

CMST 2040: INTRODUCTION TO PERFORMING LITERATURE

Section 3: TTh 900AM-1020AM
Coates Hall 137
HopKins Black Box Theatre

Instructor: **Josh Hamzehee, ABD**
E-mail: jhamze1@lsu.edu
Office/hours: Coates 328, T 1020-1220AM

CATALOG DESCRIPTION: The study of literature through performance; reading, analysis and performance of prose, poetry, and programmed/compiled/mashed-up performance.

COURSE DESCRIPTION AND GOALS

CMST 2040 is a General Education Humanities Course designed to familiarize students with the study of literature through performance. Based on the assumption that performance is a method of inquiry and enjoying literature is an expression of human experience, we explore different methods of performing texts, and learn to write about literary texts, performances, and performing. As a General Education Humanities Course, CMST 2040 will teach students an awareness of, and ability to formulate, rational interpretations of human experience AND enrich their competency in written and oral communication.

COURSE OBJECTIVES

1. Engage and embody imaginative and intellectual response to literary texts and language.
2. Stimulate an awareness of a variety of forms of literature.
3. Deepen appreciation of self and other as they interact in engaging human experience.
4. Activate a flexible, effective and expressive voice in the performance of literature.
5. Develop a responsive and expressive body in the performance of literature.
6. Sharpen basic written and oral communication skills.

REQUIRED TEXTS AND MATERIALS

*Pelias, Ronald J. and Tracy Stephenson Shaffer. **Performance Studies: The Interpretation of Aesthetic Texts** (2nd Edition), Iowa: Kendall/Hunt, 2007.

*Access to the internet, Moodle, the library, online readings, e-mail, and your brain on a regular basis.

GENERAL COURSE INFORMATION AND POLICIES

HOPKINS BLACK BOX THEATRE RULES:

Respect the space. Respect the people. Respect the work by the people in the space.

SAFE SPACE

This class is a safe space for those of any race, class, religion, sex, gender, or sexual preference to discuss ideas, opinions, and ask questions. Respect should be given no matter the performer.

ABILITIES & ACCESSIBILITY

If you need ANY accommodation, please let me know so we can work toward solution! The Americans with Disabilities Act and the Rehabilitation Act of 1973 states: "If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see a

coordinator in the Office of Disability Affairs (112 Johnston Hall) so such accommodations can be arranged.” After you receive the accommodations, please meet to discuss the provisions.

TECHNOLOGY POLICY

Use of technology is prohibited to devices aiding in student learning—so, phones are almost always a NO unless specifically noted by the instructor. Laptops and note-taking devices used as learning aids are permitted. You should also have paper and writing utensils for in-class activities. In case of emergencies requiring phone access, notify your instructor. You are not allowed to record others without permission.

TITLE IX & SEXUAL MISCONDUCT POLICY

Title IX of the Education Amendments of 1972 is a comprehensive federal law that prohibits discrimination based on the gender of students and employees of educational institutions that receive federal financial assistance. In accordance with Title IX and other applicable law, Louisiana State University (“LSU”) is committed to providing a learning, working, and living environment that promotes integrity, civility, and mutual respect in an environment free of discrimination on the basis of sex and sexual misconduct which includes sex discrimination, sexual harassment, dating violence, domestic violence, sexual assault, stalking and retaliation. LSU prohibits sex discrimination and sexual misconduct. This policy applies to all persons without regard to sexual orientation, gender identity and/or gender expression. This policy has been developed to reaffirm these principles and to provide recourse for individuals whose rights have been violated. If you have concerns, contact:

University Contacts:

Jennie Stewart, Campus Title IX Coordinator

jstewart@lsu.edu, 225-5788200

Maria Fuentes Martin, Deputy Coord Students

mari@lsu.edu, 225-5789442

Department Contacts:

Dr. Loretta Pecchioni, Professor and Chair

lpecch1@lsu.edu

Dr. Bonny McDonald, Director of Basic Courses

bmcd021@lsu.edu

PLAGIARISM

Any student turning in material not their own will be reported to the Dean of Students and receive an F for the course. Your assignments are considered plagiarized if you do any of: 1. Submit an assignment that was written by someone other than you. 2. Submit ideas or reasoning style of another, but do not cite that source and/or place that source in your references. Rewording sentences does not make work your own. 3. Submit an assignment/speech in which you “cut and paste” or use exact words of a source, do not put words within quotation marks, use in-text citations, or place the source in references. LSU policies, for your reference: <http://www.lib.lsu.edu/instruction/plagiarism2.html>.

OTHER INFORMATION

1. **ENTERING LATE:** Don’t. If you happen to be late, do not enter when another student is presenting.
2. **COURSE TIME:** You are expected to spend time outside of class learning material. One credit hour equals approximately three hours of work (meaning every hour in-class calls for two hours of work out-of-class). So, if you are in-class three hours a week you ought to be spending an average of six hours each week reading, researching, writing, studying, practicing, etc.
3. **WITHDRAWAL:** Students are responsible for reading the course catalog for the withdrawal policy.
4. **WRITING SUPPORT:** For assistance with writing or editing, constructing an essay or research paper, or developing an oral presentation, you are encouraged to schedule an appointment with a CxC Writing Coach (<http://www.lsu.edu/academicaffairs/cxc/writing.php>).
5. **PERFORMANCE STUDIES:** To get involved in the HBB (technical, performance, or practicum units) or for more info, see me anytime!
6. **OTHER:** All other course policies shall be instituted in a manner consistent with university policy.

OTHER CMST DEPARTMENT RESOURCES & ORGANIZATIONS

DECLARED A MAJOR OR MINOR?

Communication Studies explores how people sustain and change, experience, and make sense of the world through symbolic action. Students develop conceptual skills to analyze written, oral, and visual messages. Students gain practical experience in such areas such as public speaking, group decision-making, performance, and film. Such skills are elemental to careers in business, government, law, social services, and the arts. *The Department of Communication Studies offers 6 Pathways of Study as guidance for students interested in taking CMST courses: Public Discourse, Art and Culture, Professional Communication, Communication in Human Relationships, Visual and Mediated Communication, and Create your Own Pathway.* Info is available at www.lsu.edu/cmst or by contacting undergraduate advisor Kent Filbel (kfilli@lsu.edu, 135 Coates Hall).

LSU SPEECH & DEBATE TEAM

If you are student who may be interested in debate, public speaking, or acting/performance, then the LSU Speech and Debate Team is perfect for you! Speech and debate is an intercollegiate activity where students debate, interpret literature through oral performance, and write and perform their own persuasive and informative speeches! Membership is open to all LSU students and no prior experience is required. Our students travel to compete at other universities and colleges, produce performances and debates on campus, and curate community workshops. Students who've been affiliated with speech and debate programs find success from the courtroom to Hollywood! If interested contact jreed2@lsu.edu and check out our social media at: https://www.facebook.com/LSUSpeechDebate/?ref=br_rs.

ORG. FOR COMMUNICATION STUDIES

The OCS is for any undergraduate LSU student interested in Communication Studies. Our goal is to create a network of students and faculty united by a shared interest in communication, a desire to better one's self through interpersonal interactions, and a sense of duty to the CMST Department and local LSU Community. Members of OCS will have opportunities to meet with representatives from various businesses and institutions to receive career search tips and learn about areas such as hospitality, customer service, recreation and tourism, sales and marketing, and various entry level trainee programs. OCS members will also participate in department events such as hosting the OCS Fall Kickoff, the Public Speaking Competition, and the annual department Awards Banquet. If interested, email: Dr. Joni M. Butcher, Faculty Advisor jbutche@lsu.edu.

COURSEWORK GUIDELINES, ASSIGNMENT, & ASSESSMENTS

CMST 2040 is a practice-based course:

This means you need to attend class to participate in the communal “DOING” of performance.

BASIC COURSE GUIDELINES

- 1. ABSENT FOR PERFORMANCE DAYS:** If you are absent the day you're scheduled to perform and haven't made prior arrangements, a “0” grade will be given. Lack of preparation is no excuse.
- 2. LATE FOR PERFORMANCE DAYS:** If you arrive late to class on the day of your performances, it will be reduced by one letter grade, even if you are on time for your own portion. Respect for classmates by arriving on time is important.
- 3. ABSENT FOR ASSIGNMENTS:** If absent the day an in-class assignment is due (not including performances), you must submit it the following class or a “0” will be given.
- 4. ABSENT ON WORKSHOP DATES:** If you miss workshop dates without a verifiable excuse or prior arrangements (or are unprepared) a “0” will be given.
- 5. NO E-MAILED ASSIGNMENTS ACCEPTED:** All assignments must be typed up, neatly formatted, edited/proofread, PRINTED OUT, and submitted at the BEGINNING of class (unless otherwise noted)—not at the end of class or via e-mail (if designated to submit in-class).
- 6. NOTES ARE NOT POSTED ONLINE:** If you miss class it is your responsibility to get notes from a peer.
- 7. READINGS:** Reading assignments are listed on the course schedule. Read BEFORE you come to class. You are responsible for the entire chapter even if your instructor does not cover everything.
- 8. FORMATTING:** Unless otherwise noted, all assignments must be typed, double-spaced, in 12 point Times font, have 1” margins, and sources must be accurately cited/formatted in APA style.

PARTICIPATION RUBRIC (100 POINTS TOTAL)

Points are awarded based on being an active and reliable classroom member, being a great audience member, and contributions during seminars, activities, and performance talk-backs/reflections:

OVERALL PARTICIPATION POINTS:	HOW ATTENDANCE AFFECTS PARTICIPATION:
90-100, Actively engaged each class period	2 <i>FREE</i> absences 2 tardies = 1 absence
80-90, Present in class, contributes moderately	3rd absence = Part. Grade – 15 points
70-80, Attends mostly, gives minimal effort	4th = P.G. – 30 5th = P.G. – 50
60-70, Misses classes, doesn't participate often	6th = P.G. – 70 7th = P.G. – 100
<60, Detracts from classroom environment	8th absence = Dropped from course

If absent based on school functions, medical issues, or other emergencies, bring in a verifiable excuse within one week. Communicate with me as soon as you know anything so I can help YOU. If you miss class you are responsible for coordinating make-up arrangements before the absence.

QUIZZES 1 & 2 (100 POINTS EACH)

Each quiz covers seminar material, in-class activities and discussions, and assigned readings. Each may consist of multiple choice, true /false, matching, short answer, performance, &/or short essay questions.

2 TROUPE DISCUSSIONS (50 POINTS EACH)

2 times throughout the semester you (and 3-5 others) will be assigned to help lead a 20-25 minute discussion on a select chapter from our readings. Each individual will post a bulletpoint outline of important ideas, discussion questions, and a few other responsibilities to help stimulate thought **VIA MOODLE by 8AM the day of your assigned discussion**. You will receive 25 points for your post and 25 points for active engagement in the class discussion. Further instructions in-class and on Moodle.

4 MAJOR PERFORMANCES

INTERPRETATION PERFORMANCE (50 points)

Prepsheet (20 points): Found on Moodle, **to be submitted PRINTED OUT AT BEGINNING OF CLASS.**

Workshop (10 points): Will discuss in class.

Performance (30 points): Instructions will be provided in-class

POETRY PERFORMANCE (125 points)

Prepsheet (25 points): Found on Moodle, **to be submitted PRINTED OUT AT BEGINNING OF CLASS.**

Workshop (25 points): Be prepared to tell us why your piece matters, and show us 1) your best :30 seconds so far, OR 2) one specific area of your performance that you would like help on.

Performance (75 points): 2-4 minutes, further instructions in-class and on on your prepsheet.

PROSE PERFORMANCE (200 points)

Prose Pentad Paper & Prepsheet (100 points): **To be submitted VIA MOODLE by 8AM the day due.**

In addition to your pre-performance prepsheet, you will write a 5-7 page paper critiquing your prose performance/selection using Burke's Pentad (Chapter 5: Dramatism). This will illustrate much of what you've learned: You can identify larger themes, structures, literary devices, and rhetorical patterns in the text/performance, and you can communicate those in an organized, clear, and concise manner with concrete examples, an introduction, body, and a conclusion.. Why does this *performance*—in ALL senses of the word—matter? Further information will be given in-class.

Workshop (25 points): Be prepared to tell us why your piece matters, and show us 1) your best :30 seconds so far, OR 2) one specific area of your performance that you would like help on.

Performance (75 points): 3-5 minutes, further instructions in-class and on on your prepsheet.

MASH-UP PERFORMANCE (150 points)

Prepsheet (25 points): Found on Moodle, to be submitted PRINTED OUT AT BEGINNING OF CLASS.

Workshop (25 points): Be prepared to tell us why your selections matters, and show us 1) your best :30 seconds so far, OR 2) one specific area of your performance that you would like help on.

Performance (100 points): 3-5 minutes, further instructions in-class and on on your prepsheet.

LIVE PERFORMANCE REFLECTIONS (50 POINTS EACH)

To be submitted VIA MOODLE by 8AM the day due. You will watch 2 live performances in the HopKins Black Box theatre. You will reserve seats, attend the performances as a great audience member, and submit a 1.5-2.5 page reflection. 10 points for attending, and up to 40 points for your thoughtful reflection (typed, double-spaced, Times 12pt font). The performances will be:

#1: **NAPPY hairstories**, Created and directed by Laura Oliver

Dates: September 12, 13, 14, 15 at 730PM, September 16 at 230PM

Location: HopKins Black Box Theatre in Coates Hall Room 137

Reserve seats: goo.gl/LUXdUq (CASE SENSITIVE); Donations accepted

#2: **Housekeeping**, Adapted and directed by Dr. Patricia Suchy

Dates: October 24, 25, 26, 27 at 730PM, October 28 at 230PM

Location: HopKins Black Box Theatre in Coates Hall Room 137

Reserve seats: goo.gl/LUXdUq (CASE SENSITIVE); Donations accepted

Your reflection should have short introductory and concluding paragraphs, with a clear thesis at the end of your intro previewing your four main points (representing the DIET method of analysis: Describe, interpret, evaluate, theorize). Keep critical generosity in mind. Provide specific examples and evidence to support claims (if you write or make a claim, ALWAYS back your statement up with why's and evidence, such as a specific line from the show or outside resources). Avoid discussing solely personal experience without a wider scope, or without researching details, scholarship, or layers involved. *DIET*:

Describing consists of simply saying what elements are visible, are interesting. This is the most difficult, you must look and not try to read anything into it. Just describe the aspects that resonated with you without placing any value or judgment on the meaning.

Interpreting is taking the aspects and placing them in a cultural context, that answer questions like, who, what, when, where and why. Who is portrayed, what are they doing, when are they doing it and where are they, and why are they doing it? How does it affect people, surroundings? How does your positionality affect your interpretations?

Evaluating is the deconstruction of the interpretation. Why is it that you interpreted it in a certain way (personal experience, state of mind, research, the presentation, etc.), what would other interpretations possibly look like? Is your interpretation positive or negative? What could possibly make this performance even more effective? What standards constitute effectiveness?

Theorizing is going beyond, what outside ideas can you bring into this from your life, from theory, from examples, what else can we learn from this performance that might not be explicit or so obvious, any connections you made that would be interesting to bring up, speculate, conject, hypothesize, propose, etcetera.

EXTRA CREDIT

No extra credit, but there are two opportunities for class-recognized excellence. The top 3 performers—after both Poetry and Prose Performances will receive +10 points atop their overall grade. The winner from each performance will receive an extra +20 points IF they perform as class representative at the

2018 Fall HBB Undergraduate Showcase on Wednesday 11/28 at 730PM, call time at 600PM. This student must also attend a short rehearsal on Tuesday 11/27, time to be determined once show is cast.

GRADING SCALE & KEEPING TRACK

A+	970-1000	<u>ASSESSMENTS</u>	<u>/300</u>	<u>PERFORMANCES</u>	<u>/400</u>
A	930-969	Quiz #1	/100	Interp Perform	/50
A-	900-929	Quiz #2	/100	Prepsheet	/20
B+	870-899	Participation	/100	Perform	/30
B	830-869			Poetry Perform	/125
B-	800-829	<u>ANALYSIS/PREP</u>	<u>/300</u>	Prepsheet	/25
C+	770-799	Live Reflection #1	/50	Workshop	/25
C	730-769	Live Reflection #2	/50	Perform	/75
C-	700-729	Prose Pentad Paper	/100	Prose Perform	/100
D+	670-699	Troupe Discuss #1	/50	Workshop	/25
D	630-669	Troupe Discuss #2	/50	Perform	/75
D-	600-629			Mash-Up Perform	/125
F	0-599			Prepsheet	/25
		TOTAL	/1000	Perform	/100

TENTATIVE COURSE SCHEDULE:

WK1	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
T 8/21		Course, space, and syllabus overview Warm-ups & Performance Activities
T 8/23	Syllabus Access Moodle Schechner—Ch1 p 1-27 What is PS? (on Moodle)	What do we mean by “Performance”? Perf Studies? Discuss Unit 1 Assignments & Schedule Troupes 1 & 2 meet with Instructor
UNIT 1: NAVIGATING ROLES IN PERFORMING LITERATURE		
WK2	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
T 8/28	TEXTBOOK: ix-xiv Preface to the Instructor & Student Schechner—Ch2 p28-51 (on Moodle)	Class performance discussion
T 8/30	Troupe 1: Ch10 p151-159 Performative Audience Troupe 2: Ch12 p181-194 Evaluative Audience DUE: Prepsheet Interpretation Performance (In-class)	Discussion led by Troupes 1 & 2
WK3	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
T 9/4	Workshop prep, practice, practice	Workshop: First Performance Troupes 3 & 4 meet with Instructor
T 9/6	INTERPRETATION PERFORMANCE Have Poetry Piece Selected Go through Poetry Materials (on Moodle)	Warm-Ups->Performances->Talk-back Troupe 5 meet with instructor

WK4	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
-----	-------------------------	------------------

T 9/11 **Troupe 3:** Ch1 p3-12 Understanding Performance Discussion led by Troupes 3 & 4
Troupe 4: Ch2 p15-24 Definition of Perf Studies

WATCH: **NAPPY hairstories**, Created and directed by Laura Oliver
September 12, 13, 14, 15 at 730PM, September 16 at 230PM
HopKins Black Box Theatre in Coates Hall Room 137
Reserve seats: goo.gl/LUXdUg (CASE SENSITIVE), Donations Accepted

T 9/13 **Troupe 5:** Ch3 p27-41 Historical Account of PS Discussion led by Troupe 5
DUE: **Prepsheet Poetry** (In-class) Quiz 1 Review

WK5	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
-----	-------------------------	------------------

T 9/18 DUE: **Live Performance Reflection #1** (Moodle 8AM) NAPPY hairstories Talkback w/Guest Speaker
Workshop: Poetry Performance

T 9/20 **QUIZ 1**

WK6	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
-----	-------------------------	------------------

T 9/25 Workshop prep, practice, practice Workshop: Poetry Performance

T 9/27 **POETRY PERFORMANCE DAY 1** Warm-Ups->Performances->Talk-back

WK7	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
-----	-------------------------	------------------

T 10/2 **POETRY PERFORMANCE DAY 2** Warm-Ups->Performances->Talk-back
Troupes 1 & 2 meet with Instructor

T 10/4 **POETRY PERFORMANCE DAY 3** Warm-Ups->Performances->Talk-back
Poetry Performance Voting
Discuss Unit 2 Assignments, Schedule, & Prose Perf.
Troupes 3 meet with Instructor

UNIT 2: EMPATHY, VOICE, & BODY WITH/IN TEXTS

WK8	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
-----	-------------------------	------------------

T 10/9 **Troupe 1:** Ch4 p45-57 Everyday Storytelling Discussion led by Troupes 1 & 2
Troupe 2: Ch5 p61-74 Dramatistic Approach

T 10/11 **Troupe 3:** Ch7 p99-109 Empathy Discussion led by Troupe 3
Have Prose Piece Selected
Go through Prose Materials (on Moodle)

WK9	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
-----	-------------------------	------------------

T 10/16 **NO CLASS**

T 10/18 DUE: **Prose Pentad Paper & Prepsheet** (Moodle 8AM) Class discussion

WK10	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
------	-------------------------	------------------

T 10/23 Workshop prep, practice, practice Workshop: Prose Performance

WATCH: **Housekeeping**, Adapted and directed by Patricia Suchy
October 24, 25, 26, 27 at 730PM, October 28 at 230PM
 HopKins Black Box Theatre in Coates Hall Room 137
 Reserve seats: [goo.gl/LUXdUq](https://www.google.com/search?q=goo.gl/LUXdUq) (CASE SENSITIVE), Donations accepted

T 10/25 **PROSE PERFORMANCE DAY 1** Warm-Ups->Performances->Talk-back

WK11	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
------	-------------------------	------------------

T 10/30 DUE: **Live Performance Reflection #2** (Moodle 8AM) Housekeeping Talkback w/Guest Speaker
PROSE PERFORMANCE DAY 2 Warm-Ups->Performances->Talk-back
 Discuss Mash-Up Performance
 Troupes 4 & 5 meet with Instructor

T 11/1 **PROSE PERFORMANCE DAY 3** Warm-Ups->Performances->Talk-back
 Prose Performance Voting

WK12	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
------	-------------------------	------------------

T 11/6 **Troupe 4:** Ch6 p77-84 Voice and Body Discussion led by Troupes 4 & 5
Troupe 5: Ch6 p85-95 Voice and Body Quiz 2 Review

T 11/8 Ch11 p161-177 Aesthetic of Performance Art Class discussion
 Have Mash-Up Concept & Pieces Selected
 Go through Mash-Up Materials (on Moodle)

WK13	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
------	-------------------------	------------------

T 11/13 **QUIZ 2**

T 11/15 DUE: **Prepsheet Mash-Up** (In-class) Workshop: Mash-Up Performance
 Workshop prep, practice, practice

WK14	T 11/20 NO CLASS – PERFORMANCE COACHING BY APPOINTMENT
	T 11/22 NO CLASS – FALL BREAK

WK15	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
------	-------------------------	------------------

T 11/27 **MASH-UP PERFORMANCE DAY 1** Warm-Ups->Performances->Talk-back

WED 11/28: FALL UNDERGRADUATE PERFORMANCE SHOWCASE
 730PM, HopKins Black Box Theatre in Coates Hall Room 137

T 11/29 **MASH-UP PERFORMANCE DAY 2** Warm-Ups->Performances->Talk-back

FINALS DATE & TIME	SEMINAR SCHEDULE
-------------------------------	------------------

Thursday 12/6 at 1230-230PM **MASH-UP PERFORMANCE DAY 3**
 Warm-Ups->Performances->Talk-back