**CMST 2040: Introduction to Performing Literature**

**Instructor**: Dr. Christopher C. Collins

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**Office**: 223 Coates Hall;

**Phone**: (225) 578-4240

**Office Hours**: TTh 9:30-10:30 and 1:30-2:30; or by appointment. If I am not in my office you can often locate me in the HopKins Black Box Theatre, 137 Coates Hall

**Catalog Description**:

The study of literature through performance; reading, analysis and performance of prose, poetry, and drama.

**Required Text:**

**Pelias, Ronald J. and Tracy Stephenson Shaffer. Performance Studies: The Interpretation of Aesthetic Texts (2nd Edition). Iowa: Kendall/Hunt, 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. Micro Fiction: An Anthology of Really Short Stories. New York: W. W. Norton & Company, 1996.**

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

**Course Description/Goals**:

CMST 2040 is a *General Education Humanities Course* designed to familiarize students with the study of literature through performance. Based on 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 performing.

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

Through the semester, we hope to:

1. 1) ugh the semester we hope to: nication. eir com will teach students an awareness of, and ability to formulate, rational inteEngage and embody imaginative and intellectual response to literary texts and language.
2. StStimulate an awareness of a variety of forms of literature.
3. Deepen appreciation of self and other as they interact in engaging human experience.
4. Activate a flexible, effective and expressive voice in the performance of literature.
5. Develop a responsive and expressive body in the performance of literature.
6. Sharpen basic written and oral communication skills.

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Course Policies:

**Attendance:**

CMST 2040 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!!!!!

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.

**Workshops:**

Workshops are a mandatory part of this class, and a necessary part of building a successful final performance. To receive FULL workshop points, you must actively participate. Active participation is defined in accordance with the needs of the workshop. Some workshops will ask for full memorization, some will ask students to make previous choices about their performance before class. If you have not prepared, I will ask you to sit down and you will not be able to workshop your performance. You will receive a zero.

**Critique Paper and HBB Show Attendance**:

You are required to attend two shows in the HopKins Black Box over the course of the semester. You must submit a one-page response about your observations and experience of the show. PLEASE DO NOT WAIT UNTIL THE END OF THE SEMESTER! I will not offer additional opportunities to complete this assignment.

**Email**: I often use email to maintain communication with the class. Please check your email regularly for announcements. It is your responsibility to remain aware of all comments, announcements, notes and changes.

**Cell Phones and Computers in Class**: 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.

**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.

**Grading**

Performances

Poetry Performance 100

Prose Performance 125

Compiled Performance 150

Paper

Prose Research Paper 100

Tests Midterm 100

Final 100

Additional Work Performance Critiques 25

Workshops/Reader’s Notes 200

Compilation Text 100

Total Points 1000

Course Grading Scale:

A+ = 1000-980

A = 969-930

A- = 929-900

B+ = 899-880

B = 869-830

B- = 829-800

C+ = 799-780

C = 769-730

C- = 729-700

D+ = 699-680

D = 669-630

D- = 629-600

F = 599-000

**Prose Paper**: For this written assignment, you will write a five to seven page paper critiquing your prose performance using Burke’s Pentad. This paper will count for 100 points and MUST be written in Times New Roman 12-point font, double spaced. It should be clear and concise with concrete examples. Make sure you have an introduction, body, and a conclusion.

*To achieve the goals of the General Education Requirement for this class, this paper should illustrate much of what you have learned over the semester: that you can identify larger themes, structures, literary devices, and rhetorical patterns in the text/performance and that you can communicate those finds in an organized, clear, and concise manner.*

**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.

* 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.

**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.**

**2040 – 10:30-11:50**

**PS – Pelias and Shaffer**

Aug 22 Introduction to class/Syllabus

Aug 24 PS Chapter 1/2 – RN 1

Aug 29 PS Chapter 3/4 - RN 2

Aug 31 PS Chapter 6/7 - RN 3

Sept 5 PS Chapter 10/12 - RN 4

Sept 7 Poetry Workshop

Sept 12 Poetry Workshop

Sept 14 Poetry Workshop

Sept 19 **Poetry Performance**

Sept 21 **Poetry Performance**

Sept 26 **Poetry Performance**

Sept 28 Prose Workshop

Oct 3 **Midterm**

Oct 5 PS Chapter 11/5 and Prose Workshop – RN 5

Oct 10 PS Chapter 8/9 and Prose Workshop – RN 6

Oct 12 ARTIST IN RESIDENCE – NO CLASS

Oct 17 Prose Workshop

Oct 19 FALL HOLIDAY – NO CLASS

Oct 24 Prose Workshop

Oct 26 **Prose Performance**

Oct 31 **Prose Performance**

Nov 2 **Prose Performance**

Nov 7 Compiled Performance Workshop

Nov 9 Compiled Performance Workshop

Nov 14 Compiled Performance Workshop

Nov 16 NCA – NO CLASS

Nov 21 **Compiled Performance**

Nov 23 THANKSGIVING – NO CLASS

Nov 28 **Compiled Performance**

Nov 30 **Compiled Performance**

Dec 8 3-5 PM – FINAL EXAM

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