**CMST 3040 – Performance Composition**

Instructor: Dr. Christopher C. Collins

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Office Hours: 9:30-10:30 and 1:30-2:30; or by appointment. If I am not in my office I can often be located in the HBB Coates Hall 137.

**Required Text:**

**Bogart, Anne. *What is the Story*. Taylor and Francis, 2014**

**Bogart, Anne. *A Director Prepares*. Taylor and Francis, 2001**

**General Education Statement:**

CMST 3040 is a class designed around the conceptual framework and practice of Performance Studies aesthetics. CMST 3040 will enable students to discuss performance through conceptual frameworks and enact these elements in an experimental performance space. Students will demonstrate an understanding of the historical, cultural, and philosophical complexity inherent in a Performance Studies paradigm.

In this course, we will explore how we, as human beings, create performance from our own politically and socially relevant standpoints. We will discuss how performance work shapes our identity and how in turn our identity shapes our performance. We will articulate, through aesthetic means, how we form identity and narrate our values, but more importantly, we seek the goal of altering the perception of the world and ourselves through performance (everyday, ritual, and aesthetic) actions.

**The Americans with Disabilities Act and Rehabilitation 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 of Disability Affairs (112 Johnston Hall) so that such accommodations may be arranged. After you receive your accommodation letter, please meet with me at some time during the first two weeks of class to discuss the provisions of those accommodations.

**Course Description:**

The purpose of this course is to introduce students to various methods for composing and conceptualizing Performance Studies work. During the semester, we will concentrate on various concepts for five fundamental areas of communication:

**Course Goals:**

This course should help you write and direct for performance with a focus on aesthetics. The course will ask you write, memorize, and direct performance material. You will learn concepts for performance, some of which you may find more effective than others, but all are important as we analyze performance as text. You will relate these performances to various areas of your life, while also expanding the boundaries of how one appreciates, critiques, and produces performance work.

**Six kinds of Significant Learning:**

In this course, we will utilize six kinds of significant learning.

1. Foundational Knowledge: understanding and remembering important concepts and terminology

How: Reader’s Notes

1. Application: applying the concepts; putting into action what you have learned and developing critical, creative, and practical thinking skills.

How: Classroom Workshops/Reader’s Notes

1. Valuing: learning how to recognize, develop, and reflect on feelings, interests, and values

How: Discussions

1. Human Dimension (personal and social): Learning about yourself and others

How: Construction of Performance Texts

1. Learning How to Learn: encouraging the continuation of learning outside the classroom through self-directed inquiring about a subject

How: Embodied Practice

1. Integration: understanding the connection between ideas and experiences and how they relate to other realms of life outside the classroom.

How: Performances

**COURSE REQUIREMENTS**

1. Reader’s Notes — Each Reader’s Note requires to write a paper that engages the reading material. These papers are designed to integrate concepts with application through our interactions with other class members. Reader’s Notes Requirements: One Page/ Double Spaced/ 12 pt. font/ Times New Roman.
	1. Define a Term: Find a key idea in the text that resonates with you. Provide an explanation of what the idea means to you.
	2. Apply the Term: Please use your own experience (aesthetic or personal) to explain how the term or concept works.
	3. Questions: Please ask three questions for the class that emerge from the reading. These can be questions of clarification or audience feedback. The more complex the question, the more productive our discussions will be.
2. Workshops– You will workshop your performances frequently in class. Workshops will either be solo or paired. On occasion, we will workshop as a group. Workshops illustrate the labor of performance and will demonstrate your ability to incorporate the literary and the performative.
3. Performances – You will have four performances during the course that illustrate your ability to compose performance through an embodied aesthetic.
4. Attend Two Shows in the HopKins Black Box Theatre – You must watch two shows over the course of the semester (there are three shows total). After each show we will have a classroom discussion on the following Monday so we can discuss how the performance works in composition.

**GRADING POLICY/POINT BREAKDOWN**

**Assignments** **Points Available** **Total**

8 Reader’s Notes 25 each 200

4 Performances Audience role in grade Total

Perf 1 10 100

Perf 2 12 125

Perf 3 12 125

Perf 4 15 150

Total 500

10 Workshops 25 each 250

(There are 11 total in the class, you can miss one and still receive full credit)

2 HBB shows 25 each 50

**Total Points in class 1000**

Course Grading Scale:

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- = 599-000

**Missed Assignments and Performances:**

I will accept hard copies of Reader’s Notes until I have entered the grades for each assignment. After that point, I will not accept any late work. If you will miss an assignment for a university excused absence you must turn in the assignment ahead of time. If you miss a performance, 10% of the points will be deducted from your performance grade. If you miss a second time, you automatically receive a 0 for the assignment.

**Assignment Due Dates:**

Assignments are due at class time on the specified day. If an assignment is due on Monday, the assignment must be ready by class time. It does not mean you can turn in the assignment on Monday at 11:59pm. PLEASE DO NOT email me your assignment.

**Email:**

If you email me with a question about an assignment or any other question concerning class, please allow at least 24 hours for a reply. If you email me the night before an assignment is due, there is no guarantee I will read and respond to your email before class time. There is also no guarantee that I will check my email over the weekend. If you have an assignment due on Monday, please do not wait until Saturday or Sunday to email me with a question.

**Attendance:**

CMST 3040 is a practice based course, which means that you need to attend class to participate in the “doing” of performance. Therefore, there are points attributed toward every day of class. If you are absent, for any reason, you can make up the missed points by doing an alternative assignment. The alternative assignment is typically a 5-7 page research paper. You have one week from the missed class day to submit the paper. If you know ahead of time that you will miss class, you still must submit the paper. If you miss a performance you can only receive half of the attributed points. I do not accept late work. PLEASE DO NOT EMAIL ME YOUR ASSIGNMENTS!!!!!

**Late policy:**

Additional Note: I take attendance at the beginning of class each day. If you are late, you can only receive half of the points for that day’s assignment.

**Phones:**

This class is a no cell phone zone, unless otherwise specified for an assignment. If you are caught using your phone you will be marked absent from class and must complete a 5-7 page paper to make up the points. ADDITIONALLY: If I see you using your phone I will not inform you that I have marked you absent, rather I assume you are using your phone with a full understanding and acceptance of the consequences. If you have an emergency that requires you to attend to your phone, please let me know ahead of time in class.

**Course Schedule:**

**Please note: The course schedule will adapt depending on how we, as a class, are progressing toward our course goals. If you miss class, it is your responsibility to find out if assignment due dates/course schedule have changed.**

**Schedule Key:**

**Performance 1** – Chapters 1-5 – What’s the Story

* **RN 1** – Introduction and Chapters 1+2 (Narrative and Heat)
* **RN 2** – Chapters 3-5 (Error, Limits, Opposition)

**Performance 2** – Chapters 6-11 – What’s the Story

* **RN 3** – Chapters 6-9 (Arrest, Spaciousness, Empathy)
* **RN 4** – Chapters 9-11 (Collaboration, Politics, Sustenance)

**Performance 3** – Chapters 1-3 – A Director Prepares

* **RN 5** – Introduction, Preface, Chapter 1 (Memory)
* **RN 6** – Chapters 2-3 (Violence and Eroticism)

**Performance 4** – Chapters 4-7 – A Director Prepares

* **RN 7** – Chapters 4-5 (Terror and Stereotype)
* **RN 8** – Chapters 6-7 (Embarrassment and Resistance)

**Weekly Schedule**

Aug 22 Introduction to class/Syllabus

Aug 24 Workshop

Aug 29 *Reader’s Note 1*

Aug 31 Workshop

Sept 5 *Reader’s Note 2*

Sept 7 Workshop

Sept 12 **Performance 1**

Sept 14 **Performance 1**

Sept 19 *Reader’s Note 3*

Sept 21 Workshop

Sept 26 *Reader’s Note 4*

Sept 28 Workshop

Oct 3 **Performance 2**

Oct 5 **Performance 2**

Oct 10 *Reader’s Note 5*

Oct 12 ***ARTIST IN RESIDENCE – NO CLASS***

Oct 17 Workshop

Oct 19 ***FALL HOLIDAY – NO CLASS***

Oct 24 *Reader’s Note 6*

Oct 26 Workshop

Oct 31 Workshop

Nov 2 **Performance 3**

Nov 7 **Performance 3**

Nov 9 Workshop

Nov 14 *Reader’s Note 7*

Nov 16 ***NCA – NO CLASS***

Nov 21 Reader’s Note 8

Nov 23 ***THANKSGIVING – NO CLASS***

Nov 28 Workshop

Nov 30 Workshop

Dec 6 5:30-7:30 PM – FINAL EXAM - **Performance 4**