Course Syllabus

ORI 2000

Spring 2014, Section 005  MW  9:30-10:45, Section 001  MW 11-12:15

David M. Jenkins  dmjenkins@usf.edu  Office: CIS 3018

Office Hours: by appointment, please email to request a time.

Course Description:

In this course, we will explore performance as a communicative process and a method through which to study communication. That is, we can understand performance as communication, as well as learn more about how we communicate through performance. In particular, we will explore how performance communicates our various social, cultural, and political perspectives and identities. We will accomplish this by looking at how these perspectives and identities are expressed in literature and how these performances can serve to explicate rituals, ceremonies, and everyday interactions.

Primary Texts (required):


Additional readings will be placed on Canvas

Course Objectives:
1. To explore the ways performance constitutes a way of thinking, feeling, and being in the world.

2. To understand how we use performance as a means of experiencing our own perspectives and identities, as well as the perspectives and identities of others.

3. To understand through performance how language and texts constitute rhetorical acts—acts with intention, structure, and purpose.

4. To critically examine our own ideas and the ideas of others and to express this critique in performance.

5. To experience and appreciate the risk-taking involved in creating an embodied performance.

6. To develop critical thinking by enhancing written and oral communication skills.

**Student Learning Outcomes:**

1. Students will be able to demonstrate skills in interpretation, critical analysis, writing, and creative expression through performance.

2. Students will be able to demonstrate basic knowledge and understanding of the vocabulary and central themes of performance as a communicative process and as a method through which to study communication in both written and performance work.

3. Students will be able to articulate the ways performance communicates various social, cultural, and political perspectives and identities in both written and performance work.

4. Students will be able to construct, create, and perform interpretations and analysis of aesthetic texts.

**Responsibilities and Assessment**

Performance #1 - Personal Narrative
Performance 5% _____

Performance #2 - Poetry
Performance 10% _____
Preparation Essay 10% _____

Exam # 1 15% _____

Performance #3 - Solo Performance
Performance 10% _____
Preparation Essay 10% _____

Performance #4 - Group Fiction
Performance 10% _____
Reflexive Essay 5% _____

Exam # 2 15% _____

Participation/Activities 10% _____

Assignments receive a raw numerical score. Final letter grades will not be rounded up, and are based on the following percentage scale:
Course Assignments

Performances

Students will perform four memorized cultural engagements throughout the semester in which they will select, rehearse, and deliver literary texts. Each performance will be accompanied by a preparation and response essay. Additional instructions for these assignments will be given in class. If you feel like you have a hard time memorizing work, you are urged to begin work as soon as possible on any given assignment. You cannot "cram" for memorization or performance work. Do a bit of work each and every day.

Performance 1: Personal Narrative Performance

In this performance, you will select a story from your everyday experience. You will develop and write this story as a performance that shows some insight for your audience about your character, interests, or experiences. This performance will incorporate an object that you bring in that is somehow central to your story (literally or symbolically) and three different texts: your narrative account (your story), text from another source (such as song lyrics, a poem, a novel), and a source of "wisdom" (perhaps scholarship of some kind from some field, religious texts, and so on). The incorporation of these three texts should add up to something greater than the sum of their individual parts. You will then design a performance to relate this story to your audience. This 3-4 minute performance must be memorized. A typed and double-spaced draft of the story is due with the performance that should also be accompanied by a two paragraph artist's statement of what it is you were trying to accomplish with this story.
Performance 2: Performance of Poetry

In creating this performance, you will select a poem from the course poetry anthology on blackboard. When selecting your text, choose a piece that portrays a speaker with whom you identify in some way. You will then design a performance to relate this text and character to your audience. This 3-4 minute performance must be memorized.

Preparation Essay 2

In this essay you will provide an analysis of your selected poem using the dramatistic pentad and a description of and rationale for your performance choices. The writing of this paper should coincide with the development of your performance. This essay must be typed and double-spaced.

Performance 4: Performance of Short Fiction

This performance will utilize a short story from Sudden Fiction as your performance text. You will create a performance of a significant portion of the story that has a clear beginning, middle, and end and that seeks to engage the deeper levels of the text. This 5-6 minute performance must be memorized.

Preparation Essay 4

Instructions for this reflective final paper will be made available at the time the assignment is given in class. The writing of this paper should coincide with the development of your performance. This essay must be typed and double-spaced.
Performance 4: Group Performance of Fiction

In this performance you and small group of no more than 4 people will select and perform a short story from Sudden Fiction. As a group you will collaborate and creatively stage and adapt the text in a way that conveys the meaning and characters of the story to your audience. This 7-8 minute performance must be memorized.

Reflexive Essay

In this essay you will: a) provide a description of your individual performance choices as they relate to your group’s understanding of your selected short story using terms and concepts from the class as well as b) offer reflexive, critical insight about the group dynamic and communication also using performance terms. The writing of this paper should coincide with the development of your performance. This essay must be typed and double-spaced.

Exams

The two examinations will be a collection of short-answer writing prompts where you will demonstrate a basic understanding of selected concepts and terminology introduced in the text and class lecture/discussions using your own words and specific performances as examples, both yours and those of other students.

Participation/Activities

Participation and activities will consist of students' participation in class discussions and activities, and completion of short assignments that precede or follow-up exercises and discussions. Class attendance and regular active positive contribution is required. Late arrivals or early departures will also negatively impact your grade.
*Regarding class activities*

In addition to lectures and discussions of selected readings from the textbooks and other sources, the course will use experiential activities (e.g., gaming, simulations, and exercises). Each student’s participation in the class discussions and other activities is essential for her/his learning the course materials.

**Criteria for Grading Performances**

**A “C” performance**

- conforms to the kind of performance assigned (appropriate textual selection)
- meets time requirements (day of performance, length of performance)
- meets specific requirements of assignment (use of multiple texts, framing, use of space, props, voice and body etc.)
- has adequate level of memorization (text is performed with few errors and the performer requires minimal assistance with delivery of lines)
- demonstrates clear performance choices in regards to the use of voice (clarity, variety, quality, volume, etc.)
- demonstrates clear performance choices in regards to the use of body (gesture, movement, posture, etc.)
- demonstrates clear performance choices in regards to the use of space (staging, relationship to audience, development of boundaries, etc.)

**A “B” performance conforms to all of the above and also**
• has excellent level of memorization (text is performed virtually free of errors and requires virtually no assistance with delivery of lines)

• performance choices demonstrates a careful consideration of and engagement with the text

• performance choice demonstrate cultural awareness and sensitivity (avoids the use of stereotypes and sensationalism)

• demonstrates deliberate performance choices in regards to the use of voice, body, and space

• stimulates audience engagement

An "A" performance conforms to all of the above, as well as

• is memorized free of errors

• demonstrates a personal commitment to understanding and demonstrating the significance of the text for the audience

• develops and demonstrates a challenging and nuanced reading of the cultural meanings and implications of the text in performance (including ethical and aesthetic performance choices)

• demonstrates artful and memorable performance choices in regards to the use of voice, body, and space

“D” and “F” performances do not meet the requirements above for "C," and they may also be

• unrehearsed, unprepared

Criteria for Grading Papers
A "C" paper

• meets specific requirements of the assignment
• has a clear introduction, body, and conclusion
• has a clear thesis statement
• reflects adequate research and use of support materials (including appropriate citation following MLA guidelines)
• is free of errors in grammar, pronunciation, and word usage
• has an interesting title

A "B" paper conforms to all of the above and also

• exhibits proficient use of transitions, signposts, and connectives
• utilizes an organizational pattern that is discernible and appropriate
• demonstrates a command of research on the subject through selecting appropriate, relevant, and interesting support materials
• creates and sustains attention with vivid, clear, and interesting use of language

An "A" paper conforms to all of the above, as well as

• demonstrates careful and thorough analysis and observation
• develops unique connections and arguments through the careful and deliberate use of outside sources and personal experience
• demonstrates thoughtful and purposeful use of language

"D" and "F" papers do not meet the requirements above for "C," and they may also

• contain fabricated or deliberately distorted evidence
Course Policies

**Attendance/Participation:** 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. Per the Undergraduate Catalog: the university recognizes certain scheduled and unscheduled absences as “excused.” Scheduled events and obligations recognized as “excused” involve time conflicts that are known in advance, for which students have notified their instructors. These include: observation of religious holy days, court imposed legal obligations (e.g., jury duty and subpoenas), special requirements of other courses and university sponsored events (e.g., performances, athletic events, judging trips), and requirements of military service. Unscheduled absences include unforeseen emergencies such as illness, injury, hospitalization, deaths in the immediate family, consequences of severe weather, and other crises. Students should contact instructors as soon as possible in these cases.

Other personal obligations are not excused absences; however, I encourage you to keep me apprised of issues that impact your work and attendance. Remember that your reason for missing class, even if the absence is considered “excused,” does not change the fact of your absence.

**NOTE:** If you are late to class during a round of performances, do not enter the room while a fellow classmate is performing.
Religious Holidays and Observances: Students who anticipate the necessity of being absent from class due to a major religious observance must provide written notice of the date(s) to the instructor no later than the first class meeting of the second week of class.

Late Work: There will be no “make-ups” for missed performances and all work must be turned in on time. Missed performances, quizzes, in-class engagements, or any late work will receive a grade of zero for the assignment. Copies of all homework assignments and handouts will be made available to you (or someone you designate) to pick up after any class you miss. It is your responsibility to get and complete these assignments by the due date in order to receive full credit for the assignment.

E-mail: Despite its informality and speed, e-mail is a serious form of communication that demands correct spelling, grammar and courtesy. E-mails that fail to use correct spelling, grammar, do not appropriately address the recipient or that are missing signatures will be disregarded. No assignments will be accepted through e-mail.

Assisting with a Disability: If you will be requesting accommodations for any disability, please make an appointment with me or visit during office hours. Creating a class that is accessible and comfortable for everyone is important to me. Students in need of academic accommodations for a disability may consult with the office of Students with Disabilities Services to arrange appropriate accommodations. Students are required to give reasonable notice prior to requesting an accommodation. Contact SDS at 974-4309 or www.sds.usf.edu. I am happy to make any reasonable accommodations necessary to facilitate success in this class.
Canvas: A course website has been set up within the university canvas system. Information on how to access this website will be provided on the first day of class. Required reading, announcements, and course assignments will be posted on the website, and it will be your responsibility to access the site and retrieve these materials. This site will also be used by me to send students email and post grades so that you may monitor your progress throughout the semester.

Written work: Written work completed outside of class must be turned in on time. All papers must be type written, double spaced, and stapled. Refer to the MLA handbook for proper format for college papers. It is advised that students always read any written work with fresh eyes prior to handing it in so that they catch careless errors and ensure that their work makes sense.

Academic Dishonesty: The short story: Plagiarism of written or oral work is prohibited in any form. Cheating on exams is prohibited. (Short and sweet isn’t it?)

The long story: The University’s policies on plagiarism will be strictly enforced in this course. The policy is as follows (adapted from http://www.ugs.usf.edu/catalogs/0506/adadap.htm):

Plagiarism is defined as “literary theft” and consists of the unattributed quotation of the exact words of a published text, or the unattributed borrowing of original ideas by paraphrase from a published text. On written papers for which the student employs information gathered from books, articles, web sites, or oral sources, each direct quotation, as well as ideas and facts that are not generally known to the public at large, or the form, structure, or style of a secondary source must be attributed to its author by means of the appropriate citation procedure. Only widely known facts and first-hand thoughts and observations origi-
nal to the student do not require citations. Citations may be made in footnotes or within the body of the text. Plagiarism also consists of passing off as one’s own segments or the total of another person’s work.

The student, who submitted the subject paper, lab report, etc., shall receive an “F” with a numerical value of zero on the item submitted, and the “F” shall be used to determine the final course grade. It is the option of the instructor to assign the student a grade of F or FF (the latter indicating dishonesty) in the course. For additional information about the University’s plagiarism policy please refer to the Undergraduate Catalog. (This is serious business, let’s avoid it!)

It should be noted that stashing notecards or scripts on stage or using any form of electronic device to assist the student in their performances for a grade in an attempt to deceive the instructor will be dealt with as cheating.

Emergency Operations: In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Blackboard, Elluminate, Skype, and email messaging and/or an alternate schedule. It’s the responsibility of the student to monitor the Blackboard site for each class for course specific communication, and the main USF, college, and department websites, emails, and MoBull messages for important general information.

Sale of Notes/Tapes: Students do not have permission to sell notes or tapes of this class.

Note: Course assignments and materials including exams will be disposed of 30 days after the semester ends. If you have any questions or would like to review these materials, you must meet this deadline or forfeit your right of review. The professor reserves the right to make any changes in the course and will notify students of such changes in Blackboard.
ORI 2000 Tentative Schedule

Week 1
Jan 6 — introductions; syllabus; what is performance? (assign performance #1)
homework: read chapter 1-2 (Pelias/Shaffer), Conquergood on Performance Studies (canvas)
  Jan 8 - SYLLABUS QUIZ; history of performance studies, The Big Picture, more on performance #1
  homework: read chapter 3-4 (Pelias/Shaffer), work on Performance #1

Week 2
Jan 13 - everyday storytelling,
  homework: read Pelias and Shaffer chapters 5
  Jan 15 - **Performance #1, Performance #1 paper due** prior to performance, (assign performance #2)
  homework: begin to prepare for performance #2

Week 3
Jan 20 - **NO CLASS, MLK DAY**
Jan 22 — the dramatistic pentad

Week 4
Jan 27 - the dramatistic pentad (cont.)
homework: Read Chapter 6 (Pelias/Shaffer), rehearse!!!
  Jan 29 — The Voice and Body as Analytic Tools
  homework: Read Chapter 7 (P/S), rehearse!!
Week 5

Feb 3 — Empathy

Homework: rehearse!!!

Feb 5 — In class talk-throughs of each performance #2

Week 6

Feb 10 — Workshop Performance #2

Feb 12 — Workshop Performance #2

Week 7

Feb 17 — Performance #2

Feb 19 — Performance #2, Exam #1 assigned

Week 8

Feb 24 — Debrief Performance #2, Assign Performance #3,

Homework: read chapters 8-9 (Pelias/Shaffer), rehearse

Feb 26 — language, structure, Exam #1 due by 10a online

Homework: rehearse

Week 9

Mar 3 — workshop performance #3

Homework: rehearse!!!

Mar 5 — workshop performance #3

Week 10

NO CLASS - SPRING BREAK

Week 11
Mar 17 — **Performance #3; Preparation Essay #3 due**

Mar 19 — **Performance #3; Preparation Essay #3 due**

homework: read chapter 10-11 (Pelias/Shaffer)

**Week 12**

Mar 24 – debrief performance #3, "performance art" and the expanding nature of performance, the audience

homework: get groups together, commit to story

Mar 26 — Staging

homework: group workshop, read chapter 12 (Pelias/Shaffer)

**Week 13**

Mar 31 — Evaluation

homework: read Allison “Believing” and Pelias “The Critical Life” (On Canvas)

April 2—Performance Art and the Changing Nature of Performance

homework: TBD – articles to be posted to Blackboard

**Week 14**

April 7—Performance as Criticism

April 9—Performance as Activism

homework: rehearse!!!

**Week 15**

April 14 — workshop performance #4

April 16 - workshop performance #4

**Week 16**
April 21 — Final workshop for ALL projects

April 23 — Performance #4; Preparation Essay #4 due, discussion

FINALS WEEK

April 30 – Exam #2 Response due by 10a online