

CMST 2040: Performance of Literature

Coates Hall 137

Tuesday and Thursday 9am-10:20am & 10:30am-11:50am

Instructor: Stephanie K. Heath
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Office: Coates 322
Office Hours: M/W 12:30-2:30pm or by appointment

Mailbox: 136 Coates Hall (Department of Communication Studies main office)

Required Texts:

Collins, Billy, ed. Poetry 180: A Turning Back to Poetry. New York: Random House, 2003.

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

Shapard, Robert and James Thomas. New Sudden Fiction: Short-short stories from America and Beyond. New York: W.W. Norton & Company, 2007.

Stern, Jerome, ed. Microfiction: An Anthology of Really Short Stories. New York: W.W. Norton & Company, 1996.

Course Goals:

CMST 2040 is an introductory level communication course designed to familiarize students with the study of literature through performance. This class is based in the assumption that performance is a method of understanding and enjoying literature as an expression of profound human experience. We will explore different methods of performing texts as well as learning to write about literary texts, performances and the act of performing.

As a General Education Humanities Course, CMST 2040 will teach students an awareness of, and the ability to formulate, rational interpretations of human experience AND enrich their competency in written and oral communication.

Through the semester we hope to:

- Ignite, engage and embody imaginative and intellectual responses to imaginary worlds, literary texts and language.
- Stimulate an awareness of the dramatic potential of all literature.
- Deepen appreciation of self and other as they interact in engaging human experience.
- Activate a flexible, effective, and expressive voice in the performance of literature.
- Release a responsive and expressive body in the performance of literature.
- Sharpen basic communication skills.

Course Requirements and Expectations:

- **Attendance:** As members of a learning community, instructors and students agree to a tacit social contract. That contract ensures that all participants will attend every class meeting, engage one another in an informed and spirited manner, and complete all assigned responsibilities on time. ***In other words, when you signed up for this course, attendance and participation became two of your assigned responsibilities.*** This is particularly true in a class dedicated to active performance, wherein the role of audience-member is an important element. You are allowed 3 no-questions-asked excused absences. After that I will deduct 20 pts. from your final grade in the course. (e.g. you lose 20 pts. if you are absent

4 times, 40pts. for 5, ect.). This includes doctor's appointments, sickness, funerals, and flat tires. The only absences excused from this policy are university-sponsored events etc.

- **Active Participation:** One way to confront communication, public speaking, and/or performance anxiety is by practicing in less formal settings, and active class participation is a great way to do this. I define active participation as follows: responding to instructor questions or otherwise contributing to class discussions, offering constructive suggestions or asking thought provoking questions after performances and during workshops, participating fully in group activities and in-class assignments. If you simply attend class but do not actively participate, you will not receive full credit for class participation. Each class day, I will evaluate your participation and record it with a + (good), - (ok), - (poor), x (absent) on the attendance sheet. The results will be tallied twice during the semester and recorded as your participation grade.

Workshops: Before you present your final performance for each unit you will workshop your performance. This is essentially a practice run that allows you to get feedback from myself and your classmates before the final performance. The more prepared you are for your workshop, the more substantive the feedback you will receive. My expectation for workshops is that you have your performance fully memorized and have made at least two performance choices. Further, part of your workshop grade comes from your attendance, participation and thoughtful contribution to your classmate's work.

- **Performances:** The focus of this class is well established: live performance. ***You must deliver all three assigned performances in order to receive a passing grade in the course.*** It is imperative, due to the time constraints of each semester, for performances to be given on the days that they are assigned. The penalties for missing a performance are severe as a result: failure to perform on an assigned day will result in the reduction of one letter grade for each class period missed until the performance is completed. Your earliest chance to complete the performance requirement is after everyone else has fulfilled his/her spot, or if another becomes available. If you miss class, come prepared to perform every class period until the performance requirement is fulfilled. **Performances must be memorized.**
- **Quizzes and Exams:** Over the course of the semester you will take seven quizzes and two major exams (a midterm and a final). The dates and content of each quiz are listed on the tentative course schedule. ***I do not offer make-up quizzes*** should you be absent on the day of a scheduled quiz or exam. If you know you are going to miss class for a university excused absence it is your responsibility to schedule to take the quiz early.
- **HopKins Black Box Shows:** The Hopkins Black Box theatre serves not only as a classroom space for students of performance studies but as an experimental laboratory theatre space where faculty and graduate students produce and direct full-length performance productions and guest artists perform and/or host workshops. For students of performance, these productions provide an invaluable opportunity to broaden their understanding of performance as object of analysis and an epistemological method for approaching a wide variety of cultural texts. Thus, you are required to attend **two black box productions** over the course of the semester and turn in a 1 to 2 page written response. Shows dates and times are listed on the departmental website.
- **Written Work:** Part of understanding performance is learning how to articulate your response to performance. In addition to your production response you will write a **5-page analysis** of your prose selection. **The quality of your writing matters and is part of the content of this course.** I will assess your writing in terms of both content and style. Style includes components such as paper organization,

sentence structure, accurate word choice, typographical mistakes, passive voice, spelling, and basic grammar errors.

- **Cellphones and Computers:** *I expect that all cell-phones will be entirely deactivated upon entering the Black Box.* Vibrate is not an acceptable option. If you're caught texting at any point during class, you will be asked to leave. If your phone makes any sort of noise, whatsoever, be it a ring or a vibration, during a performance, you will be docked 50% of your performance grade. This policy extends to surfing the Internet. There are no excuses, save for a direct order from me to do so.
- **Accommodation:** The Americans with Disabilities Act and the Rehabilitations Act of 1973: 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 for Disability Affairs (112 Johnston Hall) so that such accommodations may be arranged. After you receive the accommodation letters, please meet with me to discuss the provisions of those accommodations.

Grading

Performances:

| | |
|----------------------|-----|
| Poetry Performance | 100 |
| Prose Performance | 100 |
| Compiled Performance | 100 |

Tests:

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| Midterm | 150 |
| Final | 150 |

Written Work:

| | |
|-----------------------------|-----|
| 5 Page Dramatistic Analysis | 150 |
| Black Box Paper 1 | 50 |
| Black Box Paper 2 | 50 |

Participation:

| | |
|---------------------------------------|-----|
| Participation (class activities etc.) | 50 |
| Reading Check Quizzes | 100 |

Total Points Available **1000**

A+= 1000-980 A= 979-930 A- =929-900
B+=899-880 B=879-830 B- =829-800
C+=799-780 C=779-730 C- =729-700
D+=699-680 D=679--630 D- =629-600
F= 599-0

Because of fairness on all sections, extra credit is not offered in this course. Also due to the plus/minus grading system there is no more rounding on grade computations. Your grades will be available on moodle at times for you.

Another Note on Grading...

If you wish to discuss your grade on a particular assignment or in the course overall:

- Grades will not be discussed via email or telephone (this is a university-wide policy, to protect your privacy).

- Please do not email me with specific questions about your grades right before or after class in the Black Box. Instead, come to my office hours or contact me for an appointment. If possible, stop by or request a meeting within a week of getting your grade.
- Grades will not be discussed within the first 24 hours after you have received your grade, or if it has been more than two weeks since the grade was posted to Moodle.
- Feel free to make an appointment to discuss your work before the assignment is due. I am more than happy to help you create your best work.

An “A” Grade—does not mean you have simply successfully completed all assignments. It means you have been consistent and have excelled in performances and written work. An “A” assignment makes me think, “Wow, I’m blown away!”

A “B” Grade—means that you have completed all assignments and have gone the extra step beyond. A “B” indicates that you have thoroughly prepared, followed the assignment requirements, and made the audience/reader interested in your work. A “B” assignment makes me think, “Good work, this is very well done.”

A “C” Grade—Means you have successfully accomplished the basic requirements of an assignment and are able to construct and deliver a solid performance or written assignment, but do not go a step beyond. A “C” assignment makes me think, “Average effort; this is just okay.”

A “D” and “F” Grade—Indicates you have not met the basic criteria of assignments and/or you have turned in or presented deficient work. Such work makes me think, “Ouch, that was rough,” and/or “This student clearly did not prepare.”

**Syllabus Contract—CMST 2040
Spring 2016**

Due in class on Friday 1/15/16

**Student may not receive credit on any assignments, in or out of class, without turning in this contract.

I confirm that I have read the syllabus for CMST 2040 (Spring 2016), and understand, and will abide by, the expectations and the course policies detailed therein:

Signature

Date

Print Name Clearly