

## CMST 3040 – Performance Composition

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Office Hours: MWF 1:30-2:30; or by appointment

### Required Text:

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

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

### 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:

**Writing**

Narrative

Heat

Error

Limits

Opposition

Arrest  
Spaciousness  
Empathy  
**Directing**  
Memory  
Violence  
Sustenance  
Politics  
Collaboration

Eroticism  
Terror  
Stereotype  
Embarrassment  
Resistance

### **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

- 2) 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

- 3) Valuing: learning how to recognize, develop, and reflect on feelings, interests, and values

How: Discussions

- 4) Human Dimension (personal and social): Learning about yourself and others

How: Construction of Performance Texts

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

How: Embodied Practice

- 6) 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.

- a. Define a Term: Find a key idea in the text that resonates with you. Provide an explanation of what the idea means to you.
  - b. Apply the Term: Please use your own experience (aesthetic or personal) to explain how the term or concept works.
  - c. 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 three 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**

Assignment:	Number	Worth	Total Points
Reader's Notes 8	8	20 each	160
Writing Workshop	10	15 each	150
Performance Workshop	10	15 each	150
Performances	4	125 each	500
HBB Shows	2	20	40
Total			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:**

I do not have an attendance policy; however, if you miss a workshop (for whatever reason) you cannot make up the points on the assignment.

**Late policy:**

I will take attendance at the beginning of class. If you are not in class at that time I will mark you absent and you cannot get the points for that workshop. you are absent. After coming late to class three times (which in effect would mean three absences) your grade will drop 100 points.

**Phones:**

We love our ever-expanding connections to the world at large. However, part of communicating well is being present to one another. There are times when I will ask you to use your phones as a part of the workshop or activity; however, if you are using your phone during other class activities, I will take that as a sign that you do not wish to be present to the people or the work. If you are not present, you are absent. I am not here to police your phone use; therefore, if you have your phone out, I will assume you are making the choice to accept an absence for the day. If you have an emergency with friends and family please notify me ahead of time that you might need to take a call during class. I have no problem with people acting as responsible adults.

Note that the day before and the day after a scheduled university holiday are regular class days. Classes will be held and assignments will be due. Please make travel plans with this in mind. Vacations are not university excused absences.

**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.**

Weekly Schedule – Spring 17

Week 1

JAN Wed 11<sup>th</sup> Introduction to Course  
JAN Friday 13<sup>th</sup> Writing Workshop

Week 2

JAN Mon 16<sup>th</sup> **MLK No Class**  
JAN Wed 18<sup>th</sup> Writing Workshop  
JAN Fri 19<sup>th</sup> Performance Workshop

Week 3

JAN Mon 23<sup>rd</sup> *Reader's Note 1 – Chapters 1/2 Director Prepares*  
JAN Wed 25<sup>th</sup> **Guest Artist – No Class**  
JAN Fri 27<sup>th</sup> **Guest Artist – No Class**

Week 4

JAN Mon 30<sup>th</sup> *Reader's Note 2 – Chapters 3/4 Director Prepares*  
FEB Wed 1<sup>st</sup> Performance Workshop  
FEB Fri 3<sup>rd</sup> Performance Workshop

Week 5

FEB Mon 6<sup>th</sup> **Performance 1**  
FEB Wed 8<sup>th</sup> **Performance 1**  
FEB Fri 10<sup>th</sup> Writing Workshop

Week 6

FEB Mon 13<sup>th</sup> *Reader's Note 3 – Chapters 5/6 /7 Director Prepares*  
FEB Wed 15<sup>th</sup> Writing Workshop  
FEB Fri 17<sup>th</sup> **Patti Pace – No Class**

Week 7

FEB Mon 20<sup>th</sup> Writing Workshop  
FEB Wed 22<sup>nd</sup> Performance Workshop

FEB Fri 24 <sup>th</sup>	<i>Reader's Note 4 – Chapters 1/2 What's the Story</i>
Week 8	
FEB Mon 27 <sup>th</sup>	<b><u>Mardi Gras – No Class</u></b>
FEB Wed 1 <sup>st</sup>	Performance Workshop
MAR Fri 3 <sup>rd</sup>	Performance Workshop
Week 9	
MAR Mon 6 <sup>th</sup>	<b>Performance 2</b>
MAR Wed 8 <sup>th</sup>	<b>Performance 2</b>
MAR Fri 10 <sup>th</sup>	Writing Workshop
Week 10	
MAR Mon 13 <sup>th</sup>	<i>Reader's Note 5 – Chapters 3/4 What's the Story</i>
MAR Wed 15 <sup>th</sup>	Writing Workshop
MAR Fri 17 <sup>th</sup>	Performance Workshop
Week 11	
MAR Mon 20 <sup>th</sup>	<i>Reader's Note 6 – Chapters 4/5/6 What's the Story</i>
MAR Wed 22 <sup>nd</sup>	Writing Workshop
MAR Fri 24 <sup>th</sup>	Performance Workshop
Week 12	
MAR Mon 27 <sup>th</sup>	<b>Performance 3</b>
MAR Wed 29 <sup>th</sup>	<b>Performance 3</b>
MAR Fri 31 <sup>st</sup>	Writing Workshop
Week 13	
APR Mon 3 <sup>rd</sup>	<i>Reader's Note 7 – Chapters 7/8 What's the Story</i>
APR Wed 5 <sup>th</sup>	Writing Workshop
APR Fri 7 <sup>th</sup>	Writing Workshop
Week 14	
APR Mon 10 <sup>th</sup>	<b><u>Spring Break – no class</u></b>
APR Wed 12 <sup>th</sup>	<b><u>Spring Break – no class</u></b>
APR Fri 14 <sup>th</sup>	<b><u>Spring Break – no class</u></b>
Week 15	
Mon 17 <sup>th</sup>	<i>Reader's Note 8 – Chapters 9/10/11 What's the Story</i>
Wed 19 <sup>th</sup>	Performance Workshop
Fri 21 <sup>st</sup>	Performance Workshop
Week 16	
Mon 24 <sup>th</sup>	Performance Workshop

Wed 26<sup>th</sup>  
Fri 28<sup>th</sup>

**Performance 4**  
**Performance 4**

Week 17  
Finals Week