

Humor in Use

Prof. Susan Seizer

CMCL-C414 Spring 2012
Dept. of Communication & Culture, Indiana University

Class meetings: MW 2:30 – 3:45, Room 203
Film Screenings: M 7:15-10:15 p.m., Wylie Auditorium 005
Office hours: T 2:00-4:00 or by appt., 800 E. 3rd St. Rm. 223
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This seminar begins from the premise that humor is a good site for the study of culture. We will look at a variety of cultural contexts for humor, from staged public performance to private joking, and be primarily concerned with the many and varied social uses to which humor is put. One specific focus this spring will be the world of stand-up comedy, historically and in its current form as a U.S. entertainment genre.

While grounded in humor theory, we will also explore how our understanding of theoretical models changes when we consider making comedy ourselves (yes, we will!). Our springboard for the study of theories of gendered humor will be Freud's *Jokes and Their Relation to the Unconscious*. In studying Freud's paradigm in relation to other theoretical models, and updating these with our own, our aim is to recognize the role of cultural knowledge and cultural literacy in what we find funny.

Course Requirements:

1) Readings

a) There are **four required books** for the course. These are available for purchase at the IU bookstore:

- Freud, Sigmund. 1960 [1905]. *Jokes and their Relation to the Unconscious*. Ed. and trans. James Strachey. NY: W.W. Norton and Co.
- Basso, Keith H. 1979. *Portraits of "the Whiteman": linguistic play and cultural symbols among the western Apache*. Cambridge U. Press.
- Seizer, Susan. 2005. *Stigmas of the Tamil Stage: An Ethnography of Special Drama Artists in South India*. Durham, NC: Duke University Press.
- Martin, Steve. *Born Standing Up*. NY: Scribner.

b) There are also several recommended books, from which there are chapters assigned over the course of the semester. The assigned chapters are available on E-Reserve, but you might like to own these as reference books [I've indicated those that are out of print fyi]:

- Gray, Frances. 1994. *Women and Laughter*. Virginia U Press.
- Morreall, John. 1987. *The Philosophy of Laughter and Humor*. SUNY Press.
- Koestler, Arthur. 1989 [1964]. *The Act of Creation*. London & NY: Arkana

- Penguin/ Putnam Inc. [OUT OF PRINT]
- Jenkins, Ron. 1994. *Subversive Laughter*. NY: Free Press. [OUT OF PRINT].
 - Woody Allen. 1972. *Without Feathers*. NY: Ballantine Books.

c) All additional readings for the course are on E-reserve. Password: **joking**.

The direct link is:

<http://ereserves.indiana.edu/eres/coursepage.aspx?cid=5082>

PLEASE print out each article and bring it to class. You will need to have the readings in hand for class discussion.

Required course work:

1) Attendance: Students are expected to attend class, actively participate in class discussion & activities, attend screenings, maintain a “joke journal,” read the Oncourse Forum postings by the students assigned to post for that day’s class, and do the assigned readings. This list holds for all students, even those not responsible for an online posting for that particular day (for groups & dates, refer to the last two pages of this syllabus).

Each student is allowed to miss 2 classes and still receive a perfect attendance record. Each class missed beyond that lowers your attendance grade by half-grade increments (i.e from A to A-, from A- to B+, B+ to B, etc.). **If a student misses 10 classes, s/he will automatically fail the course.**

You are not attending my class if you are obviously not paying attention for most of the class. While I will tolerate spacing out (barely), I will not give attendance points to people who read the newspaper, text-message, surf the web, and all the other ways you can visibly let me know you are not paying attention.

I want to make our classroom as conducive to learning as possible. I know that many information technologies, while useful tools in some circumstances, can be distracting and unhelpful in the wrong setting. As a professor, I have examined the practices of other courses and universities. In particular, I found the following source to be helpful:

<http://edc.carleton.ca/blog/index.php/2008/03/28/research-notes-classroom-management-for-the-wireless-classroom/>

As well, I reviewed some of the emerging evidence in this area:

“Recently, a debate has begun over whether in-class laptops aid or hinder learning. While some research demonstrates that laptops can be an important learning tool, anecdotal evidence suggests more and more faculty are banning laptops from their classrooms because of perceptions that they distract students and detract from learning. The current research examines the nature of in-class laptop use in a large lecture course and how that use is related to student learning. Students completed weekly surveys of attendance, laptop use, and aspects of the classroom environment. Results showed that students who used laptops in class spent considerable time multitasking and that the laptop use posed a significant distraction to both users and fellow students. Most importantly, the level of

laptop use was negatively related to several measures of student learning, including self-reported understanding of course material and overall course performance.” (C.B. Fried, 2008. *Computers & Education*. 50(3) p.906-14).

Based on these resources, I have developed a set of course expectations for laptops and cell phones:

1. Cell phones should be turned completely off during lectures and seminar. Texting is not permitted during class.
2. Laptop use during class is discouraged. If, however, you choose to use a laptop to take notes during lecture, I expect that you will (1) turn off your Wi-Fi access to minimize distractions to your learning; and (2) sit in a seat that will minimize distractions to others.

I expect that you will follow and help enforce this policy. I also welcome discussion about these issues.

You are expected to make notes on the readings and have them available for reference in class. Full attendance, preparation, and participation should go without saying, but just so that we're clear, I expect you to be here, to have read the assigned readings for that day as well as the Oncourse Forum posts for that day, and to participate in every class meeting.

2) Online Web Postings: I have divided the class into groups of five students; these groups will stay intact for the semester. In preparation for each class session, one group will post on Oncourse. For *Monday* classes, the Oncourse web post is a *Reading Response* (defined below). For *Wednesday* class meetings, the Oncourse web post is a *Joke Journal*. Accordingly, you will find two separate folders on the Forums page of Oncourse. These are entitled “Reading Responses” and “Joke Journals.” To give everyone a chance to read your posts and come to class prepared, **POST AT LEAST 24 HOURS BEFORE WE MEET; THIS MEANS BY 2:30 PM THE DAY BEFORE OUR CLASS MEETING (so either *Sunday* for *Reading Responses*, or *Tuesday* for *Joke Journals*.)** Feel free to post earlier!

- ***Reading Response folder:*** This is the place to post your scholarly responses to the week's readings. Write an approximately one-page response (if there are multiple readings assigned for this class, then at least one paragraph per reading). Your post will be read both by myself and your fellow classmates. If possible, formulate a salient question or synthesizing statement relating to the readings, framed in such a way as to elicit discussion. I encourage you to read and reply to each others' posts. I will utilize this collective output as a point of departure for our class discussions. I will look to bring out thematic interests and concerns that bear on the study of humor more broadly. I will read your posts in this forum to assess: 1) what you understand to be the main point; 2) what you learned that was new to you; and 3) what, if anything, you found clarifying, or confusing.
- ***Joke Journals folder:*** As a means of opening our eyes to the culture of humor that surrounds us, all class participants are asked to keep a joke journal. Each week, write down at least one humorous event (or attempt at a humorous event) to which you were witness or in which

you participated. When it is your group's week to post in this forum, select one of the entries in your journal that you would like to share with the class, or one that suits the readings for this week. When recounting a joke's telling, or when writing an account of a humorous event (or an attempted humorous event), try to remember and record as much of the **context** of the event as possible: who said what to whom, where, and when; what happened prior to and after the telling; who laughed; who didn't; what kind of laughter did the event elicit; and anything else that strikes you as important to the telling/event. The instance of humor should be "live" for these journals, i.e. **not** a list of jokes you downloaded from the internet, or a joke from a sitcom (unless this proved the trigger for a "live" incident among a particular viewing audience). I expect this journal will prove useful to think with throughout the course, and may provide the raw material for one of our Wednesday Forum Theater exercises or even for your final project if you so choose. *Have fun with this!*

3) Schedule for class meetings: Mondays will be dedicated to discussion of the readings. Wednesdays will be dedicated to discussion of Joke Journals and films; I will select several journals from the entries posted that week to work with in class on Wednesdays to help with our analysis of humor in use.

4) Exams and papers:

- a) There will be an in-class midterm exam on Monday March 5. The exam tests whether you have understand the concepts covered in the readings and class discussions.
- b) In the second half of the semester, students are expected to begin work on their final projects (25% of course grade). The final project for this course is fairly open. You may conduct a research project that builds on material covered during the course of the semester, for which you will need to identify and read at least three new textual sources. Or you may conduct ethnographic research into a topic that interested you during the semester, for which you will need to meet with me to discuss your planned methodology. Finally, you may create a performance that utilizes at least three ideas discussed in the course, that you will perform for the class at the time officially designated for the final exam to be held in this class. Any of the above options – research, ethnography, or performance -- may be conducted as an individual or a group undertaking. The research and ethnography projects should result in an 8-10 page paper. The performance project may be live or recorded, but must be presented to the class as a whole during the final exam slot. Those opting for the latter must provide a written statement to Prof. Seizer (2-3 pages) and an outline of your presentation as a handout to accompany your performance for the class.

Note on plagiarism: Plagiarism is the use of the words and/or ideas of another person as if they were one's own and without acknowledgment of their source. I have no tolerance for plagiarism. If I catch you plagiarizing, I will fail you and report you to the Dean.

5) **Grading** for the course is based on the following percentages:

- Class participation & attendance (at screenings and in class) = 25%
- On-line postings = 25%
- Midterm = 25%
- Final paper/ project = 25%

Syllabus

PART I: HUMOR THEORY, ITS APPLICATION AND USES

Class 1, Jan. 9: Introduction to course

- Discussion of organization of course, requirements, syllabus, Oncourse Forums
- Examples of Joke Journals from Prof. Seizer
- Discussion of “gentile jokes” handout
- Discussion of “Jewish haiku” handout
- In-class viewing of “Roseanne” (the Bar Mitzvah episode).

Class 2, Jan. 11: August Boal’s Forum Theater.

Visiting lecturer Eric C. Heaps of the Theater & Drama department will lead us in exercises that familiarize us with Boal’s Forum Theater format.

Read:

- Boal, Augusto. 2002 [1992]. *Games for Actors and Non-actors*. Excerpts from the translator’s introduction to the 1st edition, pp. xxiv–xxvii, + excerpts from Ch. 4, pp 242-245. NY: Routledge.

*****No Class Monday January 16 = Martin Luther King Jr. Day*****

Class 3, Wednesday Jan. 18: cultural norms & standards as the basis for humorous deviation

Reading:

- Mandel, Oscar. 1970. “What’s So Funny: The Nature of the Comic,” in *The Antioch Review*, Vol. XXX, No.1, pp. 73-89.

Class 4, Monday Jan 23: the classics of humor theory: “superiority,” “relief,” and “incongruity”

- Morreall, John. 1987. *The Philosophy of Laughter and Humor*, “Introduction,” pp. 1-7, and excerpts:
 - Plato, p. 10-13 (+ERes supplemental pages from Plato, *Republic*, 386a-398b; 605c-608b)
 - Aristotle, p. 14-16 (+ERes supplemental pages from Aristotle, *Poetics*, 1447-1450, Pts. 1-6, 12-13 & catharsis, 81-91).
 - Hobbes, p. 19-20
 - Spencer, p. 99-110
 - Bergson, p. 117-126 (+ERes supplemental pages from Bergson, pp 186-190 in Sypher, ed., *Comedy*)

Recommended reading, optional:

- Gray, Frances. 1994. "Theoretical Perspectives," Ch.1 in *Women and Laughter*, pp. 1-40.
- Apte, Mahadev. 1985. "Introduction," *Humor and Laughter: An Anthropological Approach*. Ithaca: Cornell University Press, pp. 13-26.

In-class viewing:

Homophobic jokes in sit-coms:

- 15 min of clips from 1995 episodes of "Seinfeld," "Frasier," "Ellen," "The Nanny," "Friends."
- Charlie Chaplin, excerpts from "Modern Times" & "The Gold Rush" (the first 17 min. of "Modern Times," & shoe-eating scene from Gold Rush)

Jan. 23 Monday film screening:

The first 15 min. (scenes 1-6) of "*The Celluloid Closet*," Vito Russo (dir. Rob Epstein & J. Friedman, 1995, 102 min.)
 "Ellen" (the coming-out episode, original broadcast date 4/30/97; 47 min)

Class 5, Wednesday January 25th: analysis of selected student Joke Journals, aided by the enactment techniques of Boal's Forum Theater

Class 6, Monday January 30th: Freud's triangulated model of dirty jokes and the gendered locations of pleasure, relief and aggression in Freud's theory

Reading:

- Freud, Sigmund. 1905. *Jokes and their Relation to the Unconscious*. **FOR NEXT TIME, CUT THE FREUD READING DOWN!!! To only Chapter 3, "The Purpose of Jokes" PP 106-139.** [Read the whole book if you can. If not, skim pp. 1-105 and read pp. 106-193 carefully.]

Jan. 30th Monday night screening:

"*The Mask*", Jim Carrey (dir. Chuck Russell, 1994, 97 min.)

Class 7, Wednesday Feb. 1: analysis of selected student Joke Journals, aided by the enactment techniques of Boal's Forum Theater

Class 8, Monday Feb. 6: The Distances Appropriate to Humor

Reading:

- Seizer, Susan. 2005. "Introduction" pp. 1-21 (not the entire chapter, unless you choose to!) & Ch. 4, pp. 177-201, "The Buffoon's Comedy: Jokes, Gender, and Discursive Distance" in *Stigmas of the Tamil Stage*
- Sam Anderson, 2005. "Irony Maiden: How Sarah Silverman is raping American comedy." *Slate* online magazine, posted 11/10/05.
- <http://www.sarahsilvermanonline.com/index2.html>

Recommended (optional):

- Bakhtin, Mikhail. 1981[1935]. pp. 259-315 of "Discourse in the Novel", in *The Dialogic Imagination*. (Oncourse)

In-class: view clips of Special Drama buffoon comedy

Feb. 6th Monday night film screening:

“*Jesus is Magic*” (dir. Lyam Lynch, w/Sarah Silverman, 2005. 72 min.)

Class 9, Wednesday Feb. 8: selected enactments of Joke Journals in Forum Theater and discussion of film screening

Class 10, Feb. 13: The importance of context (1): ethnic humor

Reading:

- Keith Basso, 1979. *Portraits of “the Whiteman”*: linguistic play and cultural symbols among the western Apache. Cambridge U. Press. Read the whole book, focusing on Chs. 3-5, pp. 35-82.

Feb. 13th Monday screening film screening:

“*Smoke Signals*” Sherman Alexie (dir. Chris Eyre, 1998, 89 min.)

Class 11, Wednesday Feb. 15: enactment and analysis of selected Joke Journals in Forum Theater

Class 12, Monday Feb. 20: The importance of context (2): sociolinguistic analyses of jokes.

Reading:

- Seizer, Susan. 2005. Ch. 5, pp 202-231, “The Buffoon-Dance Duet,” *Stigmas of the Tamil Stage*.
- Sacks, Harvey. 1989. “An Analysis of the Course of a Joke’s Telling in Conversation,” in *Explorations in the Ethnography of Speaking*, ed. Bauman and Sherzer, 2nd ed., Cambridge University Press, pp. 337-353.
- **In-class:** view video of domestic violence comedy scene from Special Drama; you can watch the scene at www.stigmasofthetamilstage.com

Recommended (optional):

- English, James F. 1994. “Humor as Social Practice: Rethinking Joke-Work” in *Comic Transactions*, Cornell U. Press, pp. 5-19.
- Kramer, Elise. 2008. “The Playful is Political: Rape Jokes, American Humor Ideologies, and the Negotiation of Civic Responsibility.” Paper delivered at the Semiotics Workshop at University of Chicago, Dec. 2008 (from M.A. thesis, U Chicago, Anthropology).
- Kirshenblatt-Gimblet, Barbara. 1975. “A Parable in Context: A Social Interactional Analysis of Storytelling Performance,” in Ben-Amos and Goldstein, eds., *Folklore: Performance and Communication*. The Hague: Mouton, pp. 105-130.

2/20 Monday night screening:

“*The Producers*” (dir. Mel Brooks, 1968; 88 min.)

Class 13, Wednesday Feb. 22: Joke Journals in Forum Theater and discussion of film screening

Class 14, Feb 27: Anthropological “joking relationships” as structured and culturally sanctioned interaction

Reading:

- Apte, Mahadev. 1985. “Joking Relationships” in *Humor and Laughter: An Anthropological Approach*. Ithaca: Cornell University Press, pp. 29-81. (ERes)
- Radcliffe-Brown, A.R. 1952 [1940]. “On Joking Relationships,” and “A Further Note on Joking Relationships,” Chs. 4 & 5 in *Structure and Function in Primitive Society*, Glencoe, IL: The Free Press, pp. 90-115 (Eres)

Recommended (optional)

- Terry, Charles. 1997. “The Function of Humor for Prison Inmates.” Pp 336-347 (ERes)
- Bateson, Gregory, 1958 [1936]. *Naven*. Stanford: Stanford University Press, pp. 1-107 [skim]
- Douglas, Mary. 1975. “Jokes,” in *Implicit Meanings*, Routledge, pp. 90-114.

Monday Night Screening Feb. 27:

An episode of “*Absolutely Fabulous*,” for mother/daughter relationship

An episode of *The Honeymooners*, husband/wife/friends

+ clips from:

“*All in the Family*,” for father-in-law/son-in-law relationship

“*Burns & Allen*,” husband/wife

“*The Lucy Show*,” husband/wife/friends

Class 15, Wednesday Feb. 29th (leap year!): Joke Journals in Forum Theater

Class 16, Monday March 5th: *Midterm exam* (in class exam)

Class 17, Wednesday March 7th: Joke Journals in Forum Theater

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Spring Break (March 10-18)

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Semester PART II: FOCUSING ON STAND-UP (and other comedic performance genres of interest to students in the class)

Class 18, Monday March 19th: Are we ashamed or proud of our shit?

Reading:

- Steve Martin, 2007. *Born Standing Up*. NY: Scribner

Recommended reading:

- Woody Allen, 1972. *Without Feathers*. (“The Whore of Mensa,” p.35-41)
- Excerpts from Dick Gregory
- Fisher & Fisher, *Pretend the World is Funny and Forever*, Preface & Ch.1
- Alan Dundes, 1987. Ch. 6, “The Jewish American Princess and the Jewish American Mother in American Jokelore,” in *Cracking Jokes*:

Studies of Sick Humor Cycles and Stereotypes. Ten Speed Press, 62-81.

- Stebbins, Robert A. 1990. Ch. 1, "An Art is Born," in *The Laugh Makers: Stand-up Comedy as Art, Business, and Life-Style*. Montreal: McGill-Queen's U Press. (on the history of stand-up)

On discs I will provide to you:

- Listen to 1960s stand-up comedy routines of Woody Allen
- Listen to 1960s stand-up comedy routines of Bill Cosby

3/19 Monday Screening

"*Richard Pryor Live in Concert*" 1979 (60 min)

"*Sleeper*" Woody Allen (dir. Woody Allen, 1973; 87 min.)

Class 19, Wednesday March 21: Joke Journals in Forum Theater

Class 20, Monday March 26: Farce, Clowning, and the Carnavalesque!

Reading:

- Seizer, Susan. 2005. Ch. 6, pp. 232-273. "The Atipiti Scene: Laughing at Domestic Violence" in *Stigmas of the Tamil Stage*.
- Bakhtin, M.M. 1984 [1965]. Excerpts from *Rabelais and His World*, Indiana U Press, pp. 1-12, 239-244.
- A. O. Scott, "Falling Down Funny" review of *Borat* in *The New York Times Magazine*, 11/12/06 (ERes)
- David Essex, review of *Borat* in *Flak Magazine*, 11/13/06
<http://www.flakmag.com/film/borat.html>

Recommended reading:

- Willeford, William. 1969. "The Fool and the Woman," in *The Fool and His Scepter*, Northwestern U Press, pp. 174-191.
- Davis, Nathalie Zemon. 1975. "Women on Top," in *Society and Culture in Early Modern France*, Stanford U Press, pp. 124-151 [and notes, 310-315]

3/26 Monday screening

"*BORAT: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*" (dir. Larry Charles, 2006; 84 min.)

Class 21, Wednesday March 28:

**No class today, Prof. Seizer speaking at Smith College*

Class 22, Monday April 2: Farce & Performances commenting on modernity: distance, detachment, alienation, and reassurance (what kind of impact does a performance have, and how is this impact created?)

Reading:

- Jessica Milner Davis, 2003. "Introduction to the Transaction Edition." In *Farce*. London: Transaction Publishers. Pp. 1-66.

April 2nd Monday screening:

"*Pulp Fiction*" (dir. Quentin Tarantino, 1994, 154 min.)

Class 23, Wednesday April 4: (reading/viewing rather than enactment today)

Reading:

- Ron Jenkins, 1994. "Preface" pp ix-xii; "Urban Slapstick and Survival" Ch. 1; and "America's Comedy of Detachment" Ch. 7, all in *Subversive Laughter*.
- Brecht, Bertolt. 1964. "Alienation Effects in Chinese Acting," in *Brecht on Theatre*, trans. John Willett. NY: Hill and Wang, pp. 91-99.

Recommended:

- Mark Crispin Miller, 1986. "Deride and Conquer," in *Watching Television*, ed. Todd Gitlin.

In-class viewing:

- Jon Stewart, The Daily Show (opening monolog of current episode)
- 15 min of Bill Maher, "I'm Swiss" (dir. Michael Drumm, 2005; 98 min.)
- Johnny Carson Show (10 min.); Dick Cavett Show (10 min.)
- "Seinfeld"

Class 24, Monday April 9: Can feminists be funny? the female grotesque

Reading:

- John Lahr, 1995. "Dealing with Roseanne," *The New Yorker*, 7/17, pp. 42-61
- Philip Auslander, 1993. "Brought to You by Fem-Rage: Stand-up comedy and the Politics of Gender." In *Acting Out: Feminist Performances*, ed. Lynda Hart and Peggy Phelan. U of Michigan Press, pp. 315-336.
- Frances Gray, 1994. "Born in the USA," Ch. 2 in *Women and Laughter*, pp. 41-79

Recommended readings:

- Kathleen Rowe, 1995. *The Unruly Woman: Gender and the Genres of Laughter*. Introduction, Chs 1-2, Afterword (pp. 1-91, 213-219).
- Mary Russo, 1995. "Female Grotesques: Carnival and Theory," in *The Female Grotesque: risk, excess and modernity*. Routledge. pp. 53-73 (+196-200, endnotes)
- Helene Cixous, 1980. "The Laugh of the Medusa" in *New French Feminisms*, ed. Marks & de Courtivron, U of Massachusetts Press, pp. 245-264
- Mahadev Apte, 1985. "Sexual Inequality in Humor," Ch. 2 in *Humor and Laughter: An Anthropological Approach*. Ithaca: Cornell University Press, pp. 67-81.
- Riviere, Joan. 1929. "Womanliness as a Masquerade." Reprinted in *Psychoanalysis and Female Sexuality*, ed. H.M. Ruitenbeek. New Haven CT: College & University Press 1966: 35-61.
- Modleski, Tania. 1988. "Rape vs. Mans/laughter: Blackmail" in *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. NY: Methuen. Ch. 1, pp. 17-30.

In class:

- Cartoons: "Sylvia"; "Cathy"; "Dykes to Watch Out For"; "Hothead Paisan"
- Magazines: *Ms.* "No Comment" back covers; *Playboy* and *Hustler* cartoons

4/8 Monday Screening

Rosanne Arnold, "Live from Trump Castle" (stand-up routine; 55 min.)

"A Question of Silence" (dir. Marleen Gorris, 1983. 92 min.)

Class 25, Wednesday April 11: Joke Journals in Forum Theater

Class 26, Monday April 16: Free speech, bad words, and humor: what's the connection?

Read:

- Seizer, Susan. 2011. "On the Non-Referential Use of Obscenity in Live Stand-Up Comedy." *Anthropological Quarterly* Winter 2011.
- Christopher Hitchens, "Eschew the Taboo" (article about "the n-word") in *Slate*, 12/4/06
- Richard Pryor, Langston Hughes, Paul Mooney, Dick Gregory: Excerpts from *African American Humor*, ed. Mel Watkins, 2002

Listen to:

- Carlin, George. *Parental Advisory: Explicit Lyrics*. U.S.: Atlantic, 1990. 27 Oct 2008 <http://www.iceboxman.com/carlin/pael.php#track4>, and the "Filthy Words" 1978 broadcast that sparked the FCC v. Pacifica ruling.
- Richard Pryor, *That Nigger's Crazy* (1974) and *Bicentennial Nigger* (1976) (Oncourse)
- Michael "Kramer" Richards' "n-word" racist rant @ The Laugh Factory 2006, on youtube"

In-class: South Park episode on "The N-Word"

Recommended reading:

- Irvine, Judith T. "Insult and Responsibility: Verbal Abuse in a Wolof Village." *Responsibility and Evidence in Oral Discourse*. Ed. Judith T Irvine & Jane H Hill. Cambridge: Cambridge U Press, 1993. 105-134

4/16 Tuesday Screening

"Shouting Fire" (Liz Garbus, 2008, 114 min.)
"The Aristocrats" (dir. Paul Provenza, 2005, 89 min.)

Class 27, Wednesday April 18th: Joke Journals in Forum Theater

Class 28, Monday April 23: free week, work on final project

Class 29, Wednesday April 25: free week, work on final project

Final papers due 12:30-2:30 p.m., Wed., May 2. This is when we will also meet for final performance presentations for those who choose this option!

Alternative Classes:

SCREENING

“*The Adventures of Priscilla, Queen of the Desert*” (1994)

: Camp as a survival strategy: the normative performative, or gender as meta-text

Reading:

- Newton, Esther. 1972. *Mother Camp: Female Impersonators in America*.
- Sontag, Susan. 1966. “Notes on Camp,” in *Against Interpretation*. Dell, pp. 275-292.
- Dyer, Richard. 1992. “It’s being so camp as keeps us going,” in *Only Entertainment*. Routledge, pp. 135-147.
- Dyer, Richard. 1993. “Straight Acting,” *The Matter of Images*. Routledge, pp. 133-136.

Recommended reading [on against-the-grain theatricality, and female reappropriations of camp and cross-dressing]

- Case, Sue-Ellen. 1993. “Towards a Butch-Femme Aesthetic,” in *The Lesbian and Gay Studies Reader*, pp. 294-306.
- Davy, Kate. 1992. “Fe/male Impersonation: The Discourse of Camp,” in *Critical Theory and Performance*. Reinelt and Roach, eds., U of Michigan Press, pp. 231-247.

SCREENING

“*Blackmail*” (dir. Alfred Hitchcock, 1929)
“*The Incredible Shrinking Woman*” Lily Tomlin

: “Getting it” and the female spectator

Reading:

- Doane, Mary Ann. 1982. “Film and the Masquerade: Theorising the Female Spectator,” in *Screen* 23.3-4, Sept-Oct 1982, pp. 74-87.
- Modleski, Tania. 1988. “Rape vs. Mans/laughter: Blackmail” in *The Women Who Knew Too Much: Hitchcock and Feminist Theory*. NY: Methuen. Ch 1, pp. 17-30.
- Doane, Mary Ann. 1989. “Masquerade Reconsidered: Further Thoughts on the Female Spectator,” in *Discourse* 11.1, Fall-Winter 1988-89, pp. 42-54.

Recommended reading [for clarification on the Lacanian theory of masquerade]:

- Butler, Judith. 1990. *Gender Trouble*, pp. 49-54

: Let’s look from a different perspective: Creating Humor

Reading:

- Arthur Koestler, 1989 [1964]. Part One: The Jester (Chs. I-IV, pp. 27-100), in *The Act of Creation*. Arkana Books.
- Victor Turner, 1982. “Dramatic Ritual/Ritual Drama: Performative and Reflexive Anthropology” in *From Ritual to Theatre*, pp. 89-101.
- Victor Turner, 1987. “Performing Ethnography (with Edie Turner)” in *The Anthropology of Performance*, pp. 139-155.

Groups & posting schedule, C414 spring 2012

Group 1

Myra Ansley (mansley@indiana.edu)
Alexander Anspaugh (alanspau@indiana.edu)
Lauren Averill (laverill@indiana.edu)
Kaylee Baxter (kjbaxter@indiana.edu)

Group 2

Cynthia Diaz (cyndiaz@indiana.edu)
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Group 3

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Group 4

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Group 5

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Reading Response <i>Mondays</i>	Joke Journal <i>Wednesdays</i>
January 23 Group 1	January 25 Group 4
January 30 Group 2	February 1 Group 5
February 6 Group 3	February 8 Group 1
February 13 Group 4	February 15 Group 2
February 20 Group 5	February 22 Group 3
February 27 Group 1	February 29 Group 4
March 5 MIDTERM	March 7 Group 5
SPRING BREAK	SPRING BREAK
March 19 Group 2	March 21 Group 1
March 26 Group 3	March 28 (Seizer away)
April 2 Group 4	April 4 Group 2
April 9 Group 5	April 11 Group 3
April 16 TBA	April 18 TBA