

## **CMST 4C03: Issues in Performance Studies (Fall 2013)**

Fridays 8:30 – 11:20

Central Campus, University Hall 101

Dr. Phil Rose, 322 Togo Salmon Hall, ext. 23930

Office Hours: Fridays 11:30-12:30 (or by appointment)

**The Course:** This course serves to synthesize and expand students' engagement with issues in performance studies through the examination of writings and podcasts that draw on anthropology, phenomenology, materialist analysis, psychoanalysis, gender theory, postmodernism, postcolonialism and intercultural reception.

### **Required Texts:**

Rose, P. (2013) *Issues in Performance Studies*. Course Kit.

Postman, N. (1985) *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. New York: Penguin.

### **Course Learning Objectives:**

1. To provide an introduction to thinking about various types of performance within a framework that increases awareness of their roles in both historical and contemporary cultural contexts.
2. To survey various performative structures, processes, and dynamics in specific interpersonal, intercultural, artistic, mass media, and online contexts.

### **Expected Learning Outcomes:**

On completion of this course students should be able to:

1. Account for fundamental differences between performance studies and other communications related areas of enquiry – and the 'points of contact' that exist between the various disciplines that contribute to perspectives on 'performativity'.
2. Describe and explain the characteristics and functioning of various modes of performance as they relate to domains of socio-cultural life.
3. Identify, compare, contrast, and analyse these modes of performance – particularly as they are manifested in interpersonal, artistic, cultural, intercultural, mass media, and online contexts.

4. Distinguish between complex theoretical debates relating to the study of performance.
5. Present theoretical scholarly arguments in both oral and written forms.

**Assessment and Evaluation:**

Seminar attendance and participation	20%
First essay	25%
Second essay	25%
Final written exam	30%

**ASSIGNMENTS:**

Seminar attendance and participation 20% -- Each student will be responsible for leading discussion around one of the weekly readings/recordings (or portion thereof).

The following rubric should guide the observations of presenters (as well as the rest of the class) in our ongoing discussions of weekly materials:

- a) item's most interesting aspects?
- b) item's problematic aspects?
- c) author's/broadcaster's oversights?
- d) item's confusing aspects?
- e) general thoughts/commentary?
- f) at least 1 good discussion question per item.

Students are required to come to each class prepared to discuss the materials allocated for that week. This means that they should keep notes regarding the main points and strengths or weaknesses of each course item. While they can also make contributions to the learning environment of the course through our online domain 'Moodle' (and are encouraged to do so), online participation will only make up in part for physical absence from classes.

***IF A CLASS IS CANCELLED DUE TO INCLEMENT WEATHER OR THE LIKE, THAT WEEK'S SESSION WILL AUTOMATICALLY BE ASYNCHRONOUSLY CONDUCTED ONLINE. PRESENTERS WILL PRESENT THEIR CRITIQUES THROUGH VIDEO, A LINK TO WHICH WILL BE POSTED ON MOODLE. I WILL DO THE SAME. NOTE THAT IF YOU DO NOT PARTICIPATE, YOU ARE ALSO CONSIDERED ABSENT FOR THAT DAY.***

Two Essays -- Total = 25 + 25 = 50%.

a) First Essay: 2000-2500 words -- due Week 8 - Oct. 25 (25%)

Write an essay responding to the John Lennon/Yoko Ono video *Bed Peace* introduced in week 2 using the performance studies heuristic questions established that same week. Integrate your answers to these questions into a coherent expository argument (not merely a list-like answering of the questions). Be sure to refer to class readings in your discussion as appropriate.

Second Essay: 2000-2500 words -- due Week 12 - Nov. 29 - (25%)

With the performance studies heuristic questions established in week 2 (along with any others we have added in subsequent weeks), write an essay responding to some variation of performativity or performative phenomenon of your choice. Integrate your answers to these questions into a coherent expository argument (again, not simply a list-like answering of the questions). Refer to 'popular' secondary sources, class readings, and at least 4 additional academic sources in your discussion.

***Superior papers will be free of writing errors, be of professional copy (i.e. use of justified margins, pagination, proper indenting, proper integration of quotations, double-spacing, proper use of citation method etc.), and will make observations and arguments that go beyond those discussed in class. Include references in a consistent bibliographic style of your choice.***

Final written exam 30% -- date to be announced -- Students will be required to account for the fundamental differences between performance studies and other communication fields. Students will also identify and analyse points of contact between various disciplines that ultimately contribute to performance studies. They will also be required to engage with some of the theoretical debates relating to performance as these pertain to artistic, interpersonal, intercultural, mass media, and online contexts.

## **READING SCHEDULE**

### **Week 1: Introduction: What is Performance Studies? (Sept. 6)**

Introductions - no readings

### **Week 2: Further Definitions and Questions (Sept. 13) – 53 pages**

Komitee, S. (no date) *A Student's Guide to Performance Studies*.  
[http://isites.harvard.edu/fs/docs/icb.topic235750.files/Peformance\\_Studies.pdf](http://isites.harvard.edu/fs/docs/icb.topic235750.files/Peformance_Studies.pdf), pp. 1-20 (ONLINE)

Shechner, R. (1966) "Approaches to Theory/Criticism", *The Tulane Drama Review*, Vol. 10, No. 4, pp. 20-53. (ONLINE)

*Recommended:*

"Speech Act Theory", Stanford University Encyclopedia of Philosophy, pp. 12-24: <http://plato.stanford.edu/entries/speech-acts/>. (ONLINE)

### **Week 3: Ritual Process and the Sacred (Sept. 20) – 36 pages, 55 minutes**

Turner, V. (1966) "Liminality and Communitas", *The Ritual Process: Structure and Anti-Structure*. New York: Cornell University Press, pp. 94-130.  
<http://www.sjsu.edu/people/annapurna.pandey/courses/MSR122/s1/Victor%20Turner%20Liminality%20and%20Communitas.pdf>. (ONLINE)

Cayley, D. (2001) "The Scapegoat", Part 1, *IDEAS*. CBC Radio. (MOODLE AUDIO)

*Recommended:*

Girard, R. (1978) "Differentiation and Reciprocity in Lévi-Strauss and Contemporary Theory". *To Double Business Bound: Essays on Literature, Mimesis, and Anthropology*. Baltimore and London: The Johns Hopkins University Press, 155-177.

### **Week 4: Performing the Sacred (Sept. 27) – 42 pages**

Giesen, B. (2006) "Performing the Sacred: A Durkheimian Perspective on the Performative Turn in the Social Sciences", in J. Alexander, B. Giesen, and J. Mast (eds) *Social Performance: Symbolic Action, Cultural Pragmatics, and Ritual*. Cambridge: Cambridge University Press, pp. 325-267.

*Recommended:*

Ford, A. (1995) "Katharsis: The Ancient Problem". Parker, A. and E. Sedgwick (Eds.) *Performativity and Performance*. New York: Routledge, pp.109-132.

Wiles, D. (1997) "The Problem of Space", *Tragedy In Athens: Performance Space and Theatrical Meaning*. Cambridge: Cambridge University Press, pp. 1-22.

### **Week 5: Oral Performance, Play, and Pilgrimage (Oct. 4) – 42 pages**

Havelock, E. (1963) "The Psychology of the Poetic Performance". *Preface to Plato*. Cambridge: Harvard University Press, pp. 145-164.

Bakhtin, M. (1998) "Carnival and the Carnavalesque", in J. Storey (ed) *Cultural Theory and Popular Culture, A Reader*, Second Edition pp. 250-259.

Scalmer, S. (2008) "Turner Meets Gandhi: Pilgrimage, Ritual and the Diffusion of Nonviolent Direct Action", in G. St. John (ed.) *Victor Turner and Contemporary Cultural Performance*. New York: Berghahn Books, pp. 242-257.

*Recommended:*

Bateson, G. (2006) "A Theory of Play and Fantasy", in Salen, K. and E. Zimmerman (eds) *The Game Design Reader: A Rules of Play Anthology*. Cambridge: MIT Press, pp. 314-328. (ONLINE)

**Week 6: Staging Public Relations, Political Activism, and Nonverbal Expression (Oct. 11) – 55 minutes, 26 pages**

\*\* LISTEN: O'Connell, M. (2003) "Spin 'til you win: American propaganda in the Middle East (Part 1)". *Ideas*. Toronto: CBC Radio [MOODLE].

Shepard, B. L. M. Bogad, & S. Duncombe (2008) "Performing vs. the Insurmountable: Theatrics, Activism, and Social Movements", *Liminalities: A Journal of Performance Studies*, Vol. 4, No. 3, pp. 1-26.

*Recommended:*

\*\* LISTEN: Dodd, P. (2010). "Soft Power, the Art of Persuasion: China" (Part 1)". *BBC World Service*. London: BBC Radio [ONLINE].

**Week 7: Performance Violence (Oct. 18) – 27 pages**

Enders, J. (1997) "Emotion Memory and the Medieval Performance of Violence", *Theatre Survey*, Vol. 38, No. 1, pp. 139-154.

Juergensmeyer, M. (2013) "Religious Terrorism as Performance Violence", in M. Juergensmeyer, M. Kitts, and M. Jerryson (eds.) *The Oxford Handbook of Religion and Violence*. Oxford: Oxford University Press, pp. 280-292.

*Recommended:*

Fitzpatrick, L. (2011) "The Performance of Violence and the Ethics of Spectatorship", *Performance Research: A Journal of the Performing Arts*, Vol. 16, No. 1, pp. 59-67.

Foucault, M. (1979) "The Body of the Condemned", from *Discipline and Punish: The Birth of the Prison*. New York: Vintage, pp. 3-31. (ONLINE)

**Week 8: Performing Gender (Oct. 25) – 12 pages**

Butler, J. (1988) "Performative Acts and Gender Constitution. An Essay in Phenomenology and Feminist Criticism". *Theatre Journal*, Vol. 40, No. 4, pp. 519-31. (ONLINE)

*Recommended:*

Peterson, V. (2011) "Sex as Communication", *Sex, Ethics, and Communication*. San Diego: Cognella, pp. 59-61.

### **MID TERM RECESS (Nov. 1 – no class)**

#### **Week 9: Performing Public Discourse (Nov. 8) – 163 pages**

Postman, N. (1985) *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*. New York: Penguin.

#### **Week 10: The Presentation of Self and Communications Media (Nov. 15) – 37 pages**

Meyrowitz, J. (1985) "Chapter 3 – Media, Situations, and Behavior" and "Chapter 6 – The Blurring of Public and Private Behaviors", in *No Sense of Place: The Impact of Electronic Media on Social Behavior*. Oxford: Oxford University Press, pp. 35-51 and 93-114.

*Recommended:*

Goffman, Erving. Excerpt from "Performances." *The Presentation of Self in Everyday Life*. Anchor Books, 1959. 17-76.

Barnes, S. (2008) "Presentation of Self on the Internet", in Fry, G. and B.J. Lewis, *Identities in Context: Media, Myth, Religion in Space and Time*. New Jersey: Hampton Press, pp. 155-178.

#### **Week 11: Audiences and Performing Spectators (Nov. 22) – 32 pages**

Van Dijck, J. (2013) "You Have One Identity: Performing the Self on Facebook and LinkedIn", *Media, Culture, and Society* 35(2), pp. 199-215. (ONLINE)

Lobert, A. (2012) "Fandom as a Religious Form: On the Reception of Pop Music by Cliff Richard Fans in Liverpool", *Popular Music*, 31/1, pp. 125-141. (ONLINE)

*Recommended:*

Liepe-Levinson, K. (2003) "Striptease: Desire, Mimetic Jeopardy, and Performing Spectators", in E. Striff (ed.) *Performance Studies*. New York: Palgrave MacMillan, pp. 41-53.

#### **Week 12: Other Performances: Music/Sports (Nov. 29) - 27 pages**

Rose, P. (2011) "Radiohead and the Media Fallout of *OK Computer*", *Explorations*

*in Media Ecology*, Vol. 10, Nos. 1&2, pp. 75-90. (MOODLE)

Real, M. (2013) "Reflections on Communication and Sport: On Spectacle and Mega-Events", *Communication & Sport*, Vol. 1, No. 1, pp. 30-42. (ONLINE)

*Recommended:*

Bowman, Rob. 2003. "The Determining Role of Performance in the Articulation of Meaning: The Case of "Try a Little Tenderness", in A. Moore, ed., *Analyzing Popular Music*, Cambridge: Cambridge University Press, pp. 103-130.

Rowe, S. (2008) "Modern Sports: Liminal Ritual or Liminoid Leisure?", in St. John, G. (ed.) *Victor Turner and Contemporary Cultural Performance*. New York: Berghahn Books, pp. 127-148.

Liang, L. (2013) "Television, Technology and Creativity in the Production of Sports as a Mega-Event", *Media, Culture, and Society*, Vol. 35, No. 4, pp. 472-488.

**POLICIES:** Since the university uses software that can check for plagiarism, you must submit papers directly to me both in hard copy and electronically through 'Moodle'. If you are unable to submit papers on time in class, wait until our next session to submit your hard copy, but be sure to send it electronically. Hard copies must be identical to electronic copies or risk a mark of 0%. Retain a copy of your paper for your own files. End of term late papers should be submitted to our administrative office.

Late penalties/Academic Honesty: For each of your assignments in this course, you will lose 3% per day (including weekends) for every day it is late. If an assignment is going to be late *for any reason*, you must make special arrangements with me, otherwise it may not be accepted.

McMaster University policy stipulates that all students read and understand the Senate Policy on Academic Integrity available in the section 'For Students' at <http://www.mcmaster.ca/academicintegrity>. Students may want to refresh their knowledge of such issues by completing the Academic Integrity Tutorial: <http://www.mcmaster.ca/academicintegrity/students/quizzes/index.html>.

Student Info regarding Academic Accommodation for Students with Disabilities: <http://sas.mcmaster.ca/studentinfo.html>.

**Course Modification** The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with students will be given with explanation and the opportunity to comment on changes. It is the responsibility of students to check their McMaster email and course websites weekly during the term and to note any changes.

**Faculty email policy:** It is the policy of the Communication Studies and Multimedia Department that all email communication between students and instructors (including TAs) must originate from their official McMaster University email accounts. This policy protects the confidentiality and sensitivity of information and confirms the identities of both the student and instructor.

Effective time management is critical for university students. Adhering to the schedule for assignments supports the development of this skill. In this regard, therefore, consider the following:

*“What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention, and a need to allocate that attention efficiently among the overabundance of information sources that might consume it” (Herbert A. Simon).*