." *Performance Research* 13, no. 3 (2008): 100-108.
- Bowditch, Rachel. "Reinventing Ritual in Black Rock City." in *On the Edge of Utopia: Performance and Ritual at Burning Man*. London: Seagull Books, 2010.
- Grenier, Robert and Claude Dauphin. "Werner Jaegerhuber's *Messe Sure les Airs Vodouesques*: The Inculturation of Vodou in a Catholic Mass." *Black Music Research Journal* 29, no. 1 (Spring 2009): 51-82.
- Spickard, James T. "Ritual, Symbol and Experience: Understanding Catholic Worker House Masses." *Sociology of Religion* 66, no. 4 (Winter 2005): 337-357.

- Stupp, Jason. "Slavery and the Theatre of History: Ritual Performance on the Auction Block." *Theatre Journal* 63, No. 1 (2011): 61-84.
- Yakel, Elizabeth. "Pushing MARC AMC to its Limits: The Vatican Archives Project." *American Archivist* 55, no. 1 (Winter 1992): 192-201.

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**Week 5: Oral Traditions and Storytelling** Thursday, June 14, 2012

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**Class Topics:** A survey of oral traditions and storytelling in African and Native American cultures with an emphasis on archival preservation and access.

**Objectives:** By the end of this session, students will be able to

- Describe the similarities and differences among oral traditions, storytelling and oral histories
- Discuss modes and methods of preserving and representing oral culture
- Discuss modifications to archival practice for indigenous and oral cultures

**Required Readings:**

- Mallika Sarabhai: Dance to Change the World [http://www.ted.com/talks/mallika\\_sarabhai.html](http://www.ted.com/talks/mallika_sarabhai.html)
- Jonathan Harris Collects Stories [http://www.ted.com/talks/jonathan\\_harris\\_collects\\_stories.html](http://www.ted.com/talks/jonathan_harris_collects_stories.html)
- Fisher, Robert C. "'The Grandmother's Story': Oral Tradition, Family Memory and a Mysterious Manuscript." *Archivaria* 57 (Spring 2004): 107-130.
- Foote, Kenneth. "To Remember and Forget: Archives, Memory and Culture." *The American Archivist* 53, no. 3 (Summer 1990): 378-392.
- McKemmish, Sue, Shannon Faulkhead and Lynette Russell. "Distrust in the Archive: Reconciling Records." *Archival Science* 11 (2011): 211-239.
- Roy, Lorie and Daniel L. Alonzo. "Perspectives on Tribal Archives." *The Electronic Library* 21, no. 5 (2003): 422-427.
- Taylor, Drew Hayden. "Storytelling to Stage: The Growth of Native Theatre in Canada." *The Drama Review* 41, No. 3 (1997): 140-152.
- Turner, Deborah. "Conceptualizing Oral Documents." *Information Research* 12, no. 4 (October 2007). <http://informationr.net/ir/12-4/colis/colis32.html>

**Suggested Readings:**

- Taylor, Hugh. "Documentary Art and the Role of the Archivist." *American Archivist* 42, no.4 (October 1979): 417-28.

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**Week 6: Music** Thursday, June 21, 2012

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**Class Topics:** An examination of music archives and operatic archives; repositories to be discussed include the Pittsburgh Symphony, Pittsburgh Opera, San Francisco Opera and the Metropolitan Opera. Additional topics include born-digital musical performances.

**Objectives:** By the end of this session, students will be able to

- Identify unique attributes associated with music and sound archives

- Discuss archivy as it relates to recorded sound
- Convey to others what constitutes an adequate archival surrogate of a musical performance

#### Required Readings:

- Eric Whitacre: A Virtual Choir 2,000 Voices Strong:  
[http://www.ted.com/talks/eric\\_whitacre\\_a\\_virtual\\_choir\\_2\\_000\\_voices\\_strong.html](http://www.ted.com/talks/eric_whitacre_a_virtual_choir_2_000_voices_strong.html)
- Adam Sadowsky Engineers A Viral Music Video:  
[http://www.ted.com/talks/adam\\_sadowsky\\_engineers\\_a\\_viral\\_music\\_video.html](http://www.ted.com/talks/adam_sadowsky_engineers_a_viral_music_video.html)
- Association for Recorded Sound Collections (ARSC). "Preservation of Archival Sound Recordings." April 2009. [http://www.arsc-audio.org/pdf/ARSCTC\\_preservation.pdf](http://www.arsc-audio.org/pdf/ARSCTC_preservation.pdf)
- Auslander, Philip. "Music As Performance: Living in the Immaterial World." *Theatre Survey* 47:2 (November 2006): 261-69.
- Berman, Cassandra. "Next Stop Is the Archives: An Interview with Hugo Keesing." *Performance! Newsletter of the SAA Performing Arts Roundtable* (Spring/Summer 2011): 4-9.
- Farneth, David. "Valuing Composer's Archives: How One Institution Encourages International Study, Performance and Publication." *Performing Arts Resources* 22 (2001): 117-142.
- Haws, Barbara. "Advocating Within the Institution: Twenty-Five Years for the New York Philharmonic Archives." in *Many Happy Returns: Advocacy and the Development of Archives*, Chicago: Society of American Archivists, 2011.

#### Suggested Readings:

- [http://www.ted.com/talks/john\\_walker\\_re\\_creates\\_great\\_performances.html](http://www.ted.com/talks/john_walker_re_creates_great_performances.html)

#### Week 7: Theater Thursday, June 28, 2012

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**Class Topics:** Week 1 of 2 on theater archives. This week will be an examination of traditional theater from varying cultures. Subjects will range from Commedia dell'Arte and puppetry to Chinese Opera and Kabuki. Topics will include censorship and intellectual property.

**Objectives:** By the end of this session, students will be able to

- Identify theatrical traditions from varying cultures
- Discuss current methods of archival appraisal, representation and preservation for theater arts
- Discuss pros and cons of reusing archival records for new theatrical productions

#### Required Readings:

- Patsy Rodenburg: Why I Do Theater:  
[http://www.ted.com/talks/lang/eng/patsy\\_rodensburg\\_why\\_i\\_do\\_theater.html](http://www.ted.com/talks/lang/eng/patsy_rodensburg_why_i_do_theater.html)
- Natasha Tsakos: Multimedia Theatrical Adventure:  
[http://www.ted.com/talks/natasha\\_tsakos\\_multimedia\\_theatrical\\_adventure.html](http://www.ted.com/talks/natasha_tsakos_multimedia_theatrical_adventure.html)
- Case, Claudia Wilsch. "What They Really Saw: Using Archives to Reconstruct the Censored Performance of Eugene O'Neill's *Strange Interlude*." *Performing Arts Resources* 26 (2007): 99-116.
- Davies, Elizabeth. "The Script as Mediating Artifact in Professional Theater Production." *Archival Science* 8 (2008): 181-98.

- Fairtile, Linda B. "Performing Arts Manuscript Collections: Balancing Access and Privacy." *Performing Arts Resources* 22 (2001): 5-27.
- Liu, Siyuan. "Theatre Reform as Censorship: Censoring Traditional Theatre in China in the Early 1950s." *Theatre Journal* 61, No. 3 (2009): 387-406.
- Marini, Francesca. "Archivists, Librarians, and Theatre Research." *Archivaria* 63 (2007): 7-33.

### Suggested Readings:

- Fern, Annette. "What Have They Done to the Evidence?" *Theatre Survey* 45, no. 2 (November 2004): 195-201.

### Week 8: Theater Thursday, July 5, 2012

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*Due: Performance Repository Evaluation*

**Class Topics:** The second of two weeks devoted to theater archives will address formats such as circus performance and movement based theater. Virtual theater will also be discussed.

**Guest Speaker:** This week there will be a guest lecture by Ilana Turner, the creative force behind *The Réjane Project*, a stage play with movement that was developed wholly from an archival collection. For more information on Ms. Turner or *The Réjane Project*, please see: [http://www.ilanaturner.com/The\\_Rejane\\_Project.html](http://www.ilanaturner.com/The_Rejane_Project.html)

**Objectives:** By the end of this session, students will be able to

- Discuss the adequacy of surrogates in theater archives
- Discuss how theater artists use archival sources to create new works
- Identify archival and performative attributes of: improvisational theater, non-scripted theater and virtual theater

### Required Readings:

- Handspring Puppet Company: The Genius Puppetry Behind Warhorse: [http://www.ted.com/talks/lang/eng/handpring\\_puppet\\_co\\_the\\_genius\\_puppetry\\_behind\\_war\\_horse.html](http://www.ted.com/talks/lang/eng/handpring_puppet_co_the_genius_puppetry_behind_war_horse.html)
- Carlson, Marla. "Looking, Listening and Remembering: Ways to Walk New York after 9/11." *Theatre Journal* 58, No. 3 (2006): 395-416.
- Denard, Hugh. "Performing the Past: The Virtual Revolution in Performance History." *Performing Arts Resources* 24 (2005): 54-70.
- Dixon, Steve. "Digits, Discourse, and Documentation: Performance Research and Hypermedia." *The Drama Review* 43, no. 1 (Spring 1999): 152-75.
- LoMonaco, Martha. "From Archive to Stage: Hair Then and Now." *Performing Arts Resources* 22 (2001): 29-44.
- Saltz, David Z. "Virtual Vaudeville: A Digital Simulation of Historical Theatre." *Performing Arts Resources* 24 (2005): 30-37.

**Week 9: NO CLASS** Thursday, July 12, 2012

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Class will not meet this week. Please use this time to work on your SIS Talk.

**Week 10: Dance** Thursday, July 19, 2012

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**Class Topics:** This week will focus on traditional genres of dance and choreography including ballet, modern and jazz. Non-traditional dance genres such as street dancing and break dancing will also be addressed as students explore archival aspects of hip-hop culture.

**Objectives:** By the end of this session, students will be able to

- Identify unique attributes of dance-based archives
- Identify specific dance companies with strong archival missions
- Discuss methods of archival appraisal, representation and preservation of dance-related materials
- Discuss what dancers consider an adequate surrogate of a dance performance in archival terms

**Required Readings:**

- The LXD: In the Internet Age, Dance Evolves: [http://www.ted.com/talks/the\\_lxd\\_in\\_the\\_internet\\_age\\_dance\\_evolves.html](http://www.ted.com/talks/the_lxd_in_the_internet_age_dance_evolves.html)
- Brooks, Virginia. "From Méliès to Streaming Video: A Century of Moving Dance Images." in *Envisioning Dance on Film and Video*, 54-60. New York: Routledge, 2003.
- Dance Heritage Coalition. "[Statement of Best Practices in Fair Use of Dance-related Materials: Recommendations for Librarians, Archivists, Curators, and Other Collections Staff.](http://www.danceheritage.org/fairuse/)" <http://www.danceheritage.org/fairuse/>
- Dance Notation Bureau. <http://www.dancenotation.org/>
- Harvard University Hip Hop Archive. <http://www.dubois.fas.harvard.edu/hiphop-archive-harvard-university>
- Hip Hop Archive. <http://www.hiphoparchive.org/>
- Johnson, Catherine J. and Allegra Fuller Snyder. *Securing our Dance Heritage: Issues in the Documentation and Preservation of Dance*. Council on Library and Information Resources (CLIR), July 1999. <http://www.clir.org/pubs/reports/pub84/pub84.html>
- The Merce Cunningham Dance Company [Legacy Plan](#).

**Suggested Readings:**

- Barnes, Clive. "Reconstructions: Dead Ducks Do Not Fly." *Dance Magazine* 73 (1999): 102.

**Week 11: The Spoken Word** Thursday, July 26, 2012

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*Due: Archives and Performance "SIS Talks"*

**Class Topics:** A discussion of the archival aspects of spoken word and slam poetry/performance.

**Objectives:** By the end of this session, students will be able to

- Discuss spoken word as a mode of performance

- Suggest best practices for archivists working with slam and spoken work artists

**Required Readings:**

- Sarah Kay: If I Should Have a Daughter  
[http://www.ted.com/talks/sarah\\_kay\\_if\\_i\\_should\\_have\\_a\\_daughter.html](http://www.ted.com/talks/sarah_kay_if_i_should_have_a_daughter.html)
- Taylor Mali: What Teachers Make  
[http://www.ted.com/talks/taylor\\_mali\\_what\\_teachers\\_make.html](http://www.ted.com/talks/taylor_mali_what_teachers_make.html)
- Somers-Willett, Susan B. A. "Slam Poetry and the Cultural Politics of Performing Identity," *Journal of the Midwest Modern Language Association* 38, No. 1 (Spring 2005): 51-73.

**Week 12: Performance Art** Thursday, August 2, 2012

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*Due: Project Portfolio*

**Class Topics:** A discussion of the avant-garde, experimental performance, live art, performance art, event-based art and the archival threshold.

**Objectives:** By the end of this session, students will be able to

- Identify unique attributes of performance art
- Discuss how performance art is persistently represented in archives
- Identify existing best practices for appraising, representing, preserving and providing access to performed and experimental art

**Required Readings:**

- James Burchfield Plays Invisible Turntables:  
[http://www.ted.com/talks/james\\_burchfield\\_plays\\_invisible\\_turntables.html](http://www.ted.com/talks/james_burchfield_plays_invisible_turntables.html)
- Clarke, Paul and Julian Warren. "Ephemera: Between Archival Objects and Events," *Journal of the Society of Archivists* 30, no. 1 (2009): 45-66.
- Kochhar-Lindgren, Kanta. "Hearing Difference Across Theatres: Experimental, Disability and Deaf Performance." *Theatre Journal* 58, No. 3 (2006): 417-436.
- Rinehart, Richard. "Archiving the Avant Garde: Documenting and Preserving Variable Media Art," *Performing Arts Resources* 24 (2005): 74-88.