

CMST 2040: INTRODUCTION TO PERFORMING LITERATURE

Section 4: TTh 900AM-1020AM
Coates Hall 137
HopKins Black Box Theatre

Instructor: **Josh Hamzehee**, ABD
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Office/hours: Coates 328, TTh 120-320PM

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, and e-mail on a regular basis.

*Comfortable attire. We will often do activities involving movement.

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 a 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 and rehearsing. 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:** Get involved in the HBB (technical, performance, practicum units)—see me!
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.

COURSE GUIDELINES & ASSIGNMENTS

CMST 2040 is a practice-based course:

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

COURSE GUIDELINES

- 1. ABSENT/LATE FOR PERFORMANCE DAYS:** If absent the day you're scheduled to perform and haven't made prior arrangements, a “0” grade will be given. Arriving late on the day of your performances will receive a 10% grade deduction, even if you are on time for your own portion—respect for the performance of other classmates by arriving on time is important.
- 2. 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.
- 3. ABSENT ON WORKSHOP DATES:** If you miss workshop dates without prior arrangements (or are unprepared) a “0” will be given.
- 4. NOTES ARE NOT POSTED ONLINE:** If you miss class it is your responsibility to get notes from a peer.
- 5. 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.
- 6. NO E-MAILED ASSIGNMENTS ACCEPTED:** Assignments must be submitted at the beginning of class, or via Moodle by 8AM before date due. Requirements noted on assignment instructions and prepsheets.
- 7. FORMATTING:** Unless noted, all **papers** must be typed, double-spaced, in 12 point font, have 1” margins, and sources used must be accurately cited/formatted. **Prepsheets** have much more flexibility.

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 absences</i>	3 <i>tardies = 1 absence</i>
80-90, Present in class, contributes moderately		3rd absence = Part. Grade – 10 points
70-80, Attends mostly, gives minimal effort	4th = P.G. – 20	5th = P.G. – 35
60-70, Misses classes, doesn't participate often	6th = P.G. – 50	7th = P.G. – 75
<60, Distracts from classroom environment	8th = P.G. – 100	9th = Dropped

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; reviews posted on Moodle)

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

2 TROUPE DISCUSSIONS (50 POINTS EACH; details and troupe members on Moodle)

Two times throughout the semester you will be assigned to help lead a 20-25 minute discussion on a select chapter from our readings. VIA MOODLE by 8AM the day of your assigned discussion, each member will post a PDF or Word doc of the three requirements, receiving 30 points for the post and 20 points for active engagement in the class discussion.

4 MAJOR PERFORMANCES (details for each on Moodle)

INTERPRETATION PERFORMANCE (50 points)

Prepsheet (10 points): To be submitted PRINTED OUT AT BEGINNING OF CLASS.

Workshop (10 points)

Performance (30 points): 1-2 minutes, further instructions in-class and on prepsheet.

POETRY PERFORMANCE (125 points)

Prepsheet (25 points): To be submitted PRINTED OUT AT BEGINNING OF CLASS.

Workshop (25 points)

Performance (75 points): 2:30-4 minutes, further instructions in-class and on 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 4-6 page paper critiquing your prose performance/selection using Burke's Pentad (Chapter 5: Dramatism).

Workshop (25 points)

Performance (75 points): 2:30-4 minutes, further instructions in-class and on prepsheet.

MASH-UP PERFORMANCE (150 points)

Prepsheet (25 points): To be submitted PRINTED OUT AT BEGINNING OF CLASS.

Workshop (25 points)

Performance (100 points): 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 make reservations, 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). 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). The performances:

#1: **(dis)embodied in space**, Created and directed by Naomi Bennett

January 23, 24, 25 & 26 at 730PM, January 27 at 230PM

HopKins Black Box Theatre in Coates Hall Room 137

Reserve seats: goo.gl/LUXdUq (CASE SENSITIVE), Donations Accepted

#2: **Burnt City**, Created and directed by Josh Hamzehee

February 20, 21, 22 & 23 at 730PM

HopKins Black Box Theatre in Coates Hall Room 137

Reserve seats: goo.gl/LUXdUq (CASE SENSITIVE), Donations Accepted

EXTRA CREDIT (4 Opportunities)

- 1. ONLINE COURSE EVALUATION SUBMISSION (+10 points):** E-mail me a screenshot of the submission page for online course evaluations before the deadline. Don't send me your responses, just the page after you press submit. To reach the portal: Log onto your MyLSU portal and click the "Course Eval" link, or log into Moodle and click the "course evaluations" link on your homepage.
- 2. POETRY AND PROSE CLASS SHOWCASE REPRESENTATIVE (+30 points):** The class votes you as top prose or poetry performance, and you perform at the Spring Undergraduate Showcase. You must also attend a short rehearsal the day before, time to be determined once the show is cast.
- 3. POETRY AND PROSE PERFORMANCE VOTING (+10 points):** If you are second or third place.
- 4. MASH-UP PERFORMANCE REHEARSAL VIDEO & SELF CRITIQUE (+20 points):** Film and submit a youtube/other link as proof, and a 1-2 page single-spaced self-critique of the piece's strengths, what you think you need to improve to reach the impact you desire, what those enhancements do for the performance, and how you will address the obstacles in the way of reaching your objective.

GRADING SCALE & KEEPING TRACK

A+	970-1000	ASSESSMENTS	/300	PERFORMANCES	/400
A	930-969	Quiz #1	/100	Interp Perform	/50
A-	900-929	Quiz #2	/100	Prep	/10
B+	870-899	Participation	/100	Workshop	/10
B	830-869			Perform	/30
B-	800-829	ANALYSIS/PREP	/300	Poetry Perform	/125
C+	770-799	Live Reflection #1	/50	Prepsheet	/25
C	730-769	Live Reflection #2	/50	Workshop	/25
C-	700-729	Prose Pentad Paper	/100	Perform	/75
D+	670-699	Troupe Discussion #1	/50	Prose Perform	/100
D	630-669	Troupe Discussion #2	/50	Workshop	/25
D-	600-629			Perform	/75
F	0-599	EXTRA CREDIT	/0	Mash-Up Perform	/125
				Prepsheet	/25
				Workshop	/25
				Perform	/75
		TOTAL	/1000		

TENTATIVE COURSE SCHEDULE:

WK1	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 1/10		Course, space, and syllabus overview Warm-ups & Performance Activities
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WK2	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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UNIT 1A: NAVIGATING ROLES IN PERFORMING LITERATURE w/ INTERPRETATION PERFORMANCE

T 1/15	Syllabus Access Moodle, Reserve Show Tix Schechner—Ch1 p 1-27 What is PS? (on Moodle)	What questions is “performance” asking? Discuss Unit 1 Assignments & Schedule
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T 1/17	Schechner—Ch2 p28-51 (on Moodle) ix-xiv Preface to Instructor/Student (in Textbook)	Guest Artist performance Performance discussion
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WK3	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 1/22	DUE: Prepsheet Interpretation Perf (Submit in class) Troupe 1: Ch10 p151-159 Performative Audience Troupe 2: Ch12 p181-194 Evaluative Audience	Discussion guided by Troupes 1 & 2 Discuss Interpretation Performance
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WATCH: **(dis)embodied in space**, Created and directed by Naomi Bennett
January 23, 24, 25 & 26 at 730PM, January 27 at 230PM
 HopKins Black Box Theatre in Coates Hall Room 137
 Reserve seats: goo.gl/LUXdUg (CASE SENSITIVE), Donations Accepted

T 1/24	Workshop prep, practice	Workshop: Interpretation Performance
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WK4	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 1/29	DUE: Live Performance Reflection #1 (Moodle 8AM)	(dis)embodied Talkback with Director Performance Activities Discuss Poetry Performance
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T 1/31	INTERPRETATION PERFORMANCE	Warm-Ups->Performances->Talk-back
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WK5	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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UNIT 1B: NAVIGATING ROLES IN PERFORMING LITERATURE w/ POETRY PERFORMANCE

T 2/5	Troupe 3: Ch1 p3-12 Understanding Performance Troupe 4: Ch2 p15-24 Definition of Perf Studies Reserve Show Tix	Discussion guided by Troupes 3 & 4
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T 2/7	Troupe 5: Ch3 p27-41 Historical Account of PS Poetry Supplemental Materials (on Moodle) Have Poetry Piece Selected	Discussion guided by Troupe 5 Quiz 1 Review
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WK6	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 2/12 DUE: **Prepsheet Poetry Perf.** (Submit in class) Performance Activities

T 2/14 **QUIZ 1**

WK7	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 2/19 **Workshop** prep, practice Workshop: Poetry Performance

WATCH: **Burnt City**, Created and directed by Josh Hamzehee
February 20, 21, 22 & 23 at 730PM
HopKins Black Box Theatre in Coates Hall Room 137
Reserve seats: goo.gl/LUXdUq (CASE SENSITIVE), Donations Accepted

T 2/21 **NO CLASS**

WK8	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 2/26 **POETRY PERFORMANCE DAY 1** Warm-Ups->Performances->Talk-back
DUE: **Live Performance Reflection #2** (Moodle 8AM)

T 2/28 **POETRY PERFORMANCE DAY 2** Warm-Ups->Performances->Talk-back
Poetry Performance Voting
Discuss Unit 2 Assignments, Schedule, & Prose Perf.

WK9	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 3/5 **MARDI GRAS HOLIDAY – NO CLASS**

UNIT 2A: **EMPATHY, VOICE, & BODY WITH/IN TEXTS w/ PROSE PERFORMANCE**

T 3/7 Have Prose Piece Selected Discussion guided by Troupes 1 & 2
Troupe 1: Ch4 p45-57 Everyday Storytelling
Troupe 2: Ch5 p61-74 Dramatistic Approach

WK10	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 3/12 **Troupe 3:** Ch7 p99-109 Empathy Discussion guided by Troupe 3
Prose Supplemental Materials (on Moodle)
Bring prose piece to class (print it out)

T 3/14 DUE: **Prose Pentad Paper & Prepsheet** (Moodle 8AM) Performance Activities
Bring prose piece to class (print it out)

WK11	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 3/19 **Workshop** prep, practice, practice Workshop: Prose Performance
Discuss Mash-Up Performance

T 3/21 **PROSE PERFORMANCE DAY 1** Warm-Ups->Performances->Talk-back

WK12	DUE & READ BEFORE CLASS	SEMINAR SCHEDULE
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T 3/26 **PROSE PERFORMANCE DAY 2** Warm-Ups->Performances->Talk-back
Prose Performance Voting

UNIT 2B: EMPATHY, VOICE, & BODY WITH/IN TEXTS w/ MASH-UP PERFORMANCE

T 3/28 **Troupe 4:** Ch6 p77-84 Voice and Body Discussion guided by Troupes 4 & 5
Troupe 5: Ch6 p85-95 Voice and Body Quiz 2 Review

WK13 DUE & READ BEFORE CLASS SEMINAR SCHEDULE

T 4/2 Ch11 p161-177 Aesthetic of Performance Art Class discussion
 Have Mash-Up Concept, Pieces, Groups Selected
 Mash-Up Supplemental Materials (on Moodle)

T 4/4 DUE: **Prepsheet Mash-Up Perf.** (Submit in-class) Performance Activities

WK14 DUE & READ BEFORE CLASS SEMINAR SCHEDULE

T 4/9 **QUIZ 2**

T 4/11 **NO CLASS** – Performance Coaching by appointment

WK15 **SPRING BREAK**

WK16 DUE & READ BEFORE CLASS SEMINAR SCHEDULE

T 4/23 **Workshop** prep, practice, practice Workshop: Mash-Up Performance

Spring Undergraduate Performance Studies Showcase
Wednesday, April 24 at 730PM
 HopKins Black Box Theatre in Coates Hall Room 137

T 4/25 **MASH-UP PERFORMANCE DAY 1** Warm-Ups->Performances->Talk-back

FINALS DATE & TIME SEMINAR SCHEDULE

Thursday 5/2 at 1230-230PM **MASH-UP PERFORMANCE DAY 2**
 Warm-Ups->Performances->Talk-back