

CMST 7945: Readings in Performance Studies
Department of Communication Studies
Fall 2014
112 Prescott Hall
M & W 1:30-3:20

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Office Hours: M and W 12:30-1:30 or by appointment

Course Description: This course offers students *a* history of performance studies within the communication discipline. Specifically, we trace how performance studies emerged from oral interpretation paying particular attention to scholarship from publications and journals primarily sponsored by The National Communication Association. We start with a couple survey articles and a longer history. Then, turning back a century (NCA celebrates its 100th anniversary this year), we dig into specific essays (and some textbooks) and work our way forward, making note of significant figures, arguments, moments, and trends along the way. Students engage the material through reading, discussion, research assignments, presentations, and performance.

Grading:

Discussion	300 points
Performance Pedagogy in Practice 1	100 points
Performance Pedagogy in Practice 2	100 points
Major Figure Report	100 points
Volume Report	200 points
Research Presentation	100 points
Final Paper	<u>100 points</u>
TOTAL	1,000 points

I use a 10% grading scale.

Discussion: This course relies on hearty discussion. I don't assign an impossible amount of reading because I expect everyone to read everything assigned. Read the essays thoroughly and be prepared to talk about them and relate them to the other essays assigned that week as well as the essays assigned the weeks before. The knowledge in this class is cumulative. Please keep up. When engaging in discussion, speak up, feel free to ask questions, make connections, and offer critiques, but also share the floor with your classmates. Discussion also includes being an active audience for your classmates' presentations and performances. Not counting the first day, this class meets 25 times this semester. Immediately after class, I will assign each student a numerical score from 0-12 based on my assessment of participation. The rubric is as follows:

12 – A+
11 – A
10 – B
9 – C
8 – D
0-7 – variations of F

Discussion is almost one third of your grade.

Assignments: The assignments ask you to apply what you are learning. They are as follows:

Performance Pedagogy in Practice (Round 1 & 2). Each of you will select a partner to work with on two projects over the course of the semester. One of the projects will be based on a careful reading of a performance studies textbook; the other will be based on a contemporary article focused on performance practice. Both projects involve a presentation component and a performance component. For each project, one member of the pair will be primarily responsible for the presentation component and the other will be primarily responsible for the performance. Every member of the class must fulfill both functions over the course of the semester; specifically, the person in charge of the presentation component for the first project **must** assume responsibility for the performance component in the second project.

- Each pair will have 30 minutes to present their project (presentation, performance, discussion);
- Partners will receive the same grade for the project; consequently, it is in the best interest of both to work closely on both aspects of the project.

Major Figure Reports. You are individually responsible for reporting on a major figure that shaped the theory and practice of performance studies in the 20th century. These reports will involve a detailed handout that includes biographical/historical information about the individual, a bibliography of all her/his works (essays, books, etc.), and a short essay (3 page maximum) explaining her/his major contribution(s) to the theory and practice of performance studies in the 20th century.

Volume Reports. Each student will complete this assignment as follows:
First, select a volume of *TPQ* between 2001-2014.
Second, read the entire volume, paying attention to trends, approaches, methods, etc. Take careful notes during this task.
Third, make an appointment and meet with me for one hour. We will discuss the volume, what it communicates about performance studies, what

characteristics seem unique to the particular editor of the volume, what your favorite essays are and why, etc.

Fourth, present the volume to the class. You will have approx. 30 minutes. Provide a handout that helps us understand the volume better.

Final Paper and Research Presentation: The final paper should apply ideas you've gained over the semester to your own research. Performance Studies embraces multiple approaches to communicative phenomena, so the possibilities are vast. Please come to see me about ideas for your paper. In addition, I may recommend a topic or approach based on your interests over the semester. The final paper is the beginning of a larger project. It should be 10-15 pages. It should be thoughtful, well written, and include a thorough bibliography. I should feel it is an excellent start to something you could submit to a conference or a journal. You will present your research project orally on the last week of class. Please be organized and rehearsed. You have 20 minutes for this presentation.

SOME POLICIES:

Attendance. As graduate students, you are expected to attend all class sessions. Missing class will affect your discussion grade adversely as described above. Absences will be considered valid only if they are officially authorized by the university or if they are supported with documentation from a physician. Also, please arrive to class on time.

Incompletes. In order to be awarded a grade of "Incomplete" for the course, students must meet all of the following requirements:

- Students must have completed at least 75% of the coursework.
- The request for an incomplete must result from an emergency situation (e.g., a medical emergency or military service). Incompletes will not be awarded simply because a student did not have time to complete the work.
- Students must sign a contract agreeing to complete the remaining coursework within a time frame specified by the instructor. Failure to complete the terms of the contract will result in a change of grade from "I" to the final average the student achieved for the work completed.

Late Work. One of the most important lessons anyone can learn in graduate school is time management. Students should submit all work by the deadlines specified. I will accept late work only in circumstances where I have been contacted in advance to discuss the situation and the request is warranted by issues other than time management difficulties. If I accept late work, the grade will be reduced.

Tentative Calendar

Week One: Surveying the Field

Monday 8/25: Introduction to the class and each other; sign-ups

Wednesday 8/27: Discuss (approx. 51 pages):

Taft-Kaufman, J. (1985). Oral interpretation: Twentieth-century theory and practice. In T. W. Benson, ed., *Speech communication in the 20th century* (pp. 157-183), Carbondale, IL: Southern Illinois University Press.

Strine, M. S., Long, B. W., & HopKins, M. F. (1990). Research in interpretation and performance studies: Trends, issues, priorities. In G. M. Phillips and J. T. Wood (eds.), *Speech communication: Essays to commemorate the 75th anniversary of the Speech Communication Association* (pp. 181-204). Carbondale, IL: Southern Illinois University Press.

Week Two: Unstoried

Monday 9/1: NO CLASS/LABOR DAY

Wednesday 9/3: Discuss (147 pages):

Edwards, P. (1999). Unstoried: Teaching literature in the age of performance studies. *Theatre Annual* 52, 1-147.

Week Three: 1915-1936: The First Two Decades

Monday 9/8: Discuss Samples from 1915-1924 (approx. 88 pages):

Babcock, M. M. (1915). Teaching interpretation. *Quarterly Journal of Public Speaking* 1, 173-176.

Babcock, M. M. (1916). Interpretative presentation versus impersonative presentation. *Quarterly Journal of Public Speaking* 2, 18-25.

Watkins, D. E. (1916). The relation of the speaker to his literature. *Quarterly Journal of Public Speaking* 2, 46-51.

Tallcott, R. A. (1916). The place for personation. *Quarterly Journal of Public Speaking* 2, 116-122.

Pearson, P. M. (1916). Artistic interpretation. *Quarterly Journal of Public Speaking* 2, 286-292.

Babcock, M. M. (1916). Impersonation vs. interpretation. *Quarterly Journal of Public Speaking* 2, 340-343.

Newcombe, C. M. (1917). The educational value of expression. *Quarterly Journal of Speech Education* 3, 69-79.

Newcombe, C. M. (1918). How to stimulate the imagination in interpretative reading. *Quarterly Journal of Speech Education* 4, 135-149.

Tallcott, R. A. (1923). Teaching public reading. *Quarterly Journal of Speech Education* 9, 53-66.

Lane, A. H. (1923). Literary study as a preparation for oral presentation. *Quarterly Journal of Speech Education* 9, 181-187.

Parrish, W. M. (1924). Public speaking and reading—A plea for separation. *Quarterly Journal of Speech Education* 10, 277-281.

Wednesday 9/10: Discuss Samples from 1925-1936 (approx. 92 pages):

Tallcott, R. A. (1925). Speech training through acting, reading, and declamation. *Quarterly Journal of Speech Education* 11, 8-17.

Tassin, A. (1925). Oral reading as an intelligence test. *Quarterly Journal of Speech Education* 11, 258-266.

Hannah, R. (1929). The oral interpretation of lyric poetry. *Quarterly Journal of Speech* 15, 374-380.

Kaucher, D. (1931). The verse-speaking choir. *Quarterly Journal of Speech* 17, 64-73.

Runchey, G. (1931). The oral approach to the study of literature. *Quarterly Journal of Speech* 17, 89-95.

Bassett, L. E. (1932). Adapting courses in interpretation to the academic mind. *Quarterly Journal of Speech* 18, 175-187.

Henderson, E. C. (1934). Some principles of oral reading. *Quarterly Journal of Speech* 20, 287-299.

Meader, E. G. (1936). Choral speaking and its values. *Quarterly Journal of Speech* 22, 235-245.

Parrish, W. M. (1936). Objective literary standards in interpretation. *Quarterly Journal of Speech* 22, 368-379.

Week Four: Performance Pedagogy in Practice -- Round 1

Monday 9/15 and Wednesday 9/17: Each pair will present a summary/review of a textbook as well as a performance illustrating its approach.

Week Five: From Aesthetic to Text-Centered Theory and Practice

Monday 9/22: Discuss (approx. 56 pages):

Geiger, D. (1950). Oral interpretation and the 'new criticism'. *Quarterly Journal of Speech* 36(4), 508-513.

Geiger, D. (1952). A 'dramatic' approach to interpretive analysis. *Quarterly Journal of Speech* 38(2), 189-194.

Bacon, W. A. (1960). The dangerous shores: From elocution to interpretation. *Quarterly Journal of Speech* 46(2): 148-152.

Brooks, K. (1960). Oral interpretation in American universities. *Western Speech* 24: 142-147.

Long, B. W. (1977). Evaluating performed literature. In E. M. Doyle & V. H. Floyd (eds.), *Studies in interpretation, vol. II* (pp. 267-281). Amsterdam: Rodopi NV.

Valentine, K. B. (1983). 'New criticism' and the emphasis on literature in interpretation. In D. W. Thompson (ed.), *Performance of literature in historical perspectives* (pp. 549-566). Lanham, MD: University Press of America.

Wednesday 9/24: Begin Major Figure Reports

Week Six: Paradigm Shift

Monday 9/29: Complete Major Figure Reports

Wednesday 10/1: Discuss (approx. 29 pages):

Whitaker, B. (1973). Research directions in the performance of literature. *Speech Monographs* 40(1): 238-242.

Fine, E. C., & Speer, J. H. (1977). A new look at performance. *Communication Monographs* 44(4), 374-389.

Espinola, J.C. (1977). Oral interpretation performance: An act of publication. *Western Journal of Speech Communication* 41(2): 90-97.

Week Seven: Paradigm Shift Continued/Feminist Concerns

Monday 10/6: Discuss (approx. 38 pages):

- Conquergood, D. (1985). Performing as a moral act: Ethical dimensions of the ethnography of performance. *Literature in Performance* 5(2), 1-13.
- Langellier, K. M. (1986). From text to social context. *Literature in Performance* 6(2), 60-70.
- Pelias, R. J., & VanOosting, J. (1987). A paradigm for performance studies. *Quarterly Journal of Speech* 73(2), 219-231.

Wednesday 10/8: Discuss (approx. 76 pages):

- Capo, K. E., & Hantzis, D. M. (1991). (En)gendered (and endangered) subjects: Writing, reading, performing, and theorizing feminist criticism. *Text and Performance Quarterly* 11(3), 249-266.
- Madison, D. S. (1993). 'That was my occupation': Oral narrative, performance and black feminist thought. *Text and Performance Quarterly* 13 (3): 213-232.
- Bell, E. (1993). Performance studies as women's work: Historical sights/sites/citations from the margin." *Text and Performance Quarterly* 13(4): 350-374.
- Bell, E. (1995). Toward a pleasure-centered economy: Wondering a feminist aesthetics of performance. *Text and Performance Quarterly* 15(1): 99-121.

Week Eight: Ethnography

Monday 10/13: Discuss (approx. 56 pages):

- Conquergood, D. (1988). Health theatre in a Hmong refugee camp: Performance, communication, and culture. *TDR* 32(3), 174-208.
- Fine, E. C. (1991). Stepping, saluting, cracking, and freaking: The cultural politics of African-American step shows. *TDR* 35(2): 39-59.

Wednesday 10/15: Discuss (approx. 92 pages):

- Langellier, K. M., & Peterson, E. E. (1992). Spinstorying: An analysis of women storytelling. In E. C. Fine & J. H. Speer (eds.). *Performance, culture, and identity* (pp. 157-180). Westport, CT: Praeger.

Valentine, K. B., & Valentine, E. (1992). Performing culture through narrative: A Galacian woman storyteller. In E. C. Fine & J. H. Speer (eds.). *Performance, culture, and identity* (pp. 181-248). Westport, CT: Praeger.

Week Nine: Personal Narrative and Autoethnography

Monday 10/20: Discuss (approx. 71 pages):

Langellier, K. M. (1989). Personal narratives: Perspectives on theory and research. *Text and Performance Quarterly* 9(4), 243-276.

Jones, J. L. (1997). *Sista docta*: Performance as critique of the academy. *TDR* 41(2), 51-67.

Langellier, K. M. (1999). Personal narrative, performance, performativity: Two or three things I know for sure. *Text and Performance Quarterly* 19(2), 125-144.

Wednesday 10/22: Discuss (approx. 85 pages):

Park-Fuller, L. M. (2000). Performing absence: The staged personal narrative as testimony. *Text and Performance Quarterly* 20(1), 20-42.

Taylor, J. (2000). On being an exemplary lesbian: My life as a role model. *Text and Performance Quarterly* 20(1), 58-73.

Pineau, E. (2000). *Nursing mother* and articulating absence. *Text and Performance Quarterly* 20(1), 1-19.

Spry, T. (2001). Performing autoethnography: An embodied methodological praxis. *Qualitative Inquiry* 7(6), 706-732.

Week Ten: The Place of Literature/Begin Volume Reports

Monday 10/27: Discuss (approx. 34 pages):

Bowman, M.S. (1995). 'Novelizing' the stage: Chamber theatre after Breen and Bakhtin. *Text and Performance Quarterly* 15(1): 1-23.

Bacon, W. A. (1996). The Dangerous Shores—One Last Time. *Text and Performance Quarterly* 16(4): 356-358.

HopKins, M. F. (1996). Cultural capital in the academic market: The place of literature in performance studies. *Communication Education* 45(2): 89-95.

Bowman, M.S. (2000). Killing Dillinger: A mystory. *Text and Performance Quarterly* 20(4): 342-374.

Wednesday 10/29: Volume Reports

Week Eleven: Volume Reports

Monday 11/3 and Wednesday 11/5: Continue Reports

Weeks Twelve and Thirteen: Performance Pedagogy in Practice -- Round 2

Monday 11/10, Wednesday 11/12, Monday 11/17: Each pair will present a summary/review of a contemporary essay focused on practice as well as a performance and/or workshop illustrating its approach.

Wednesday 11/19 NO CLASS/NCA

Week Fourteen: NO CLASS/RESEARCH/THANKSGIVING

Week Fifteen: Research Presentations

Monday 12/1 and Wednesday 12/3: Each student will present a 20-minute oral presentation on his or her research for the final paper.